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# Izabela Franckiewicz-Olczak

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Sociologist, culture expert, with a PhD in Social Sciences, assistant professor in the Department of Art Sociology at the Institute of Sociology, University of Lodz. Her research interests include new media art, contemporary art, institutions disseminating art, and the democratisation of art. An author of many articles and two monographs: *Kolor, dźwięk i rytm. Relacja obrazu i dźwięku w sztukach medialnych* (2010) and *Sztuka interaktywna. Społeczny kontekst odbioru. Perspektywy Ervinga Goffmana a nowe media* (2016).



<https://orcid.org/0000-0001-7059-9678>

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**Izabela Franckiewicz-Olczak**  
University of Lodz

# **Performative Light Art** **– Between the Elitism of Art** **and the Egalitarianism** **of Mass Spectacle**

## **Art in culture**

The links between ritual, light and performance are loud and clear. This article pays special attention to the last two aspects. However, both performance and one of its specific forms, i.e. ritual and light overlap, and interact with, each other. Ritual is a form of performance; light is used in both rituals and performative actions in the broadest sense. What they have in common is their simultaneous egalitarian and elitist potential, inclusivity, and exclusivity.

Light is commonly referred to as the visible part of electromagnetic radiation. In the sciences, it is referred to as optical radiation. Paradoxically, this optical radiation combines mysterious, ritual and performative aspects. It has an extremely elaborate symbolism in culture relating both to beliefs, worship and related rituals, as well as to a state of mind. It symbolises eternity, incorporeality, spirituality, revelation, spiritual joy, and mere merriment. It can also signify intellect, knowledge, inspiration, and intuition.

Every historical era has in the creations of its culture referred to the symbolic dimension of light. This applied to so-called fine arts, literature, music, and architecture. Its sources, i.e. the sun and its rays as well as fire have been objects of worship in various beliefs and religions. Fire has been part of rituals across different latitudes and beliefs. Its meaning is extremely varied and even radically divergent. In rituals, fire can both symbolise evil forces or hell as well as signify ways out of darkness, a revelation. The artistic dimension of light is present in folk art, popular culture, applied art, and high culture.

The advent of electricity marked a breakthrough in the artistic exploration of light. Electrification, by providing mankind with new and more subordinate sources of light, stripped it of its aura<sup>1</sup>, to paraphrase Walter Benjamin. At the same time, it offered art a new medium. From the 19th century onwards, it has become quite common to explore light (the first attempts date back to the 17th century) simply as a means of expression.

Today, the term light art is used to describe the activities and artefacts using light (usually artificially produced) as their principal medium. Light art is predominantly performance art. Performance is a broad concept, controversial in essence<sup>2</sup> and difficult to contain within a theoretical framework<sup>3</sup>. Although performance originally developed either in the form of theatrical or ritual activities, over time an increasing variety of everyday activities and artistic endeavours have come to be interpreted as performance<sup>4</sup>. As Richard Schechner argues, the 17th century added an additional theatrical and musical aspect to the term “perform”. From this point onwards, performance became associated with playing or performing a music composition<sup>5</sup>. The term “performance” is traditionally translated as spectacle, gig or show, but the Polish equivalents (widowisko, występ, przedstawienie) do not exhaust its semantics<sup>6</sup>. The performative

- » 1 The concept of *aura* is introduced by Walter Benjamin in his 1936 essay “The Work of Art in the Age of the Technical Reproduction”. He describes it by referring to natural phenomena, whose aura we discover by observing them. However, we cannot possess them. The desire to get both spatially and socially closer to the object leads, according to Benjamin, to the disappearance of its aura. Cf. Walter Benjamin, “Dzieło sztuki w dobie możliwości jego reprodukcji technicznej”, in: *Wiedza o kulturze. Część IV. Audiowizualność w kulturze. Zagadnienia i wybór tekstów*, ed. Jadwiga Bocheńska, Alicja Kisielewska, Mirosław Pęczak (Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 1993), 273–284.
- » 2 Marvin Carlson, *Performans*, transl. Edyta Kubikowska (Warszawa: PWN, 2007), 23.
- » 3 Grzegorz Dziamski, “Performance – tradycja, źródła, obce i rodzime przejawy. Rozpoznanie zjawiska”, in: *Performance*, ed. Grzegorz Dziamski, Henryk Gajewski and Jan Stanisław Wojciechowski (Warszawa: MAW, 1984), 16.
- » 4 Jon McKenzie, *Performuj albo... Od dyscypliny do performansu*, transl. Tomasz Kubikowski (Kraków: Universitas 2011), 37–68.
- » 5 Richard Schechner, *Performatyka: Wstęp*, transl. Tomasz Kubikowski (Wrocław: Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych, 2006), 391–392.
- » 6 Carlson, *Performans...*, 13.

dimension of light art is not confined to performance art, identified with spectacle or show. Light installations and even light sculptures have a performative quality, i.e. are processual, spectacular and ephemeral.

Light, due to its archetypal nature, as I have indicated, is used in rituals, performances and other performative arts. It is performance of an artistic nature and performative (processual, spectacular, ephemeral) artistic actions that will be discussed later in the text.

Rituals can be divided into religious and secular, collective and private. They are based on the sacred-profane dichotomy. These characteristics are shared by rituals with a culture of light. And it is these, combined with the ubiquity of light in culture and its ludic dimension, that make the performative art of light a form of expression that functions perfectly in both entertainment (profane, collective experience) and art (sacred, private experience). The artistic use of light superbly illustrates the possibility of simultaneously satisfying the needs of a wide audience and catering to the tastes of the limited audience that makes up Becker's art world<sup>7</sup>.

### **The Origins of Museums / Democratisation of Culture / Omnivores**

The process of disseminating contact with art began with the development of mass culture and has progressed in many ways. Starting in the 18th century onwards, private art collections began to be made public in publicly accessible spaces<sup>8</sup>. The development of museums, as Maria Popczyk observes, did not follow a single script<sup>9</sup> and art itself "became entangled in a multiplicity of overt and covert discourses that could not be easily separated from one another"<sup>10</sup>.

In the first museums, which by virtue of the dissemination of the achievements of humanity in them are associated with the democratisation of culture, distancing processes generally prevailed<sup>11</sup>. This is because they were quite elitist and sublime venues compared to other attractions, such as fairs or curiosity shows, from which the newly established museum institutions sought to differentiate themselves. Bearing this in mind, art museums that allowed the general public access to private collections

» 7 Howard S. Becker, *Art Worlds* (Berkeley and Los Angeles: University of California Press 2008).

» 8 Maria Popczyk, "Dialektyka początku i końca", in: *Muzeum Sztuki. Antologia*, red. Maria Popczyk (Kraków: Universitas, 2006), 268.

» 9 Popczyk, "Dialektyka...", 268.

» 10 Popczyk, "Dialektyka...", 273.

» 11 I understand de-distancing, following Mannheim, as the disappearance or negation of distances. I examine the abolition of the distance between art and non-artistic reality, i.e. the de-de-distancing of art in relation to life, or, to use a mental shortcut, simply the de-distancing of art. The reverse process is distancing. Cf. Karl Mannheim, *Essays on the sociology of culture* (London: Routledge & Paul, 1956).

should be seen as offering egalitarian access to art that was not present in the gaudier forms of cultural participation.

In addition to the shift in displaying art, art itself is under constant transformation. The 20th century brings such new art mediums as photography and film, and in its second half the repertoire of means of expression is enriched by new media, linked first to video technology and then digital technology. Techniques of reproducing classical art started to develop in the early 20th century, a turn lamented by Walter Benjamin, as I have already indicated. In Benjamin's opinion, the display value of a work of art begin to surpass its cultural value through means of mechanical reproduction<sup>12</sup>. The shift noted by Benjamin opens up a new chapter in the development of museums. The institution of the museum, if it did not deprive the work of art of its aura before reproduction did, then it at least decisively influenced it, for example by juxtaposing it with other exhibits, by fitting it into the narrative of the exhibition, by presenting it in the context planned by the museum professionals. A display, as Martin Heidegger observes in "The Origins of the Work of Art", makes a work of art merely an object to be disseminated<sup>13</sup>.

Returning to Benjamin, a work of art itself claims to have a mass nature in the era of mechanical reproduction<sup>14</sup>. Artefacts made via mechanical reproduction foster direct, everyday contact with art. According to Benjamin, masses are the matrix which shapes anew our traditional approach to art. Quantity turns into quality: multiplied many times over, the mass of participants, he argues, gives rise to a new kind of participation<sup>15</sup>.

The activation of individuals for the purpose of their participation in cultural life became a crucial element in the management of the social order in the 20th century. The importance of contact with the arts is demonstrated by the pragmatic aesthetics that has developed since the 1930s<sup>16</sup>. It questioned the previous post-Kantian values of art related to the categories of taste, beauty, disinterestedness, focusing on its practical impact on human life and the virtues of universal contact with art. In his essay from the 1930s<sup>17</sup>, first published in 1956, Karl Mannheim recognized

» 12 Benjamin, "Dzieło...", 158.

» 13 Martin Heidegger, "Źródło dzieła sztuki", transl. Lucyna Falkiewicz, *Sztuka i Filozofia* 5 (1992): 29.

» 14 Benjamin, "Dzieło...", 167.

» 15 Benjamin, "Dzieło...", 171.

» 16 The term was disseminated only in 1992 via Richard Shusterman's book *Pragmatist Aesthetics. Living Beauty, Rethinking Art*, which was translated into Polish in 1998. The trend developed from the 1930s onwards with the ideas of John Dewey, in which he moved from the more pedagogical themes of democratic education (including in his book *Education and Democracy*) and evolved into the directions of art and aesthetics (themes developed in his book *Art as Experience*).

» 17 Throughout this text, I will focus mainly on the 1920s and 1930s, both reviewing artistic

the existence of a certain type of knowledge, undemocratic in its nature (he evokes here, among others, the knowledge of art historians and critics). Knowledge of this kind is, in his view, devalued by a democratised culture. In a democratised culture, everything must be fully communicable and demonstratable<sup>18</sup>.

The growth of interest in art and the rise in museum attendance observed in the last quarter of the century can be linked to the omnivorousness of the middle class, described by Richard A. Peterson and Roger M. Kern<sup>19</sup>. Motivated by colourful magazines (which occasionally publish reviews of exhibitions) and supported by social and cultural policies, the middle class increasingly flock to museums and art galleries, trusting in their declarative openness, disregarding the hermetic language they use. Admittedly, in Peterson and Kern's view, who refer to US culture, omnivores are the consumers of high culture who reach out to popular culture, i.e. those who have just left museums and art galleries to take advantage of the more entertaining cultural offerings and thus construct signs of their modern high status. The above authors problematise what Pierre Bourdieu perceived as a distinctive role of culture, noting that the aesthetic snobbery of the elite has been replaced by cultural omnivorousness.

Examining current patterns of cultural participation, they argue that omnivorousness has become a distinguishing factor, or a sign of prestige. Incentives for omnivorousness include social processes that make different tastes and aesthetic canons increasingly accessible to broad social circles and the abolition of the elitist aesthetic standard of the art world<sup>20</sup>. It should be borne in mind, however, that consecrated access to the hermetic art world, to paraphrase Bourdieu<sup>21</sup>, is only available to a section of the middle class: the intelligentsia, who can support it in constructing narratives about art and attempt to engage in discussions about it. The decreasing distance, resulting from omnivorousness, between the existing audiences of high culture and the audiences of popular culture, by adopting common cultural practices, may encourage omnivorousness (in

examples and reconstructing theoretical ideas. This choice is dictated by an attempt to describe a slice of reality, chronologically corresponding to the period of development of Bauhaus ideas.

- » 18 Karl Mannheim, *Essays on the sociology of culture* (London: Routledge & Paul, 1956), 186.
- » 19 See Richard A. Peterson, Roger M. Kern, "Changing Highbrow Taste: From Snob to Omnivore", *American Sociological Review*, 61, no. 5 (1996): 900–907, and Richard A. Peterson, Albert Simkus, "How Musical Taste Groups Mark Occupational Status Groups", in: *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, ed. Michèle Lamont, Marcel Fournier (Chicago: The University of Chicago Press 1992), 152–168.
- » 20 Seweryn Grodny, Jerzy Gruszka, Kamil Łuczaj, "O zawężeniu wyższego gustu estetycznego. Analiza zjawiska wszytkożerności kulturowej w Polsce," *Studia Socjologiczne* 209, no. 2 (2013): 130.
- » 21 See Pierre Bourdieu, *Reguły sztuki. Geneza i struktura pola literackiego*, transl. Andrzej Zawadzki (Kraków: Universitas, 2007).



this case involving the use of the offer of exhibition institutions) in the recipients of pop culture, too.

The social changes taking place bring confusion to both the world of art and art itself, whose adjustment was observed by Benjamin. The changes are linked on the one hand to the desire of an increasingly wide range of laymen to come into contact with contemporary art, and on the other hand to the need for institutions exhibiting contemporary art to open up to a wide audience, resulting, among other things, from cultural policies in which attendance is the key word for organisers' budgets.

Light art is an art form that aligns perfectly with the changes indicated. It can require the viewer to be familiar with a broader theoretical context and at the same time it appeals to sensory experience, sometimes purely physical sensations. It is therefore able to reach and then move audiences with no interest in art at all.

### Light art

Since the beginning of the 20th century, light art has been created both with a focus on the entertainment-related needs of the general public and as part of experiments not addressed to a large audience. Exemplifications of both perspectives will be presented below.

#### Light during public events

The use of light in public spaces to enhance mass events is an example of the former trend. The pioneering display of a light stream, as Małgorzata Bartnicka points out, occurred at one of the Panama-Pacific world exhibition in San Francisco, in 1915. The creator of the installation was the founder and CEO of General Electric's Illuminating Engineering Laboratory, Walter D'Arcy Ryan<sup>22</sup>, who was responsible for lighting the entire show. According to Bartnicka, "they actually dominated the entire exhibition. There was even a kind of fascination with lighting, and with light itself. The most spectacular luminous undertaking of this exhibition became the light fan, created especially for the occasion by means of a battery of powerful spotlights"<sup>23</sup>.

In 1936, the conclusion of the 11th Berlin Olympic Games was marked by the Lichtdom, or a light tent. According to the above-mentioned author, anti-aircraft searchlights deployed around the stadium were used to create the light structure in question. "During the closing

» 22 Małgorzata Bartnicka, "Moc smugi światła. Przestrzenne instalacje świetlne i ich oddziaływanie", *Architecturae et Artibus*, 10, no. 2 (2018): 7.

» 23 Bartnicka, "Moc smugi światła..." 7.

ceremony, lights were switched on, initially shining vertically upwards, and then tilted into the shape of a tent, so that the light beams converged at a single point”<sup>24</sup>.

The Bauhaus made its contribution to popularising the art of light at non-artistic events, too. In 1958, Edgar Varese and Le Corbusier created a multimedia show *Poeme electronique* in the Le Corbusier-designed pavilion for the Brussels World’s Fair (commissioned by Philips).

### First light concerts

As well as being used to add splendour to events in the public space, light has consistently been applied as an excellent material for experimenting with the relationship between visuality and sound. The first attempts to replace sound with light were made as early as the 17th century in magic lantern shows. At the end of the 19th century, experiments took the form of light concerts, during which specially created luminous instruments began to be used. In 1885, in St. James’s Hall in London, English painter Alexander Wallace Rimington showed for the first time his colour organ. In 1919, Rimington’s instrument accompanied the premiere of the *Synaesthetic Symphony Prometheus: A Poem of Fire* by Alexander Scriabin in New York City, although one can also find accounts indicating that it was replaced by a similar Preston Miller design. Rimington believed that colours, like sounds, appealed to pure emotion and could therefore be a source of unreflective visual pleasure. However, the reception of what then appeared as new art, like the perception of music, requires competence and practice. Just as only absolute hearing can pick up all the nuances of sound, not every eye can perceive the beauty arising from the new art<sup>25</sup>.

In 1916, the Philadelphia Modernists headed by the painter Arthur Carles, succeeded in creating a solar drama in which coloured lights replaced dialogue. In 1918, H. Lyman Sayen with Carl Newman and most likely the aforementioned Arthur Carles produced a show that was a combination of music, light projection and dance, referred to as colour drama<sup>26</sup>. In turn, Russian musician and art theorist Mikhail Vasilyevich

» 24 Bartnicka, “Moc smugi światła...,” 8.

» 25 Izabela Franckiewicz, *Kolor, dźwięk i rytm. Relacja obrazu i dźwięku w sztukach medialnych* (Warszawa: Neriton, 2010), 132, after: <http://www.lumen.nu/rekvelld/files/newart.html> (17.11.2005).

» 26 Since the texts about each artist that I have been able to access only briefly mention the above projects and both names are used interchangeably, I have not been able to establish whether they were in fact two different projects or whether they are referring to the same thing and one of the dates is incorrect.

Matyushin, who began his explorations in the realm of painting, made a performance called *The Birth of Color, Light and Sound* in 1922.

As early as 1915, so parallel to the pioneering use of light at the World Exhibition described above, light art was brought out into the open by Claude Bragdon. He organised an evening of *Songs and Lights* in Rochester's Highland Park and repeated it the following year in New York's Central Park. He saw the future of art in light art, which would involve more than an equivalence of colour and sound. He found allies in his convictions in the painter Van Dearing Perrine and the artist of Danish origin, Thomas Wilfred. These two, together with Walter Kirkpatrick Brice, founded a group called the Prometheans, a society for the promotion of light as a medium of expression<sup>27</sup>.

While it is said that Rimington's first attempts to popularise the art of light, despite the admiration of other artists, were not met with great public acclaim, Bragdon's initiatives attracted interest, which may have been due in part to their location in public parks. These events should be considered important from the perspective of the dissemination of light art.

### Bauhaus and Light

The Bauhaus, too, had accomplishments in the area under discussion here. The tradition of light performances was taken up by Ludwig Hirschfeld-Mack, Kurt Schwertfeger and Josef Hartwig via their audio-visual performance *Reflecting Light Games* prepared for the 1922 Lantern Festival<sup>28</sup>. It was based on the use of a device that allowed for the projection of shadows. The artists continued their collaboration until the 1950s. Hirschfeld-Mack also continued to develop his interest in light with, among other things, his *Color-Light Plays* performance, which was based on projection applying the play of colours, the transformation of darkness into light, and colour and shape into light<sup>29</sup>.

In 1937, Xanti Schawinsky had his first performance *Spectodrama: Play, Life, Illusion* at Black Mountain College in the US, in which he combined colour and form, movement and light, sound and word, gesture and music<sup>30</sup>. The summer sessions, held at Black Mountain College since 1944, produced projects combining media and focused on the relationship of

» 27 I explore the subject of light concerts and the relationship between image and light in more detail in the book *Kolor dźwięk i rytm. Relacja obrazu i dźwięku w sztukach medialnych* (Warszawa: Neriton, 2010).

» 28 One of the regular events celebrated at the Bauhaus School in Weimar.

» 29 Franckiewicz, *Kolor...*, 136.

» 30 Volker Straebel, *The mutual influence of Europe and North America in the history of Musicperformance*, [http://www.straebel.de/praxis/index.html?praxis/text/t-musikperf\\_e.htm](http://www.straebel.de/praxis/index.html?praxis/text/t-musikperf_e.htm) (21.05.2007).

image and sound. In 1948, John Cage and Merce Cunningham (who had known each other for ten years by then) took part in such a session. The result was a performance, a music drama by Erik Satie titled *La piège de Méduse*, involving also Buckminster Fuller and Willem and Elaine de Kooning<sup>31</sup>. After 1933, artists linked with the Bauhaus, such as Josef Albers, Oskar Fischinger, László Moholy-Nagy, Xanti Schawinsky, and Andor Weininger, continued their light experiments in the United States, where they had emigrated. Their art inspired such US artists as Merce Cunningham, Robert Rauschenberg, Sol LeWitt, and Barbara Kasten<sup>32</sup>.

László Moholy-Nagy's idea of theatre that combined different media and obliterated the division into stage and audience, also having its roots in the Bauhaus, had rules regarding light and music. Still, Moholy-Nagy's most renowned project is the *Licht-Raum-Modulator*. It is a structure (the first version was created in 1920) consisting of movable perforated sheets, metal grids and sheets of Plexiglas and glass. The light emitted by the modulator, encountering the above elements in its path, projects light into the space where the device is located.

Besides, one should also mention painter, photographer and architect El Lissitzky, whose oeuvre inspired the ideas of the Bauhaus. El Lissitzky was famous for his *Proun Room (Prounenraum)* projects (from the 1920s), which are arrangements in space of his paintings in the eponymous rooms, where architectural use of light played a vital role.

### Light installations

Parallel to the performative light art, a trend associated with artistic projects of a more static nature or related to the spatial arrangement of light has been developing (represented among others by the works of László Moholy-Nagy and Lissitzky). Moholy-Nagy's modulator, half-instrument, half-installation of light, is part of a tradition of light instruments that began with light organs and was introduced to the world of new media in the 1990s by e.g. Nam June Paik, who created synthesisers and light lasers (e.g. *Baroque Laser* 1995). Present-day examples of light art include Olafur Eliasson's sculptures and installations that make use of the properties of light and e.g. water or air temperature (e.g. *Your Blind Passenger* 2010, *Yellow Fog* 2008), or Ryoji Ikeda's work (e.g. the *Spectra* series).

As of 2008, every day after sundown, Eliasson's *Yellow Fog* has been a highlight of the Verbund-Zentrale in Vienna. The means of expression used in the installation, i.e. the fog, which Eliasson often uses in his work

» 31 Peter Frank, "Postwar Performance: Mixing Means and Metiers," in: *Kunst der Szene*, ed. Peter Weibel, Gottfried Hattinger (Linz: Ars Electronica 1988).

» 32 Franckiewicz, *Kolor...*, 137.

to evoke a feeling of discomfort in the viewer (associated with a sense of confusion, a disturbance of vision) and the colour yellow, which, among other things, imitates the sun, are easily recognizable for his work. They are part of the broader context of his themes and have a powerful effect on the viewer, including the one who encounters his work for the first time (they evoke the feeling that surrounds the issue of the relationship between nature and technology, of nature being replaced by technology)<sup>33</sup>. Installed in a public space, the installation performs the practical function of an aesthetic-architectural illumination of a building.

Another example, further demonstrating the ease with which the art of light adapts to exhibition spaces and finds its footing perfectly in public space, is the *Spectra* series of installations by the aforementioned Ryoji Ikeda. It is a large-scale light installation consisting of beams of white light, the purest form of electricity, emitted towards the sky. *Spectra* has been shown since 2000 in capital cities of many countries, including Paris, London and Buenos Aires. *Spectra III*, on the other hand, was presented at the 2019 Venice Biennale in the central pavilion in the Giardini Gardens. At the time, it took the inconspicuous form of a narrow and low corridor connecting the halls, filled with white fluorescent light whose intensity blinded the viewers. The latter lost the visual acuity and acted as if they were in complete darkness. Another example of the adaptive capabilities of light art is Ikeda's other work *Test Pattern*. This is a system that converts any type of input (music, text, visual images) into a zero-one code. The application used in the installation tests the relationship between the imaging capabilities of the data and human perception. This testing is done both in enclosed gallery spaces and on the façades of buildings in New York's Time Square (2014).

Light art is thriving today also, or perhaps especially, in the field of performance. Contemporary operas and multimedia performances carry forward the idea of the first concerts involving visual media. Adaptations of classical works using new media are increasingly popular. At the same time, the new projects are designed to make use of advanced technologies and even, in their themes, to some extent remain in the realm of 20th century inventions. VJ art continues to develop dynamically. Light art also interferes with the urban fabric through the mapping of public spaces or the display of light fountains. The number of light festivals is increasing year on year, both in Poland and around the world.

» 33 Eliasson was concerned with issues of perception at an earlier stage of his work. He mainly referred to the subjectivity of vision, but also involved other human senses. He often refers to the four elements: water, air, earth, and fire. Eliasson's work has seen an increasing focus on the problematic relationship between nature and technology, and more recently ecology.

## Conclusion

Light is present in ritualistic activities in both secular and religious rituals. It is also a means of expression in non-ritual, artistic performance. The above examples offer insight into both the development of light art and its diversity in terms of openness or accessibility for the viewer. In addition to its abstract and aesthetic dimension, light has above all the potential to have a physical, direct effect on humans. A reference to archetypal social experiences, but also the immediacy and physicality of the sensations associated with it, make light an egalitarian medium. These properties mean that art based on it has the capacity to reach a wide audience. The multi-tiered readings of light art make it convergent with the idea of the democratisation of art. At the same time, however, it does not have to be a simple answer to the omnivorousness described. Even far from being a cliché or a shoddy spectacle, it is still able to capture the attention of a wide audience. Its many extra-artistic cultural connotations help it lend itself to relatively easy decoding, does not intimidate the viewers, but is also able to hold them at arm's length, to inspire admiration and awe. That is why it is simultaneously elitist and egalitarian, exclusive and inclusive. ●

## Abstract

Light has wide practical application and many connotations in culture. Due to its ubiquity, it also has the potential to egalitarianise art. Showing the relation between light, ritual and performance, the author refers to the concept of the democratisation of culture, and to omnivore and pragmatic aesthetics. The article presents the first performative light experiments and some contemporary works. On their basis, the author demonstrates the wide possibilities of popularising contemporary art through the art of light.

### Keywords:

light art, democratisation of culture, performance, ritual, omnivore, pragmatic aesthetics

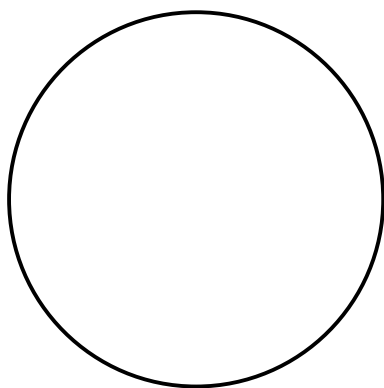
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### **Kontakt**

zeszyty.artystyczne@uap.edu.pl

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Uniwersytet Artystyczny  
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Wydział Edukacji Artystycznej i Kuratorstwa  
Aleje Marcinkowskiego 29  
60-967 Poznań 9

tel. +48 61 855 25 21  
e-mail: office@uap.edu.pl  
www.uap.edu.pl

### **Druk**

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