

Sławomir Marzec

The Unwanted Accidental Results of Art Modernizations

Sztuka i Dokumentacja nr 13, 102-103

2015

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

position. Besides Wanda Jakubowska, the most popular Polish women-directors in Europe and the USA are: Agnieszka Holland, Barbara Sass, Dorota Kędzierzawska, Małgorzata Szumowska, Urszula Antoniak. We are also familiar with the activities of women-directors as assistants to their husbands. Their professional life therefore fits in someone else's curriculum vitae, they are often not allowed to be independent and break away from the biography of their husband, protector, or another artist. The achievements of these women-directors in the development of Polish cinema has been usurped by their partners located in the centre.

The article describes the sphere of Polish cinema both in the past and present from the perspective of the participation by women-directors. This sociological essay is an attempt to sketch the location of the works of Polish women-directors as an opposite to the canon. There are two important elements in this perspective: analysis of the artistic strategies and the many barriers that exist in the field of cinematography (systemic and mental barriers, "celluloid ceiling"). The article uses existing materials, such as: research studies, newspaper articles, written reviews, interviews, memoirs, recorded discussions.

Emilia Zimnica-Kuzioła

Social problems in Polish dramatic works since 1989

The article is devoted to social problems in Polish dramatic works after 1989. Many of today's dramas on the condition of the Polish population develop a discourse of trauma and provide a subjective commentary on the issues concerning Poles living in transition.

The emerging new system has brought political freedom, the abolition of censorship (artistic freedom), but it has also generated other problems inherent in the laws of the market. Each transformation brings changes of an "ambivalent balance". This could not be otherwise in the case of political, economic and cultural transformation in Poland. Sociologists write about the value duality, disorganization, cultural disorientation and even about collective trauma or shock caused by social change. At the same time, they pay attention to the positive effects of the collapse of the communist system. The authors of dramas seem not to notice the good sides and accentuate only the negative results of changes.

On the basis of the stage plays (in their literary version) collected in several anthologies that appeared between 2003 and 2013 and published in the *Dialog (Dialogue)*, the author captures the manifestations of anomie observed by the artists – playwrights as they try to adapt to new conditions, use the strategies described by Robert Merton – they are conformists, escape into ritualism, rebel and apply innovations.

The artists showing social problems in dramatic works do not intend to reject a system *in limine*, their criticism shows reflectivity, in other words, the ability to perceive the adverse effects and formulate a positive programme that aims to inhibit or eliminate hazards and increasing social pathologies. Diagnosing the diseases in society (poverty, social exclusion, violence, dystrophy of family and social ties, consumerism, unsettled communist past etc.), the authors of dramas suggest ways of curing them: overcoming inertia, involvement in grass-roots activities and genuine, spontaneous initiatives - *sine qua none* conditions for the joint development of civil society.

Slawomir Marzec

The Unwanted Accidental Results of Art Modernizations

The problematic and complications within the development of art is the subject of this text. Today this brings into being the performative shake of openings, announcements and debuts without any consequence (the novelty as novelty itself; or the simulated novelty). It creates a variety but without

any differences, that is in fact - dullness. The author briefly analyses what kind of limitations and thoughtlessness we have been sentenced to by our “open, critical and creative variety” in the recent period.

Analysis is made using the example of four main superstitions that have shaped the art worlds' intellectual climate: variety, currentness, commitment and controversy. It proves that in fact the concepts were not arguments or explanations but ... problems. Problems that have not been undertaken at all.

Sławomir Marzec raises the question: what is the reason to practice deconstruction, when the public (and frequently the authors too) are not able to distinguish deconstruction from frolic? Similarly: to practice the strategy of “appropriation” as insolent feeding (instead of subtle trance / subjectiveness). Or the desublimating “abject” which often appears only as the canonization of vulgarity. As a consequence it brings the danger of identification of the new cultural (and artistic) competence together with a principal hypocrisy and primitive smartness.

The author formulates the newest challenges to art (and to the art world) – perceiving the reality as complex dynamical multi dimensionality, authentic pluralism, individual subjectiveness (and so on). The concept of plurality results here in the right to have art (both as an artist and a viewer) on ones own measure.

He is afraid that we will not be rid of the present chaos and ambiguity of notions, if we do not make more readable, more functional, the ideas of currentness, variety, controversy and commitment.

VARIA

Dominik Kuryłek

Andrzej Partum's Ontological Nihilism

Andrzej Partum was a neo-avant-garde poet, musician and performer. He worked in mail art, wrote concrete poetry, made speeches, published manifestos, created graphic art-works and paintings. He ran his own original anti-institution – the Poetry Office. Since the turn of the 1950s, he treated his creative art as a way towards experiencing the *Real*. His way to the experience led him through the Nietzschean attitude of the *complete nihilist* resulting in a *weak being*, which Gianni Vattimo came to consider as highly potential in post-modernity. Undoubtedly, nihilism had a profound existential significance for Partum. Partum's nihilism was not just his peculiar creative method that centered on negation. He created art in indirect reference to the notion of Nothingness. The analysis of his poems created at the peak of Polish modernity, his concrete poetry and particularly his manifestos – the focal point of his artistic endeavours, originally summarised by his *Manifesto for Positive Nihilism of Art* – leads to the conclusion that Partum's approach was an expression of an ontological nihilism, consequently realized since the 1950s.