

Introduction

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Art and Philosophy:

#now

In 1990 Wolfgang Iser put forth a claim that postmodernist philosophy was born out of the spirit of modernist art. He thereby indicated that art inspires philosophy. What is the situation in this respect today? Perhaps we are dealing with a reversal of the above and it is philosophy that inspires the visual arts? Or perhaps we deal with a chiasmatic situation, where the inspiring is simultaneously the inspired? Is it possible today to make an unambiguous claim similar to that proposed by Iser over a quarter of a century ago? What philosophical currents are inspirational for the activities and oeuvre of contemporary visual artists? What philosophers are being read today by artists and what comes out of it for art? What works of art are watched by philosophers and what comes out of it for philosophy? What philosophers are currently read by art critics and curators and how is that reflected in art criticism and curatorial strategies? Do generations of artists and philosophers born in the same decades share a perception of the world? Are young artists indebted to contemporary philosophy and what the consequences are? Why are some philosophers' theories fashionable in circles of artists and art theoreticians? How do these fashions succeed and precede one another and what is this order linked with? What is the relationship between philosophy and art today?

We asked the above questions during the first seminar titled "Art and Philosophy: #today", held in September 2017 by the Department of Art History and Philosophy of the Faculty of Art Education and Curatorship of the University of Art in Poznań. We moreover came up with ever new questions, which helped us diagnose and map out the field of contemporary art.

It often turned out that artists nostalgically look into the past rather than into the future. This phenomenon is addressed from different perspectives by Jan Wasiewicz and Andrzej Marzec, the latter in reference to film. Reflections by Izabela Kowalczyk and Adam Mazur contain recurrent aspects of Piotr Piotrowski's theory, which once again shows that after the Author's death there is a big empty spot that will never be filled with

his texts, no matter whether we side with their observations or polemise with them. Ewelina Jarosz addresses the narratives of art history in the reception of Barnett Newman's oeuvre and proposes the figure of dance as a new mode of reading the author's paintings with characteristic zips. Anna Markowska does the impossible, i.e. "meets" Kurt Schwitters with Martin Heidegger and with Eugeniusz Geppert's "spectrum". In turn, Tomasz Misiak introduces us into the world of sound, entering the debate about the digital revolution in music and its ramifications. Justyna Ryczek puts into the centre of attention the many and varied, extremely complex interrelations between art and ethics. My text addresses the subject of overproduction, seeing the paintings by Marta Antoniak and Marcin Zawicki as an adventure in the age of overproduction.

This volume includes also texts by laureates for a competition for the best theoretical MA thesis written at the University of Art in Poznań in 2017: Maryna Sakowska, the winner, and Kinga Popiela, who received an honourable mention. Sakowska's text addresses, just like mine, the issue of overproduction, yet in relations to "unnecessary" artworks. Popiela provides an insight into the performative aspect of the painting act, the role of the body and of gesture in the creation of paintings. Both texts fit perfectly the subject matter of the entire issue of "Zeszyty Artystyczne". The same applies to Ewa Wójtowicz's review of a publication summing up Sławomir Brzoska's art. ●

