

# Maciej H. Zdanowicz

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## The Concept and Experience of Time in the Art of Polish Conceptualism

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

*artistic groups in Poland in 1946-1976*) from 1981 presented a broader panorama of artistic trends that emerged in the seventies. The history of Polish conceptualism mostly covers a narrow circle of galleries: the Foksal Gallery in Warsaw, Pod Mona Lisą and Permafo in Wrocław, and Akumulatory<sup>2</sup> in Poznań; a separate place is taken by film and photographic activities. The Remont Gallery in Warsaw, which was active around the same time, was not historically analysed. Its activity has always been treated as marginal. Undoubtedly this was caused by the specific atmosphere of those times, personal relationships and (often wrong) opinions which influenced the works of critics later on. What I refer to is the stance taken by the Foksal Gallery towards more and more frequent activities of the neo avant-garde, which meant that the gallery was often accused of non-uniformity, ambiguity of motives, but also aggression and mockery of the avant-garde. The creator and founder of the Remont Gallery was Henryk Gajewski. The official date when the Gallery was opened was 1.04.1972, and the date it closed was 06.11.1979. For almost seven years it hosted prominent Polish and foreign artists; it published numerous but modest publications, organised international conferences, exhibitions and activities that crossed the official boundaries of art. The gallery, from the very beginning, had little in common with the traditional concept of an art gallery. Its programme was filled with meetings with known publicists, political, social and cultural discussions and exhibitions with modern photography. Thanks to its open formula, the projects were realised by artists coming from various milieux. In the programme it was underlined, that it was not a gallery of one group or trend. What is worth noting is the fact that it showed the works of artists recognised as the leading representatives of neo avant-garde and now often linked with different art centers. The activities of the Remont Gallery can be compared to the activities of such places as Pod Mona Lisą and Permafo, where the gallery space was used for 'new media' or actions from the border of audiovisual art. The Remont Gallery in the beginning, similarly to Permafo, showed experimental photography and photo-conceptualism (Lucjan Demindowski, Krzysztof Wojciechowski, Elżbieta Tejchman, Andrzej Jórczak, Andrzej Lachowicz, Antoni Mikołajczyk, Zygmunt Rytko and Henryk Gajewski). No other gallery in Warsaw was more dynamic and with such a diversified programme, which allows us to analyse its activity from the perspective of a variety of discourses situated on the border of conceptual, contextual art, performance, mail-art, photography, installation, body art, audio-art or happenings.

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### **The Concept and Experience of Time in the Art of Polish Conceptualism.**

In my paper I analyse the art of selected Polish conceptual artists, whose art and creative strategies clearly attempt to analyse the essence of time. I consider exceptional in this context the work of Roman Opałka (*Opałka 1965 /1 – ∞*), Natalia LL's recordings (*Permanent recordings of time*), Zdzisław Jurkiewicz's *Saturn and Jupiter Ways*, and the projects by Stanisław Dróżdż (*FROM TO*) that touch upon various levels of time. In the presented analyses, I refer to the psychological and philosophical concept of perception and apercption, as well as an anthropological understanding of time. In my view, conceptual art is the genre whose characteristics lie in the conscious cognition and deep intellectual analysis of the reality surrounding the artist. With regard to the active role of the mind in the process of perception the apercption of time may be a more appropriate term.

Jerzy Olek

### **Foto Medium Art**

The Foto-Medium-Art Gallery has worked continuously since 1977. For twenty years it was based in Wrocław and since 2007 in Kraków. During that time, an emphasis was placed on various issues which were reflected by the programme and the way it acted. After the analytical and new media period (in the seventies) there was a time of 'elementary photography' (the eighties). However, photography was not