

p. 1 Bogusław Jasiński

p. 4 To, co ukryte

What is hidden...

The art of kamp offers the carnival for senses. It seems to 'think' in the context of popular art. It is an important artistic trend because it produces new forms of mass-art. It is deeply rooted in social life and should be an interesting subject of sociological research. Kamp artists show the world in an up-side-down position. They do not hide anything in their pieces of art because there is nothing to hide. They only produce 'wrapping' for different things.

p. 8 Magdalena Barbaruk

„Jakby małpa bawiła się pędzlem”. Nowy spór o kicz i brzydotę**'As if a monkey played with a brush'. New ideas connected with kitsch and ugliness**

Pieces of art can be ugly, but our cities should be beautiful. There is the difference between aesthetics in architecture and aesthetics in art. When we see something disturbing in urban space, we express our negative opinions. We can live without art, but we cannot live without architecture. Some reviewers believe, however, that nobody cares about ugliness in public space in Poland. The subject was discussed in several articles published in Polish newspapers. Philip Springer pointed out the

Bożena Kowalska

Czy pojęcie „kicz” ma jeszcze sens?**Does the word 'kitsch' still makes sense?**

The term 'kitsch' is generally reserved for unsubstantial or gaudy works or decoration, or works of art that are calculated to have mass appeal. The concept of kitsch is applied to artwork that was a response to the 19th-century art with aesthetics that convey exaggerated sentimentality and melodrama, hence, kitsch art is closely associated with sentimental art. Kitsch is also related to the concept of camp, because of its humorous, ironic nature. Kitsch is usually used to reference decoration. Hermann Broch and other art historians argued that the essence of kitsch is imitation: kitsch mimics its immediate predecessor with no regard to ethics and it aims to copy the beautiful, not the good. Kitsch is, unlike art, an utilitarian object lacking all critical distance between object and observer which offers instantaneous emotional gratification without intel-

ugliness in urban architecture, while other writers, such as Kucza-Kuczyński disagreed with him and defended Polish architects. Scientists, who conduct cultural visual studies, analyze the role of pictures in culture. In Lichtenstein, children spend 2,304 hours in art classes during nine years of education and in Poland children spend only 255 hours in art classes in the same period of time. This might be the reason why people in Poland do not realize how ugly are their cities.

lectual effort, without the requirement of distance, without sublimation. Grzegorz Dziamski believes that 'everything is art' because 'art freed itself of its own definition'. We might assume, however, that if there is no definition of art, every object still considered as a piece of art is, in fact, a piece of kitsch. In the 1950's, in Poland, a voyeur could see posters by prominent artists (Trepkowski, Mroszczak, Fangor, Lenica, Starowieyski, Cieślewicz, Górka and others). Today, one might be even frightened by vulgar, naturalistic photographs used to advertise in the same manner underwear and cars. On television screens, we also see many worthless productions. High culture is, in fact, a sub-culture. Naked old people photographed in bathrooms, human embryos in formalin on gallery display and many similar 'art objects' fill contemporary galleries. Artists forget about simple taste in order to shock on-lookers and sell their products. Instead of buying their products, people more and more often keep their distance from contemporary art institutions and art markets. I just hope that true art survives somewhere in social niches and it will survive the pressure of omnipresent kitsch.

Tadeusz Koczanowicz

Zabawa w galerii**Games in a Gallery**

A group of men enters gallery rooms, looks at pictures and leaves. After leaving the gallery they all agree: 'we enjoyed the show'. When we watch the scene on a monitor screen we laugh rather nervously because of artificiality of the presentation. The members of the Azzoro Group organized that kind of performance. They believe that they can change the ways we look at art by making it free from institutional framework. Also, they revealed naïve forms of nihilism in their performance entitled 'The End of Art' (2002). In their 'A portrait with a curator in the background' (2002), they documented their visits to galleries and their conversations with people considered as important in the art world. They seemed to show their camp-like joy when they described the mechanisms which are used in cultural institutions. Nevertheless, camp is not a revolutionary trend. Camp is based on irony and it contributes to forming our own vision of art.

and the Suka Off Group, for example, combine the ideas of performance, happening and new media. Sławek Bendrat and Domink Krawiecki combine performance with dance.

p. 14 Magdalena Zamorska

Performują w sposób pyszny i wyrafinowany, choć również nieco ironicznie...**They perform in proud and refined ways, although they show some irony...**

Camp is a style which includes spectacular and refined elements. It is considered a style for several types of entertainment. It denotes ostentatious, exaggerated, affected, theatrical, and effeminate behavior. Also, the definition comprised: banality, artifice, mediocrity, and ostentation so extreme as to have perversely sophisticated appeal. Where high art necessarily incorporates beauty and value, camp necessarily needs to be lively, audacious and dynamic.

Camp aesthetics can be compared with the aesthetics of performance art. Performance artists use camp as their strategy.

Performance is based on the idea of 'showing doing'. Performance art can be defined as an antithesis to theatre, challenging orthodox art forms and cultural norms. The ideal had been an ephemeral and authentic experience for performer and audience in an event that could not be repeated. It is connected with body art.

Performance art is a term usually reserved to refer to a conceptual art which conveys a content-based meaning in a more drama-related sense, rather than being simple performance for its own sake for entertainment purposes. It largely refers to a performance presented to an audience, but which does not seek to present a conventional theatrical play or a formal linear narrative. Performance artists often combine different art forms. Piotr Węgrzyński

p. 18 Karolina Golinowska

p. 20 Ryan TV

McLuhan believed that 'the medium is the message'. 'Infotainment' combines information with entertainment and is the mission of different media. Artists can contribute to lowering the level of kitsch on television and other media. Ryan Trecartin produces films that can be considered as condensed kitsch. He showed his films at the biennial in Venice in 2013. His production entitled 'Not yet titled' included four films. He mimics popular reality shows in order to reveal their grotesque content. In 'Siblings topics', the artist showed people taking photographs with their cell-phones. They produced a series of mirror images of themselves with cell-phones in hands. Ryan Trecartin's films feel like a theatre of the absurd. They are oddly familiar amalgams of expressions, phrases and montages, bundled together and sped up into a full-scale sensory assault. Although Trecartin's videos employ dazzlingly outlandish colors, make-up, costumes and montage, his works are mystifyingly true to life, perhaps reflecting the world as we experience it through the internet. Trecartin writes, directs and stars in these unorthodox, low-budget affairs, while his family members and artist friends assume the other roles.

Krzysztof Dobrowolski

Wolność i popularność. Kiedy artysta jest obecny. W mediach**Freedom and popularity: when an artist is present in media**

Jeff Koons believes that kitsch is contemporary avant-guard. 'The Gangnam Style' by 'Dogs' is the most popular production and a phenomenon in the world media. Ai Wei Wei, a Chinese dissident, danced to the tunes of the Gangnam music in handcuffs. He greatly contributed to the popularity of that composition. He considered the music as 'grass-mud-horse' and the word in the Mandarin language resembles a strong swear word. Anish Kapoor wrote yet another piece of music based on the Korean original and he entitled it 'Gangnam for Freedom'. As a comment, he said: 'End repression allow expression'. Marina Abramovic, a performance artist, is an icon of the 1970's avant-guard art. In 2012, the MoMA gallery showed a documentary entitled 'The Artist is Present' which included her performances and it was a hit. The combined performance was 736 hours long. On YouTube, only one performance by Abramovic entitled 'Art must be beautiful, artist must be beautiful' has over one hundred thousand entries.

Art in religion: difficult relations

In God we trust – the motto from the United States of America was used as the title of the exhibition organized by the Zachęta Gallery in Warsaw. It was a big multi-media art show which concentrated on religion, spirituality and their relations with politics and different aspects of life. The crisis in art-world is connected with the crisis in church. Both forms of crisis are discussed in media. Rev. Dragula said, while commenting on the problems, that contemporary artists who are willing to conduct a dialogue with religion rarely find adequate language. The exhibition in Warsaw confirms that opinion. David La Chapelle showed a series of photographs entitled 'Jesus is my Homeboy'.

Heritage – not that difficult

The Modern Art Center in Warsaw organized an exhibition entitled 'British British Polish Polish: Art from the End of Europe – the long 1990's and Today'. They showed 140 pieces of art by 64 artists from Poland the Great Britain, mostly installations and sculpture. The artists concentrated on problems connected with the environment. Both in the 1990's and the 2000's, sculptors returned to rather traditional forms. Also, they showed videos, photographs

Kim Sooj showed an installation entitled 'Mandala Zone of Zero'. Matt Vis and Tony Campbell showed 'Generic Art Solution'. The quoted examples can be considered in the context of kitsch. Other artists showed films based on found-footage methods. Michael Rakovitz organized a performance revealing the tensions between Islam and Christianity. Jay Rossenblatt found similarities between Islamic prayer customs and military drills. Nina Berman showed photographs of American mega-churches. Guerra de la Paz used religious props in the context of Mid-Eastern war. Wilhelm Klein showed a film resembling 'Mondo Cane' and 'Koyaanisqatsi'. Angela Elsworth showed three mob-caps which belonged to three wives of her Mormon great-great mothers. The mob-caps look as if they were decorated with pearls, but in fact they are decorated with needles whose sharp points are directed towards heads of wearers. Erin Cosgrave showed a cartoon on seven cardinal sins.

and paintings. Zbigniew Libera showed the 1990's version of the film entitled 'Mystic Perseverance'. Katarzyna Kozyra showed 'Animal Pyramid'. Grzegorz Kłaman showed 'Emblems' and Sarah Lucas concentrated on objects and photographs. Eddie Peak combined objects with videos. His project was entitled 'Vacuum Formed Hand Grenade Drinking Vessel (12 Minute Nocturnal Jealousy Dispute)'. Matthew Darbyshire showed 'claimed elements' and Rachel Whiteread showed 'geometric cubic forms'. Lynette Yiadom-Boakye showed dark, big canvasses. Julita Wójcik, Joanna Rajkowska, Katarzyna Górna, Mariola Przyjemaska and Jadwiga Sawicka showed together in one room. 'Polish End of Europe' looked as if it were spontaneously organized, unfinished a project.

The 8th Biennial of Photography in Poznań from the perspective of the founders

The 8th Biennial of Photography organized in Poznań was entitled 'Photography and passion: on the lovers of photography'. The love of photography takes different shapes. It is sensual, experimental, laden with rapture and elation, spontaneous and random. It may also be precise, orderly, tender, elitist an/or full of didacticism. It

is not limited to professional photographers but includes artists from beyond the digital-commercial main stream who are interested in the medium. Traditionally, the biennial is organized in form of tree projects and several events which accompany the projects. 'Piro-eroto-mania' includes portraits of the victims of explosions, pictures of architecture and experimental photography. 'The State of Affairs' includes pictures based on historic technologies such as collotype, cyanotype, sepia, daguerreotype. 'For Your Own Use' includes erotic photography from private collections. 'Instant curiosities' are based on the idea of quick, instant photography. 'Zoological Archive' includes photographs of stuffed animals from the Natural History Museum in Poznań.

Attention: 'Young Painters'

The 23rd 'Promotions' was dominated by the graduates from the Academy of Fine Arts in Kraków. Based on the analysis of different 'Promotions', we might establish the ranking of art academies in Poland. In Legnica, they organize exhibition of artwork by academies' graduates (see: A. Saj 'Geography of Success'). The ranking includes the following art academies: in Kraków, Warsaw, Wrocław, Poznań, Katowice. Also, there are art competitions organized in Wrocław, Bielsko-Biała, Szczecin, Częstochowa, Toruń, Rzeszów and other centers. Art competitions are popular in Poland. The jurors of the 23rd 'Promotions' selected 86 pieces of art by 36 artists. The Grand Prix was given to Juliusz Kosin from Kraków. Also, he received an award from the Format magazine. Katarzyna Piotrowicz received an award from the Marshal of the Lower Silesian Voivodship, a certificate of merit from the 'Exit' and 'A Silver Spur'. Paweł Słota received an award from the President of Legnica and Jolanta Strzelczyk received an award from the JPJ Company. Bartosz Czrnecki received an award from the Cobex Company. I believe that Ewa Prończuk-Kuziak should also receive an award for her original, camp-like art-work. 'Promotions' might be considered as yet another platform for young artists.

The 41st Fall Biennial in Bielsko

Easel painting returns as popular form of art. The trend was documented at the 41st Fall Biennial in Bielsko-Biała. **Ewa Juszczyk** received the Grand Prix for her two stylized portraits – 'Girl in Blue' (According to Roger van der Weyden). The artist concentrates on the portrayal of the female figure as depicted throughout the history of art. The Second Prize from the Marshal of Silesia was given to **Ewa Skarper** for two paintings: 'Gloria in a Teddy Bear Factory' and 'Gloria is not afraid of blood'. She showed a group of people posing for photographs in rather unusual circumstances. Her portraits reveal dark and mysterious aura. The Third Prize from the Mayor of Bielsko-Biała was given to **Konrad Maciejewicz** for his three pictures from the series entitled 'Aphrodite'. The pictures include thousands of cut-outs from color magazines which date back to the communist era. A mixture of painting, repro-

Luxus gives you the highest quality merchandise in vivid, permanent color

The Museum of Contemporary Art in Wrocław organized an exhibition of the Luxus art from the 1980's and the 1990's. Luxus art is colorful, cheerful and includes humorous elements. The group was active from 1983 to 1995. Its origins are connected with the strike of 1980 at the Academy of Fine Arts in Wrocław. The participating artists were influenced by pop-art and other trends in Western art. They used artistic shortcuts, vivid colors and they developed their own meta-language. In the book entitled 'Contemporary Polish Drawing', Paweł Jarodzki wrote that the artists wanted to build their own spheres of freedom where they could read their own literature, looked at their own pieces of art and listen to their own music. At the museum, they showed such projects as 'I could live in Africa' and 'the Luxus Ambulatory'. They showed installations and pieces of sculpture, maps, assemblages, recycled objects and other artifacts. Paweł Jarodzki showed 'Brillo' (1984-1995) and 'The Anatomy Lesson of Doctor Tulp' (1994). Jerzy Kosalka showed a collage entitled 'the Luxus Door' (1992) and 'Lady without an Ermin' (2004). Bożena Grzyb-Jarodzka showed 'Face Uplifting' (1993). Marek Czechowski showed an installation entitled 'Installation with a Shadow' and a series entitled 'Kittens with ridiculous smile' (1993-1995).

Attention: Painting!

The Eugeniusz Geppert painting Competition was entitled 'Attention: Painting!'. Alicja Klimczak-Dobrzaniecka and Marek Kulig, the curators of the competition, wrote in the catalogue: 'We warn you about the strength of painting, it really is overwhelming'. Eighteen jurors from Germany, the Great Britain, Lithuania, the Czech Republic gave the Grand Prix to Cezary Poniatowski from Warsaw for his series of monochromatic paintings. Justyna Kisielewska received an award from the President of Wrocław for her installation entitled 'Imagining'. Łukasz Stokłosa received an award from the Marshal of Lower Silesia. He combined painting with installation. Szczesny Szuwar received an award from the Chancellor of the Academy of Fine Arts in Wrocław. He showed tempera pictures connected with civilization and nature. The BWA award was given to Beata Rojek and the Tillberg Design award was given to Martyna Ścibor. Also, Ścibor received an award from the Format magazine.

duction and collage, the work evokes dark and obsessive themes focusing on fear, obsession and death. **Bartosz Kokosiński** received awards from three art magazines and a merit award. **Karolina Komorowska**, Remigiusz Suda and **Marcin Zawicki** received other merit awards. Also, a number of artists received honorary mentions from the media patrons of the biennale. The group included the following artists: **Kamila Kuźnicka** - Art & Business, **Rafał Borcz** - Artinfo.pl, Małgorzata Szymankiewicz - Gazeta Wyborcza, **Ewa Juszkiewicz** – the Format magazine. The jurors awarded the artists who skillfully and often masterfully combined various narrations and filled them with quotations and symbols.

format
Pismo Artystyczne

p. 64 Marta Smolińska

Malarstwo jako sfera hybrydyzacji. O obrazach Ewy Juskiewicz

Art as the sphere of hybridization

N. Bourriaud believes that art re-programs the world and culture can be considered as a form of screenplay. He believes that contemporary art is the sphere of hybridization. As we know from mythology, hybrids are mythological creatures combining body parts of more than one real species. They can be classified as partly human hybrids (such as mermaids or centaurs), and non-human hybrids

combining two or more animal species (such as the griffin or the chimera). Hybrids are often zoomorphic deities in origin who acquire an anthropomorphic aspect over time. Ewa Juskiewicz paints portraits and self-portraits based on historic original paintings. She changes techniques and the sizes of pictures. She concentrates on heads of her subjects, but she covers them with masks, hair and flowers. For example, a person, resembling a dame from Elisabeth Vigée-Lebrun's portrait, is dressed in a blue dress and is wearing a stylish hat, but instead of painting her face, Juskiewicz painted a tree-trunk, and she added plants instead of a feather in the hat. Her hybrid portraits resemble the pictures by Rene Magritte, the French surrealist painter.

p. 70 Marta Czyż

Antek Wajda, czyli myśli gnieźdzą się w przedmiotach

Antek Wajda: thoughts are located in things

When starting a conversation with an artist, we should not try to guess to where the conversation might lead us. Of course, we may read different texts about the artist and form our opinion about his/her artwork, but we should be prepared to change our opinion. Antek Wajda definitely is such an artist, who surprises us with what he says about his inspirations and beliefs. He is not interested in any

clearly defined program. Instead, he is interested in the 20th century artistic trends, but he is faithful to his own vision. He follows different impulses. As starting points, he considers objects, conversations and even jokes. The latest exhibition organized by the City Museum in Wrocław documented his artistic development. It included his satirical drawings and other pieces of art. In his picture entitled 'Bad News', he used the motif of telephone. He collected several gas vans and he used them as the subject of a series of paintings. He wrote a book and illustrated a book for children. He participates in different cultural events. He is 37 years of age and he already had a retrospective exhibition entitled 'Thirty Seven Years of Antek Wajda's Artistic Career'.

p. 73 Lila Dmochowska

p. 76 Beata Ewa Białecka bez aureoli

Beata Ewa Białecka without aureole

The Arttrakt Gallery in Wrocław organized a show entitled 'Malaise' which included pictures by Beata Ewa Białecka. The series was a continuation of her earlier work. The artist paints elegant pictures but she concentrates on controversial subjects. The female figures in her pictures are unattractive-looking women resembling male martyrs in historic pictures. Białecka uses classic easel painting techniques. She believes that there are no innocent pictures. Her grey Madonnas and Saints are painted in simple, almost-puritan style. She does not like colors, rich props and jewelry. She was influenced by early Polish and European artists. Also, her pictures resemble pictures by Nowosielski, Wróblewski, Kahlo.

Paweł Lewandowski-Palle

Między instynktem a rozumem (w pracach Marka Jakubka)

Between instinct and brain (on Marek Jakubek's artwork)

Marek Jakubek likes both figurative and abstract painting. He often uses drawings as the basis of his paintings. He is inspired by literature. The series of his paintings entitled 'Endangered Landscape' and 'Esoteric Images' include many biological motifs. He concentrates on symbols, metaphors and memories. His paintings are elegant and that feature is one of the characteristics of the Wrocław School of Painting. He follows some ideas of the constructivist artists. He often paints nude figures. His magic realism is connected with existential philosophy and books he read in his childhood. His 'Crevice Paintings' and 'Polish Winged Cavalry' are based on computer prints. In 2013, he painted a picture based on 'the Blind Leading the Blind' by Breugel. The picture was exhibited at the exhibition entitled 'the Crumbs of Unbraided Rainbow' organized in Legnica. It is a pity the artist currently uses fugitive materials and I just hope that he will start using more lightfast latex materials that should be available in the near future.

p. 84 Marek Śmieciński

Fotografia [nie]akademicka

Non-academic Photography

Media-art reveals different forms and aesthetics. Students, who concentrate on photography, use different technologies in their search for conscious and original production. Karolina Hajec-Kalińska showed photographic objects entitled 'Auto-operation'. She received a merit certificate from an art magazine entitled 'Aerton'. Paweł Modzelewski's photo-objects were entitled 'I - the Father'. Grzegorz Budek photographed a construction project which he considered as his home. Agnieszka Braun and Sylwia Witkowska concentrated on the changes of their identity. Monika Tyrakowska entitled her photos 'Present, Present, Present'. Paulina Tracz concentrated on 'Femininity as Body Experience'. Agata Szuba showed naked bodies surrounded by piles of garments. Marta Siłanow combined historic props connected with sacred art with contemporary environment. Linda Parys built an installation which included photo-objects and light-boxes. Jakub Kamiński used the elements of advertisements from the 1950's and the 1960's in his humorous series entitled 'the Suicide of a Perfect Housewife'. Wojciech Świerdzewski showed 'Intimate Scenes from Married Life'. Witold Jaroszewicz concentrated on still life studies.

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Paweł Kowalski's 'Factory' reveals fable-like atmosphere of banal spots. Kamil Wójcik combined photography with different media. Agnieszka Janik used a computer monitor as 'working board'. Monika Pleczka considered nude studies as 'live monuments'.

Renata Głowacka

Męska nagość w Musée d'Orsay

Male nude studies at the Museum d'Orsay

The exhibition organized by the Museum d'Orsay was entitled 'Masculin-Masculin'. The exhibition included about two hundred pictures from the 19th, the 20th, and the 21st centuries. Also, there were several pieces of antique sculpture. The pictures revealed neither obscenity nor brutality. They illustrated different approaches toward the subject by European artists.

Kama Wróbel

Hello, Modernity! Julii Curyło we wrocławskiej Galerii Miejskiej

Hello Modernity! Julia Curyło at the City Gallery in Wrocław

Julia Curyło combines different motifs such as Barbie Doll and the Great Hadron Collider. At the exhibition entitled 'Hello Modernity', she showed a few series of art-pieces. Her series entitled 'LHC/Large Hadron Collider' (2011-2012), 'God's Particle' (2013), 'Meetings' (2012-2013) and 'Chicks' (2012-2013). She painted her pictures from the first series entitled 'Kermises and Miraculous Visions' (2008-2011) with great care and the pictures from the series that followed were painted with free-hand brush. Her picture entitled 'Jeff Koons and Damien Hirst divide art market' revealed the mechanisms of contemporary art markets in New York and London. 'The Conversation between Steve Jobs and Bill Gates' is less spectacular but it also includes different symbols connected with contemporary social phenomena. 'LHC/Large Hadron Collider' is more peaceful and less figurative a series. 'Dance Macabre', 'Euro-Arabia' and 'Mother' also include many symbols. All her pictures can be considered as a modern tale on religious, social and other problems.

Krzysztof Jurecki

Tomasz Sobieraj, Leszek Żurek. Po-widoki i Obiekty banalne

Tomasz Sobieraj, Leszek Żurek. After-images and banal objects

The Wozownia Gallery in Toruń organized an exhibition entitled 'After-images and banal objects'. The exhibition included photographs by Sobieraj and Żurek. Żurek showed double exposed photographs of ruined gravestones, toys and his own garden. He was inspired by Władysław Strzemiński. He likes melancholic, dreamlike atmosphere. Sobieraj showed poetic photographs based on the method of multiple exposure. He likes symbols and spectacular results of technological process. His images resemble the visions by Witkacy. They both search for safe and sure places in the reality and use their imagination in order to form personal symbols.

Mateusz Palka

Historyczne narracje fotografii Borysa Michajłowa

Historic narrative in photographs by Borys Mihailov

Eight average-looking people, most likely a family. Five children and adults. Borys Mihailov modified that black-and-white photograph. He added red lines thus making faces difficult to recognize. Mihailov produced a series of similar photographs from 1971 to 1985. He entitled the series: 'Luriki'. Earlier, he had retouched and colored different photographs which belonged to his clients. In his 'Luriki' series, he used photographs he found and which were taken according to some political ideas. His modified photographs should be considered in the context of Soviet politics. In yet another series entitled 'the History of Incidents', he used the same artistic method in order to make the photographs nonobjective. The series was produced from 1997 to 1998 and included over five hundred photographs. The artist concentrated on homeless, drug-addicts, alcoholic people who lived in the era of political transformation in the Soviet Union. His 'Unfinished Process' was produced in 1985. The artist found an unfinished scientific paper and he attached photographs to the pages. His 'Socialist Art' series is also connected with the reality of the Soviet Union. Photo-collages entitled 'Superimpositions' were produced in the 1960's. Each image includes two slides.

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p. 97 Julita Deluga

Roberto Matta i jego świat

Roberto Matta and his world

Roberto Matta was born in Santiago de Chile. He studied architecture, but did not follow his vocation. His travels in Europe and the USA led him to meet artists such as Salvador Dalí and Le Corbusier. Breton provided the major spur to Matta's direction in art by introducing him to the leading members of the Paris Surrealist movement. In 1939, the artist traveled to the United States,

where he lived until 1948. He returned to Europe and he died in Italy in 2002. Throughout his life, Matta worked with many different types of media. In his paintings, Matta created new dimensions in a blend of biomorphic life-forms. He liked poetic, diffused light patterns and bold lines on a featureless background. In his series of paintings entitled 'Dazzling Exile' he painted the figure of a robot-like creature in red and green light. He was interested in people's extreme emotions and was looking for artistic language which would be the most appropriate to reveal them. In Kraków, the National Museum of Art showed selected pieces of art produced by Matta from 1955 to 2000.

Marianna Michałowska

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Z perspektywy lodowego wszechświata

From the perspective of ice universe

In myths and fables, ice and snow are usually considered in the context of death and fear. Nevertheless, ice and snow also are children's playground. Also, they can be used by artists as sculpting material. From 2006, Max Seibald, Anna Maria Kramm and a group of sound-and-light specialists cooperate on different projects in Austrian Alps entitled 'Ice Camp'. They work from November to the end of January. It is both commercial and art series of projects financed by big corporations. In 2013, they used over sixty tons of ice in order to built four igloos. The combined space in igloos is used as hotel interior for winter sports enthusiasts. Seibald is a sculptor and he is interested in working in open spaces. Last year, he produced a project entitled 'Aurora' which included lighted ice columns. This year, he is working on a project entitled 'Observatory' which includes images of planets and astronomical calculations.

p. 102 Wojciech Wojciechowski

p. 104 Niepozorne gry Sama Havadtoya

Sam Havadtoy's inconspicuous games

Sam Havadtoy was born in London in 1952. His exhibition was organized at Karkonosze Muzeum in Jelenia Góra. Havadtoy is interested in the kamp aesthetics. As we can read in the catalogue for the exhibition, his work is 'concise, sometimes restrained, it radiates gentleness and warmth'. His pieces of art reveal joyful richness of color and texture. Some of them include hidden stories because they are connected with cultural symbols, such as Pinocchio and Lenin. They can be considered as 'inconspicuous games' by the artist.

Joanna Bąk, Andrzej Świetlik

Artystyczne skoki w bok – rozmowa z Andrzejem Świetlikiem

Side jump: a conversation with Andrzej Świetlik

JB: Why did the organizers of the exhibition entitled 'the Blue Glow-worm' combine photographs from 1979 with the pictures from 2012?

AS: I came to Warsaw in 1978. I took a lot of photographs when getting to know the city. I believed that I could tame the urban landscape by registering city-scapes. In 2012, I photographed the same objects in order to register the changes.

JB: You registered the changes ...

AS: Changes are important, but I am interested in what did not change. I was surprised, for example, that the expressions on people's faces did not change. People in Poland still rarely express openness and joy.

JB: Do you consider people important elements in your photographs?

AS: The blue skyscraper is an important element but the city without people reveals no sense.

JB: Did you manage to find all the places you photographed in 1979?

AS: No, I didn't find all the places. Warsaw changed and keeps changing, some areas are inaccessible.

JB: 'The Blue Glow-worm' includes documentary photographs and you are not really interested in documentary photography.

AS: Yes, I consider this exhibition as a 'side-effect' in my career, a sort of 'side-jump', nevertheless, I consider it an important experiment.

p. 110 Paweł Modzelewski

Andrzej Dudek-Dürer uczynić życie sztuką

Andrzej Dudek-Dürer: Life as Form of Art.

PM: What is the meaning of 'Live Sculpture', 'Shoe Art' and 'Trousers Art'?

ADD: The projects started in 1969. It was a difficult period for me, because my father died in a car accident. I was obsessed with death. I realized that birth and death come in a form of spiral and there are different life forms. Life ends and starts again and again. I believed that I could revive my old, worn-out shoes. I was interested in body art. I keep working on Live Sculpture.

PM: Are you interested in Zen Buddhism?

ADD: I am interested in Buddhism, but also in the pop-culture of the 1960's. I like the sound of sitar. I used to read the texts by Sri Ramana Maharishi, Krishnamurti.

PM: Do you consider journey as important part of life?

ADD: Yes, traveling is important to me, just as living in isolation after 1978 was an important experience. In 1973, my brother died in yet another accident.

PM: My isolation was connected with the fact that media and art circles did not accept my work. I used to take a lot of photographs. I organized performances and I documented them. Also, I started traveling. I believed that a person can leave his/her body and go on spiritual journey.

PM: You seem to celebrate your life...

ADD: My life is my art. I use different methods of communication. I believe that everybody is a potential artist.

Also, I believe in existential minimalism and my project entitled 'Living Sculpture' is connected with that idea.

PM: Are your self-portraits connected with specific ideas?

ADD: I consider myself in a universal context: as the symbol of the person who reveals emotions and energy, who tries to show sense in what he does as artist. I keep working on 'Live Sculpture' in the sense that I work on myself. I believe that my performances organized in museums, galleries, colleges and private apartments influence people. For as long as people remember my 'Live Sculpture', I will exist in their memory.

p. 116 Gabriela Dragun

Wszystkie odcienie bieli. Dziewczęcość w działaniach polskich artystek młodego pokolenia

All the tints of the white. Girlishness in artwork by Polish young female artists

White dress is a special dress because it is often used for special occasions. Contemporary artists wear white dresses as symbols of girlishness. The realm of silent girls in white dresses was formed as an answer to post-modernity. Girl-anarchist refuses to behave as adult and feels more free from gender stereotypes. The ideas of 'girl power' is connected with the ideas of 'having good time' and 'the mocking of authorities'. Katarzyna Kozyra pretended she was Snow White. Anna Maria Kaczmarska produced a series entitled 'Thirteen Saint Girls' in which she combined her own images and the images of saints. Katarzyna Górna used similar motifs in her series entitled 'Madonna'. Ewelina Ciszewska, Monika Konieczna and other young artists from the Luhu Group used the ideas of girlishness in their projects exhibited at the festival entitled 'Survival'. They dressed as dolls and they considered dolls as the victims of manipulation. Also, they tried to survive in difficult conditions; for example, they locked themselves

in campers and plexiglas boxes. They organized performances during which they pretended they were eating porcelain and slept in the area of Bełchatów coal mine. Ewelina Ciszewska uses body-metaphors in her actions. In a performance entitled 'Two Women', she performed with Monika Konieczna. One of them built mud pies in a sandbox and the other one knocked them down. In her performance entitled 'The Fountain of Love', Konieczna

stood dressed in white while a group of men danced around her to the sound of sea-waves. Their performances can be considered in the context of 'jouissance' – a group of excessive rituals which combine mental, physical and spiritual aspects of female experience bordering on mystical communion. The rituals are considered as the source of women's creative power and are connected with a transcendent state that represents freedom from oppression.

format
Pismo Artystyczne

**Mit wiecznej kobiecości – post mortem
Jerzego Koczewskiego**

**The Myth of Eternal Femininity: post mortem
for Jerzy Koczewski**

Jerzy Koczewski used different materials and sculpting methods. He used sandstone, granite, wood, metal, ceramics and marble. He produced sculpture-portraits of renown people such as Maria Konopnicka and Tadeusz Kościuszko. He concentrated on erotic female figures, mythological and allegoric scenes. He often did not sculpt heads of people, but only their bodies. He carefully polished his pieces of sculpture. He liked the motif of the Three Graces and other classical Greek motifs. His art can be considered in the context of affirmation of life and even the affirmation of death.

Mikrokosmos

Microcosm

Fifteen artists from Poland, Germany and the Czech Republic showed their art-pieces at the exhibition entitled 'Microcosm'. Joanna Imielska was a curator of the show. Stefan Gnauck concentrated on mountain landscape. Sonia Rommer showed drawings of plants. Anna Goebel is interested in the cycles in nature. She showed colorful paper objects. Kerstin Gnauck likes different color effects and forms. Anna Kowalska-Szewczyk showed monochromatic pictures of spirals, circles and ellipses. Milan Ceslar likes both the reality and abstraction. Joanna Hoffmann-Dietrich showed a video entitled 'the Hidden Topology of Existence'. Marek Jakuszczyk showed wooden and ceramic objects connected with his childhood memories. Ewa Twarowska-Sioda showed ceramic structures based on the form of circle. Ivo Chovanec produced abstract forms. Paulina Komorowska-Birger used brittle glass-threads, ready objects and photographs. Magdalena Gryśka showed an installation connected with her family memories.

Nieco o kiczu

**A few words on kitsch (from the series
entitled 'Decal')**

We are surrounded by 'aesthetically faulty' objects. We might, however, discover some aesthetic value in those objects. People often choose 'easy' entertainment; for example, instead of reading 'Ulysses' by James Joyce, they watch movies from Hollywood. In the 20th century, we started considering kitsch art as 'art of some value'. The elements of kitsch can be found in modernist and post-modernist art (camp, punk, cool, hip, hip-hop, chucheria, rasquachismo). The Independent Group from the Great Britain started the trend. In Poland, their tradition was continued by the Luxus Group.

Georges Minne (1866–1941), *Agenouillé à la fontaine*, vers 1898, Bronze, 78,5 x 19 x 43,5 cm, Paris, musée d'Orsay © RMN (Musée d'Orsay) / Adrien Didierjean





Franciszek Starowieyski (1930–2009), *Paryż nie istnieje*, 1970, 84 x 58 cm, offset, paper

p. 130 Mirosław Rajkowski

p. 126 **Pamięć doskonała – Ars Electronica Linz**

Total Recall – Ars Electronica (Linz)

In 2013, Ars Electronica organized in Linz was entitled 'Total recall'. The festival brought together neuroscientists and computer engineers, artists and philosophers for an in-depth consideration of total recall and an endeavor to elaborate on how we human beings deal with storing our memories, preserving them, and also, at times, trying to forget. In going about this, the focus was on three key aspects: neuro-scientific findings and insights about what memory actually is and what meaning it possesses for our consciousness and our identity; the various cultures of remembrance and the diverse storage media used in the past and the present; and future forms and methods of conserving memory.

Nicolas Bernier received the Golden Nica Award for his sound performance entitled "frequencies (a)" which included the interplay of a conventional medium, digital sounds and light. Along a glass workbench, the artist installed a series of tuning forks with a computer-controlled solenoid valve immediately adjacent to each one. The entire setup was in black and white, thus exuding a sterility suggestive of a scientific laboratory, one in which Bernier mixed the ingredients of his sound experiment. Depending on which sequences he sent via computer to the valves, they impart precisely timed strikes to the tuning forks. The result was a vibrating tonal tapestry synchronized with a light installation that immersed the entire configuration alternately in total darkness and glaring white light. Certificate of merit was given to jazz quintet 'SjQ++'.

"Forms" was a project by visual artists Quayola and Memo Akten. The animation was a study of the sequences of movements of high-performance athletes in action. The artists filmed swimmers, divers, pole vaulters and gymnasts while they were competing in meets, analyzed their movements and body language, and translated the results into abstract, three-dimensional sculptures made of sticks, spirals, blocks and balls. Their sequential motions (folding and unfolding, darting, rotating) were accompanied by metallic clicks and crunches.

Michel and André Décosterd's "Pendulum Choir" was a live performance that interpreted the process of breathing and the functioning of the lungs associated with it in a way that was as unusual as it was vivid. The chief protagonists were nine singers dressed in black and perched on hydraulic, metal stilts. Each of these star-shaped human-machine units represented a pulmonary alveolus, one of the lungs' air sacs the body used to take in oxygen. The chorus' performance consisted of giving acoustic impressions of inhaling air, extracting oxygen and exhaling. The singers' movements on their one-meter-tall stilts were synchronized with their archaic vocalizations.

Hybrid art project by Koen Vanmechelen was entitled "Cosmopolitan Chicken Project". The artist suggested that 'breeding the ultimate international chicken carried the genetic information of all chicken populations worldwide'. The hen represented the globalization and symbolized the permanent intermixture of ethnic groups and cultures. With his "Cosmopolitan Chicken Project" Vanmechelen tried to address a series of sensitive issues including the technical feasibility, reasonableness and ethical tenability of biotechnology and genetic engineering, as well as the identities of our multicultural and multiethnic societies and of ourselves as individuals.

Digital communities worldwide were represented by the project entitled 'El Campo de Cebada'. It is a plaza in the center of Madrid which became the venue of cultural initiatives. Local community members set up a website to gather ideas for the future use of the parcel. Their activities were planned and organized at meetings open to the public. Everyone was called upon to contribute ideas and points of view in person or online.

Henri Greber (1854–1941), *Coup de grisou*, entre 1892 et 1896, Marbre gris, 185 x 100 x 139 cm
Paris, musée d'Orsay, © RMN (Musée d'Orsay) / Franck Raux

Julita Deluga

Franciszek Starowieyski. Wirtuoz formy

Franciszek Starowieyski: the Virtuoso of Form

Starowieyski formed grandiloquent virtual reality. He used his private code. He liked grotesque effects, ornaments and metaphors. He concentrated on the motifs connected with vanity, transition, anatomy and death. He was inspired by the 17th and the 18th century painters. He established a 'theatre of drawing' as a media

event. In presence of people he invited, he produce monumental drawings. In addition to drawing session, there were reading sessions. He collected clocks, coins and books. He produced over sixty posters for different movies. He followed some ideas of Camp aesthetics. His art was ostentatious, exaggerated and even theatrical. He emphasized artifice, frivolity and shocking excess. He used mannerist formulas in order to 'seduce' on-lookers. He revealed strong artistic personality. He believed that style and aesthetics were was more important than merit and morality. He was the virtuoso of form.



Nasza skóra

Our skin

Wrocław and Lille signed a partnership agreement. As sister city, Lille organized several cultural events in cooperation with cultural institutions in Wrocław. The most interesting exhibition was entitled 'Skin'. They showed photographs by young photographers connected with the Center For Creative Attitudes. Karolina Zajączkowska concentrated on the relationship between mother and daughter. Łukasz Rusznica showed nude studies and Katarzyna Bogacz registered different moments in everyday life of six women. Monika Kotecka and Karolina Pozyrała sent to the exhibition a project entitled 'Make your own Steve'. Arnau Vidal Cascallo showed photographs of his female partner who suffers of skin disease. Agata Kalinowska photographed 'real-looking skin' and Marta Gniewkowska concentrated on skin's imperfections. Krzysztof Solarewicz showed people in different everyday situations.

Tadeusz Złotorzycki

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Kamp jest kłamstwem, które mówi prawdę

Camp is a lie, which reveals the truth

I consider pop-art as a form of anti-culture. Camp cannot be easily defined. There are different, confusing definitions of the term 'camp'. It includes performance-like strategies. Camp 'is an opium for the homosexual masses'; it make them enjoy what they've got'. Camp is based on the idea of 're-discovering historic garbage'. Camp is extremely irritating a phenomenon because it simultaneously flirts with us while denying that it ever does what it does. Camp is a parody which reveals what is hidden behind a mask. It seems to 'avoid rational analysis while inviting people who approach it with open heart'. Camp engages in a redefinition of cultural meaning through a juxtaposition of an outmoded past alongside that which is technologically and stylistically contemporary. Often characterized by the reappropriation of a 'throw-away pop-art aesthetic', camp works to intermingle the categories of 'high' and 'low' culture. Objects may become camp objects because of their historical association with a power now in decline. Camp 'tends to refer to a subjective process'. Those who identify objects as 'camp' commemorate the distance mirrored in the process through which 'unexpected value can be located in some obscure or exorbitant object'.

p. 119 Lena Wicherkiewicz

Pot i łzy. Kobieta z marmuru w Galerii Manhattan

Sweat and Tears: a Woman of Marble at the Manhattan Gallery

An exhibition entitled 'A Woman of Marble' was organized by Krystyna Potocka-Suwalska and Paulina Jeziorek. They invited young artists from Łódź. The figure of a Marble Woman in Łódź was considered as inspiration for the artists who were supposed to think of modern heroes and work-ethics. However, for the

majority of participants, the figure did not become an inspiration. Artur Malewski's film entitled 'Time does not cure of anything' was the only reference to the figure. Work-ethos inspired Paweł Rumiancew who produced a documentary entitled 'Vanishing Professions'. Ewa Bloom Kwiatkowska built an installation entitled 'About It' in which she analyzed the methods of socialist propaganda and the mechanisms of contemporary advertisement. An element of the installation was entitled 'Blood, Sweat and Tears'. Aleksandra Kubiak showed a photograph of herself dressed as an ancient Greek heroine. Kamil Kuskowski repeated tautological gestures from his previous projects. He showed the letters cut from marble which formed a word 'woman'.

p. 141 Manfred Bator

Alicja Jodko

p. 144 Wielogłos performance'u

Katalog Entropii Sztuki

Many voices of performance

Łukasz Guzek wrote a book entitled 'Performancing art: performance art as action-agent in Polish art reviews'. It was published by the Academy of Fine Arts in Gdańsk. Guzek analyzed performance art in its historic context and described different aspects of the new medium. He believes that we witness the development of a new category in art. 'Biosphere merges with technology' and forms new contexts. Performance art is a performance presented to an audience, usually interdisciplinary. Performance may be either scripted or unscripted, random or carefully orchestrated; spontaneous or carefully planned with or without audience participation. The performance can be live or via media. The performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work. Communication technologies greatly contributes to the formation of virtual reality where artistic actions 'live their own life'. Computer-aided forms of performance art become more and more popular. The internet sphere can be considered as 'the in-between sphere' of the performance art and the reality. The book includes fifty three essays written from 2002 to 2009.

The catalogue of entropy in art.

The project entitled 'The catalogue of Entropy in Art' includes an exhibition, publication and different events. The project was organized by the Entropy Gallery. The organizers invited about ninety artists who were interested in different media and artistic forms. The catalogue was recorded on dvd. The organizers consider their gallery as the place where 'information and entropy flows through' and 'art and on-lookers meet'.

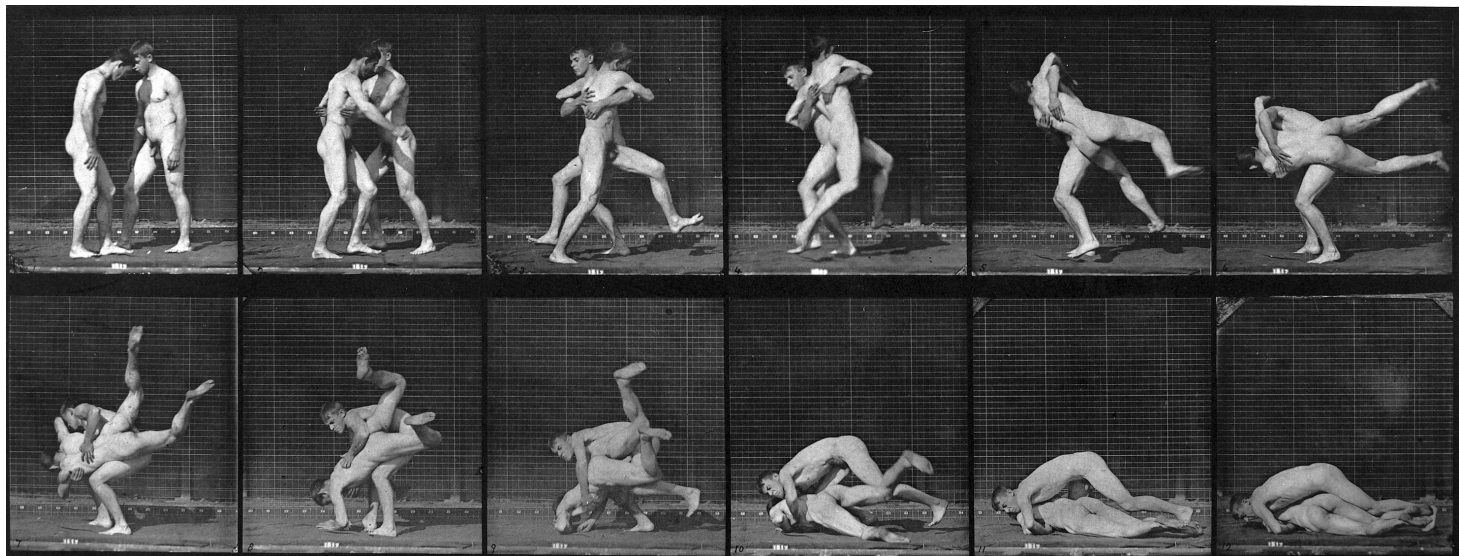
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Anita Wincencjusz-Patyna

Ciało jest ciałem, jest ciałem, jest ciałem...

Body is body, is body...

'The NEW Fine Grain Editors published an album entitled 'Nude studies in Polish photography' with the foreword by Marek Śnieciński. Jerzy Piatek, the editor of the publication, documented the history of photography in Poland as considered from a thematic point of view. The oldest photograph was taken in 1929 and the latest in 2009. The group of photographers includes the following artists: Bogdan Konopka, Edward Hartwig, Michał Diament, Tadeusz Rolke, Zdzisław Dados, Zofia Rydet and many others.



Eadweard Muybridge (1830–1904), *Lutte de deux hommes nus*, 1887, Epreuve photomécanique, 16,5 x 43,5 cm, Paris, musée d'Orsay, © Musée d'Orsay, dist. RMN / Alexis Brand