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Radosław Okulicz-Kozaryn

### **The Whole World at Twilight** **Far-reaching Consequences of an Inconspicuous** **Ritual**

The essay refers to the ritual of the twilight, that is the time between the sunset and total darkness, in which until recently the people of Europe, particularly northern countries, devoted themselves – alone and in the community – to prayer, dreaming, meditation, composing poetry, playing music or practising art. At dusk, the stimuli from the external reality weakened, which opened the mind to the contemplation of what seemed spiritual, mysterious or strange. The imagination and creative faculties came to power. The structure of the world, subordinate to the principle of “common identity”, manifested itself to a man. Its essence was most often defined as musical although it also manifested itself in paintings and verbal art. Therefore, it was music that most commonly was assigned the leading role in the synthesis of the arts. The apogee of “twilighting”, explored already in Romanticism, occurred in the late nineteenth and the early twentieth century, and found its fullest expression in the Symbolism.

The article uses the remarks made about twilight by G.H. Hegel, J. Kremer, F. Skarbek, W. Tatarkiewicz, K. Libelt, K.L. Konin, and R. Wagner, E.T.A. Hoffmann and Ch. Baudelaire, whose sonnet *Correspondances*, fundamental for the theory of the affinity between senses and the arts, turns out to be associated with the twilight.

Aneta Kozyra

### **Musicality versus Rituals in Wit Szostak’s** **Novel *Oberki do końca świata* – the Correlation** **of Literature with Music and Visual Arts**

The purpose of the paper is to present the connections of literature with folk music and rural religious art – and to interpret the layer of these pieced out meanings, where music and art are used.

The Szostak's novel presents the world of the Polish countryside (Rokiciny village), where the ritual is retreating into the past and the protagonists (the Wicher family) are the last people representing the vibrant tradition. What they want, is to pass this tradition to the posterity. However, it is not possible, because the progeny cannot treat this heritage as the integral element of their life.

Once, in the extraordinary moments, the everyday space was being displaced by the spiritual world. These special moments were happening during the rituals connected with all the stages of the human life – from birth to death. Every traditional ritual was happening with the company of music. The other elements of the spiritual world were the sculptures and paintings, for example in chapels built on the ends of the village.

It is worth to considering, how the literature can use another arts for creating figurative and symbolic pictures.

**Agnieszka Narewska**

### **The Artistic Views on Ritual Based on Stravinsky's Rite of Spring**

The aim of this article is to show the artistic transformation of rituals through dance, reflected in *The Rite of Spring* by Stravinsky. Its premiere in 1913 shocked the whole world of the contemporary art and at the same time opened up new creative possibilities for the next generations of composers and choreographers. At the core of this piece laid the pagan ritual of oblation. It was paid in order to maintain the continuity of life and to awake the earth, in order for the crops to grow again. The remarkable ballet theme, which can be taken literally (as did Nijinsky) and figuratively (eg. Maurice Béjart, Pina Bausch and Angelin Preljocaj), and the phenomenal music of Stravinsky, inspired many artists to create their own visions of ritual, which are not now always connected with Slavic folklore.

**Maciej Jarczyński**

### **Choral Music versus Visual Arts in Selected Films**

The issue of connections between choral music and visual arts is an area covering many different domains. Throughout history, this music was combined with painting, sculpture and even architecture. However, in this article, I will describe the relationships, between the collective singing and fine arts more contemporary. I will focus on combining choral music with the film. In addition, I will try to show a choir as phenomenon in the perspective of a group of people who meet and interact in order to achieve certain goals.

**Anna Al-Araj**

### **The Act of Listening to Minimalist Music in the Context of Ritual** **Songs from Liquid Days by Philip Glass**

This article presents the interpretation of a famous song cycle – *Songs from Liquid Days*, composed by Philip Glass (in cooperation with Paul Simon, Suzanne Vega, David Byrne and Laurie Anderson) in 1986. In the first part the author tries to illustrate an artistic way of a popular American minimalist, strictly connected to avant-garde movements at the beginning of his career. The next section concerns the analysis of the piece: the author pays special attention to the elements of rhythm and harmony, which constitute – a typical for Glass' music – sound and impression of infinity. The last part presents the interpretation of *Songs from Liquid Days* in the context of the ritual: there is put a hypothesis that many stylistic features of this composition determine a similar reaction, which appear among ritual participants as well.

**Lukasz Strzelczyk**

### **Sound Art – the Phenomenona on the Boundary of Aesthetics**

This text is about relatively new categories of art which take place in two different sphere: visual art and experimental music. It creates a lot of problems for the theoretician: how to describe the hybrid and ambiguous object of sound art? Is that means that theory doesn't follow artistic practice? We have to face up with definition of sound art which is also problematic – is it only a regular extension of art world or a completely new strategy with subversive capability? In my article I will try to analyze this theme, examine chosen artistic works (e.g. Christina Kubisch, Michael Asher) and have a second look for this discourse.

**Paweł Moźdżyński**

### **Artistic Performance as Ritual Structure and Anti-structure**

Structural and anti-structural aspects of artistic performances are the main topics of Moźdżyński's text. The author uses categories of Victor Turner's theory (ritual, structure, anti-structure, liminality, communitas) and others sociological theories: interaction rituals (Randall Collins), institutional rituals (Pierre Bourdieu), consumption society (Jean Baudrillard), society of the spectacle (Guy Debord), new circulation of artworks (Luc Boltanski), aestheticization of everyday life (Mike Featherstone), etc.

**Izabela Franckiewicz-Olczak**

### **The New Media Interactive Art in Ritual Perspective**

The article tries to analyze the new media interactive art as ritual practice. The author describes the cultural determinants of perception of interactive art with its multimedia and interactive aspects, compare anthropological ritual with new media art. Then pertaining to Erving Goffman's interaction ritual the interpretation of behavior of recipient of interactive art is conducted.

**Marta Smolińska**

### **The Ritual of Touching: the Ambivalence of Haptic Art**

At the time of the Renaissance of haptic qualities, unfolding against the background of the shifts that are taking place within the hierarchy of senses, artists propose works meant for touching. As the curator, I have presented artworks of this kind in the spring of 2015 at the Centre of Contemporary Art in Toruń during the exhibition entitled *(Don't) Touch! Haptic Aspects of Polish Art After 1945*. I would compare tactile interaction with art to a multi-sensual rite, which commonly turns into a sort of collective madness: a carnival and a form of transgression, as understood by R. Caillois and G. Bataille. In turn, this aspect usually leads to authors forbidding to touch the pieces that were originally designed for such interaction with the viewer, they do so in order to prevent damage. Thus, we return to the ritualization of experiencing art, which we are familiar with from the context of a museum-temple. Is it that artists, in a way, defend the institutional order despite their initial intent of breaking it? Haptic art entails ambivalence: on the one hand, the ritual of touching artworks satisfies the artists, but on the other hand, frightens them due to the unpredictability of the viewers' behavior.

**Monika Korona**

### **The Tradition of Arts Synthesis in the European Culture versus Restoration Care**

The purpose of this paper is to present interpretation of art synthesis – the so-called TOTAL ART – that integrates different media across the ages in the European culture, and to attempt to formulate practical conclusions on conservation, documentation, and preservation of the authenticity particularly of ephemeral and synesthetic objects.

The universal language of art connecting all forms of human creative expression, which fully manifests the notion “*correspondance des artes*”, dates back to the past ages: from prehistoric times, Antiquity, Middle Ages, 19th and 20th century, to contemporary times, abundant with modern art experiments. The possibility of protection and conservation of contemporary art that combines the ideas of art synthesis becomes particularly important, which is discussed in this paper on the example of selected works of artists from Poznań. The new approach in the theory of reconstruction and documentation of synesthetic works of art is presented on the example of some works incorporating the concept of Wagnerian ‘total work’ – *Gesamtkunstwerk*.

**Andrzej Rozwadowski**

### **Seeing is Not Understanding: Experiencing Rock Art**

The paper argues that rock art can be perceived as art. Arguments for this thesis are searched in the way how the message in rock art is communicated. Basing on selected examples of rock art from different parts of the world, as well as different periods, the paper shows that prehistoric rock images were not literal representations of the world, but coded complex ideas, often in truly sophisticated ways, similarly to the modes

which characterize modern or contemporary art. One of the little known features of such coding is formal and semantic integration of images with rock. It is furthermore demonstrated that understanding of rock art is a complex perceptual process, which involves seeing as well as other ways of perception – touching or hearing. Understanding of rock art then significantly depends on personal experience of the rock images in situ.

**Wiesna Mond-Kozłowska**

### **Aesthetics and the Sacred from the Perspective of European Plain Chant and the Vedic Artistic Tradition**

The paper investigates an issue of the sacred as being unfolded and manifested through art on the ground of comparative aesthetics. By juxtaposing the two distant both religious and artistic phenomena, namely European Plain Chant and Indian kudijattam, my research objective is to go beyond some apparent and external differences indigenous cultures related and to seek for universals inherent to aesthetic properties of relative arts, which I call choreutic qualities. Choreutic is an adjective derived from a generic name of chorea, a classifying term introduced by Edward Zwolski to define triple unity of dance, music and poetry in the realm the Western European performative arts, of Ancient Greece provenience. Sequential definitions of aesthetic experience, experience of the sacred and choreutic experience which I provide are grounded in detailed analysis of paralleled artistic phenomena to help grasping the initial proposition of the research project which stresses indissoluble interrelationship between aesthetics and the Sacred.

Andrzej Pankalla / Krzysztof Napieralski

### **Lymphatic Rituals of Quiche Maya People and Psycho-Cultural Metisage in Real Psychology Perspective**

The article forms the report of the "Guatemala 2015" Scientific Expedition. The aim of it was to investigate the following research question: What are the cultural pictures and psychological (experienced) consequences currently caused in the autochthonic descendants of the Quiche Maya people by the mythological/religious metisage (syncretism) of various elements from Christian faith and endemic, pre-Columbian beliefs? Text, using authorial Real Psychology perspective, is focused on the analysis of two chosen kinds of lymphatic rituals connected with: Maximon (San Simon) Religion and contemporary Quiche Maya beliefs from Chichicastenango region of Guatemala. It shows how specific Maya myths and experiences during their rituals are connected with universal shaping of man's mythical identity.

Jakub Żmidziński

### **'Quia symphonialis est anima' On Some Relations of Music with Word and Light**

The title relations are here considered within the European philosophical tradition. Starting from the ancient Orphean myths to the neo-Platonic system of Pseudo-Dionysius the Areopagite what becomes an important motive is the divinity of music and light. In the medieval mystic Hildegard von Bingen there is a suggestion about the musical nature of the soul, which is worth considering in the context of C. Lévi-Strauss's thesis of the similarity between music and myth. Perhaps that is why during the staging of a myth, which is an act of ritual, music and dance evoked by it can cause states described as mystical, accompanied by visions of light. In the literary tradition the theme of gold strings in which sound and light merge can be found. Also, in Hildegard or Dante one can find a similar approach, referring here to the angelic beings, in other words to the living light, emanating extraordinary music.

