

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA
Wobec współczesności

TEXTILE ART
In the face of contemporary times



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu

2(44)/2023

Introduction

Magdalena Kleszyńska

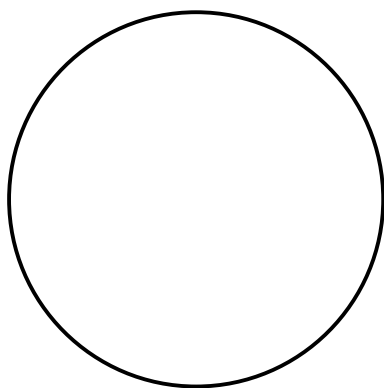
Next to an introduction

“According to the celebrated Platonic definition, time, which is determined and measured by the revolution of the celestial spheres, is the moving image of unmoving eternity, which it imitates by revolving in a circle. Consequently all cosmic becoming, and, in the same manner, the duration of this world of generation and corruption in which we live, will progress in a circle or in accordance with an indefinite succession of cycles in the course of which the same reality is made, unmade, and remade in conformity with an immutable law and immutable alternatives. Not only is the same sum existence preserved in it, with nothing being lost and nothing created, but in addition certain thinkers of declining antiquity – Pythagoreans, Stoics, Platonists – reached the point of admitting that within each of these cycles of duration, of these *aiones*, these *aeva*, the same situations are reproduced that have already been produced in previous cycles and will be reproduced in subsequent cycles – *ad infinitum*. No event is unique, occurs once and for all [...], but it has occurred, occurs, and will occur, perpetually; the same individuals have appeared, appear, and will reappear at every return of the cycle upon itself”. Eliade, Mircea. *The Sacred and the Profane* (New York: Harcourt, Brace, and Co., 1959, 109-110). Moving through presentations, exhibitions, biennials, triennials, annual and temporary shows, browsing or delving into catalogues, magazines, reading interviews, articles or talking about textiles, I get the same feeling - an overwhelming, childlike admiration and puzzlement at the diversity and the familiar yet always new solutions. Another question that often arises is that of the relevance of textiles as a medium of art. At other times, I reflect on the themes addressed by the artists in their works. The holistic nature of fabrics, to my mind, ties perfectly in with the above quotation. The same forms, the same techniques/technologies, recurring ranges, and yet constantly new configurations, like representations in a kaleidoscope. After all, what is textile art today? How could it be defined? Should one follow the encyclopaedic entries, or perhaps pose the above questions to each and every author, curator, and researcher individually?

The texts included in the 44th issue are forms exquisitely and broadly woven of various thoughts, personal experience, and art studies, islands making up archipelagos, continents, and perceptions which focus on the

rather fundamental question of textiles. In addition, one could also extend this rapid and radical question to pose a whole range of them, attempting to inquire about the resonance of current humanist and sociological thought and visual solutions with the past, how far textiles reach into the future, how freely they are modified or mixed with other media, how they spill over into other fields in order to find out exactly what areas of art are delimited and “inhabited” by them. *Textiles* themselves are not merely a form built of material but a full and expanding idea.

I sincerely hope that the contents of this issue will trigger reflection on the current predicament of textile art and will provoke us to examine its nooks and corners with interest. ●





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