

Abstracts

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Mateusz M. Bieczyński

**Censorship of abstractions?
– about abstract art, its social and
legal reception**

This article is devoted to the topic of abstraction censorship, understood both as a legal and social phenomenon. The author argues that there may be several interrelated reasons for the periodic repressions against abstract art. Starting from a historical perspective, this article shows the continuity of socio-legal processes related to the public presentation of works of abstract art, which changes its meaning depending on the context of the presentation and were the reason for the legal reaction. An extensive analysis has been devoted to the description of the case of administrative and legal censorship of Richard Serra's work titled "Titled Arc". •

Rafał Boettner-Łubowski

**Auto-thematic considerations,
2018–2019 / Comments on the completion
of a certain exhibition**

The text entitled „*Auto-thematic considerations, 2018–2019*” / *Comments on the completion of a certain exhibition*, presents the author's experiences and thoughts related to the execution of his exhibition at the Biuro Wystaw Artystycznych gallery in Jelenia Góra in December 2019. The works presented at the exhibition came from an art and research project of the same title, carried out by the artist at the Faculty of Art Education and Curatorial Studies at the University of Arts in Poznań. The author describes the process of creating the above-mentioned exhibition as both an artistic and a creative activity, determined by „working with the existing space” and the creation of new structural and semantic relations between individual exhibition elements, among others, through appropriate re-editions of some of his own earlier works. In addition, the author presents a situation when artwork with such meaning as „art about art” can also allusively comment on issues regarding tolerance and lack of approval for acts of exclusion of specific people, groups, attitudes and beliefs. •

Izolda Kiec

The art of compromise or the first art school in Poznań

The article "The art of compromise or the first art school in Poznań" is about the beginnings of the first art school in Poznań (1919). It presents the social and cultural background of the capital of Wielkopolska after the retrieving of independence, the idea of the school of applied arts (english and german influence, concepts of polish artists and critics: Kazimierz Mayer, Karol Maszkowski, Bronisław Bartel), and the first months of the school's functioning (authorities, lecturers, departments, finances and cooperation with the industry). The article is based on documents and literature. The author shows the need of overcoming the main obstacle: Poznań separatism and negligence in terms of artistic education and Poznań cultural life. ●

Adam Mazur

The Last Pictures. Small History of Astrophotography

Adam Mazur's *The Last Pictures. Small History of Astrophotography* is an attempt to delineate a so far marginalized narration regarding photographs of the moon, the sun and the solar system as well as of the outer space. The title is a direct reference to Trevor Paglen's art project. Paglen develops an artifact designed to last billions of years – an ultra-archival disc, micro-etched with one hundred photographs and encased in a gold-plated shell. 100 pictures placed on a communications satellite EchoStar XVI will survive humanity and – possibly – the Earth itself becoming the last artifact representing our times. The text discusses the dawn of photography pioneers like John Adams Whipple, Hermann Krone, and Adolphe Neyt and then moves on to documents produced by Edwin Hubble. However, main subject of *The Last Pictures* is a whole set of images taken by astronauts from Apollo missions, images send to outer space as a part of Voyager missions, as well as non-human photographs taken by all kinds of satellites and Hubble Space Telescope. Artists like, Thomas Ruff, Joan Fontcuberta, Penelope Umbrico, Hito Steyerl are included to a discussion concerning space photography and artistic imagery. Even though art photography of cosmos seems redundant, it is a part of contemporary art canon. ●

Justyna Ryczek

**The Art of Responsibility
for the World The Demon and Messengerin
Agnieszka Polska's work**

The article *The Art of Responsibility for the World. The Demon and Messenger in Agnieszka Polska's work* investigates Hans Jonas' theory of responsibility and its connections with the ethics of posthumanism. In its light Agnieszka Polska's work is discussed. The author focuses on the presented vision because she analysed other theories of responsibility before, and do not want to repeat these considerations here, at the same time the artistic realization that she analyses is distinguished by a clear, straightforward, but not intrusive, call for participation in the ongoing processes. This implies various reflections on the condition of the world around us. Agnieszka Polska tells us a gripping story, and viewers notice that it is not only a multi-threaded story, but also a platform for shaping our own attitudes. The work asks questions about our responsibility, being a messenger and participation in ongoing processes. •

Marta Smolińska

**Redefinitions of the sculpture plinth
and seduction of the sense of touch:
on selected examples of works
by Arp, Brâncuși and Giacometti**

In this essay, I analyze two multi-part sculptures by Arp from the early thirties: *Head with Annoying Objects of 1930-32* and *Sculpture to Be Lost in the Forest of 1932*. I compare them with selected works by Arp's contemporaries Constantin Brâncuși and Alberto Giacometti, who in this context were inspired by both August Rodin's groundbreaking approach as well as so-called primitive art. They, too, attempted to modify the pedestal's conventional function as rhetorical expression for the presentation of art. I argue that all three artists questioned the traditional forms of the pedestal, namely in close connection with a rejection of ocularcentrism and the discovery of the potential role that the sense of touch may play in the perception of a sculpture. From today's perspective, I will also address this topic in the context of tactility, in terms of the sensorimotor and somaesthetic experiences as defined by Richard Shusterman, and in

relationship to the question of horizontality and the phenomenological properties of biomorphic forms. •

Maciej Szymanowicz

Duograms in the service of advertising
About the forgotten episode in the art of
Stefan Wojnecki

The article presents works and ideas of Stefan Wojnecki from the 1970s, which originated with respect to the issue of advertisement. The artist addressed the problem of advertising in September 1972, when he presented an individual exhibition entitled *Duograms* at the *1st International Congress of Socialist Advertising* in Poznań. Wojnecki presented works created in a duogram technique developed in 1965, which enabled the simultaneous and independent perception of a plane by both eyeballs. He attempted at adapting duograms to the needs of advertising. The article discusses his works and opinions about the art of persuasion. At the same time, the activity of Wojnecki was presented in comparison with the theory of socialist advertising developed at that time in Poland. •

Jan Wasiewicz

Tilling the Fallow Memory Work on Serfdom
in Polish Media, Humanities, Culture and Art of
the First Two Decades of the 21st Century

The author of the article starting from acknowledged thesis of rural-peasant roots of Polish society points out that the Poles “silence” their peasant origins because both on the individual and collective level their identity is shaped largely by an imaginary of the noble provenance. This suppressing of peasant origins is strictly connected with marginalizing and distorting the history of Polish peasants, especially regarding the serfdom system. In the next part of his article the author shows however that in the public discourse (media, literature, visual arts etc.) over the past two decades quite a few voices have appeared which have been trying to work through and make part of the collective functional memory and thus part of Polish identity the peasant past. Finally, the author stresses that reclaiming Polish peasant history should not only involve working through the trauma of serfdom, but also reminding the Poles of various forms of peasant resistance and revolt. •