

Beyond Corrupted Eye

AKUMULATORY 2 GALLERY
1972–1990

Edited by Bożena Czubak and Jarosław Kozłowski

Zachęta National Gallery of Art
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Paradoxically, as Jarosław Kozłowski noted in an interview with Bożena Czubak, the end of communism and the onset of a period when 'freedom became statutory', meant also the end of many independent initiatives. When the Central Bureau of Artistic Exhibitions (today again known as the Zachęta) was regaining its programming independence, relinquishing the role of People's Poland's most official exhibition space for cultural policy and propaganda, the Akumulatory 2 Gallery, operating under the auspices of Poznań's State College of Fine Arts (today the University of Fine Arts), was going down, defeated by the 'pressure of brutal capitalism'.

For the next twenty years we would be learning anew what the Akumulatory had been advocating all along: serving artists, taking risks involved in radical values, practicing politicality (rather than politicking) making ethical choices, being a place where real, equal dialogue between artists and the public could be initiated.

After more than twenty years these ideas remain valid for us.

The operating history of the Akumulatory 2 ended in 1990.

The history of the gallery itself and its ideas continues.

One proof of this is the exhibition Beyond Corrupted Eye. The Akumulatory 2 Gallery, 1972–1990, which this publication accompanies.

I thank the show's curators and this book's editors, Bożena Czubak (also the project's initiator) and Jarosław Kozłowski for giving us a chance to bring to fruition such an enormous and important project.

Hanna Wróblewska

Director of Zachęta National Gallery of Art

This exhibition is an attempt to present the history of a gallery that for eighteen years of its operations remained a non-commercial space for presenting the work of artists from all over the world. The exhibitions and discussions initiated there and a critical discourse pursued in both theory and practice situate it among the most significant actors on the then map of artistic geography. Functioning in defiance of geopolitical divisions, the Akumulatory 2 Gallery was a place where the public was able to become familiar with art from the East and West, with artists from Eastern and Western Europe, the United States and Canada, from South America and Asia.

The gallery's origins date back to the NET idea, formulated in 1971 by Jarosław Kozłowski and Andrzej Kostołowski, and a subsequent manifesto mailed to some three hundred and fifty artists and art critics in Poland and internationally, inviting collaboration and a free exchange of artistic facts. Despite official reprisals, the idea of an anti-institutional, non-controllable NET was continued and developed at the Akumulatory 2 Gallery in Poznań, founded by Kozłowski in 1972. Functioning until 1990, the gallery was a space where various artistic ideas and philosophies intersected, where various forms and modes of art's functioning were presented and discussed. The gallery showed artists associated with conceptual art, minimal art, land art, mail art, concrete poetry, Fluxus, as well practices combining the visual arts with music.

From 1972 to 1990 the Akumulatory 2 Gallery presented a total of one hundred and ninety five events, from exhibitions, through performances, actions and music projects, to lectures. The gallery functioned as a quasi-institution, lacking institutional support and often changing venues. Run, and largely financed, by Jarosław Kozłowski, it was a space that was put at the disposal of the invited artists without obliging them to adhere to any predefined agenda.

The documentary material presented at the Zachęta and in the accompanying publication offers an insight into artistic practices pursued outside the official, entrenched art system, beyond the axes of the centre/periphery divisions, into a vast area of artistic strategies developed at a small, alternative gallery collaborating with artists from all over the world despite functioning in the oppressive conditions of a communist state.

The notion of being 'beyond corrupted eye' refers to both vision and visibility. On the one hand, to vision that refuses to surrender to ideological pressures and commercial temptations and, on the other, to a blurring of distinctions between the visible and that which is expelled from the field of vision. Visibility resisting aesthetic or political preferences is but one way of reading the history of the Akumulatory 2. The documentation collected in the exhibition and book, largely published for the first time, will facilitate, I hope, a much more comprehensive reading of this history.

Bożena Czubak

Contents

- 008** Conversation between Bożena Czubak and Jarosław Kozłowski
- 039** Chronology 1972–1990
- 144** Exhibitions Presenting the Akumulatory 2 Gallery (1979–2011)
- 153** Artists / Art Critics
- 622** Biographical Notes

Conversation

between Bożena Czubak and Jarosław Kozłowski

BC The founding of the Akumulatory 2 Gallery was, to an extent, a consequence of the NET, an artistic exchange project, radically anti-institutional in nature, that you initiated with Andrzej Kostołowski in 1971. The NET Manifesto was distributed in January 1972 and in May the first presentations took place at the Akumulatory. You've always stressed the connection between the Akumulatory 2 Gallery and the NET. What was the continuity between the radically anti-institutional NET and a bricks-and-mortar gallery with its necessarily institutional implications?

JK The idea of a gallery emerged almost concurrently with the NET and, in a way, was its consequence. A large group of artists who showed their work at the Akumulatory had earlier declared their participation in the NET and accepted its premises. I never felt a sense of contradiction between running a gallery and the postulate of establishing a free exchange of ideas and informal contacts between artists outside the institutional framework, entrenched hierarchies and systemic and political boundaries, a postulate that was put forth in the NET manifesto. When we were prevented from publishing the NET materials — the first presentation was interrupted by the secret police — it actually became a necessity to have a space where we could develop the idea and share it with others. Although the Akumulatory initially operated under a kind of institutional protective umbrella — first of the Polish

Student Association, then the State Graduate School of Plastic Arts — this umbrella was a purely practical one. It allowed us, for instance, to print the invitations and posters and to invite the public to meetings or exhibitions, but it had no consequences whatsoever for the gallery's program, which was completely independent, not consulted or endorsed in any way with any official authorities. There were no jobs, no salaries or fees. Everything was done without money and resulted from my private contacts with artists. When they came to Poznań to make an exhibition, they stayed at my place. We ate meals together and drank hectolitres of coffee and tea and talked a lot, both at my place and at the gallery. From this perspective, the Akumulatory was a non-institutional place in the full sense of the word. The NET had a large, international following of several hundred, and with time even more, artists from various parts of the world and the gallery made it possible to show some of them in Poland.

BC What happened to the NET when the Akumulatory opened?

JK The NET continued to function and grow spontaneously. In fact, it was never controlled by us, there was no central of any kind. Me and Andrzej Kostołowski, who co-authored the manifesto, dissociated ourselves firmly from any coordinating functions. At first, I put the names of artists who had confirmed their accession on the list and sent their addresses to the other participants. I made additional lists and appendices to appendices. The whole thing grew so large that it was impossible to catch up with it, especially that I personally typed out all the lists and then copied them over several sheets of carbon paper. Photocopiers didn't exist yet and, for obvious reasons, I had no access to mimeographs.

BC What were the models for the gallery you had founded? It was not the official, public institutions, from which you had distanced yourself for a very long time. As an artist, you functioned in the underground until 1990. Nor were Western galleries the model, I think, because before 1972 you hadn't had any experiences with Western institutions yet. You had successfully established contacts with many international artists through the NET, but that was the non-institutional level.

JK What was very important was the experience I had gained at the Galeria odNOWA in Poznań, where I worked for two years (1967–69) with Andrzej Matuszewski. Other points of reference included several independent galleries that operated at the time and whose independence from the official art world I was well aware of: Galeria Pod Moną Lizą in Wrocław, Foksal in Warsaw, Krzysztofory in Cracow, Galeria EL in Elbląg. I certainly didn't try to adopt as model the commercialised and artist-manipulating Western galleries, something I hadn't experienced personally, because I didn't have a passport, but whose operating model, which went completely against my beliefs, I was well familiar with.

BC A group of art history students helped you set up the gallery.

JK The gallery was actually very much their idea. I taught a painting technology course in the faculty of art history, a position Andrzej Turowski had offered me in 1971. I devoted most of the time to contemporary art, treating the curriculum of painting technologies rather briefly and cursorily. The students' preoccupation with recent art prompted them to propose we set up a gallery where they'd be able to experience the art we talked about during the classes. We started looking around for options and approached the Polish Student Association, which suggested a student club at the Adam Mickiewicz University's students' dormitory as a place where such a gallery could be accommodated. We started with lectures, which served as

an important theoretical introduction. Among the invited speakers were Jerzy Ludwiński, Andrzej Kostołowski and Andrzej Turowski. After a few months' hiatus, we were allowed to use the disco room. We could use it for four days a week, in between the disco nights, which was rather troublesome due to the frequent renovations required. That continued for several years. Then we were allotted a smaller but independent room. Of the original group of students who had helped to set up the gallery, only Andrzej Jur remained, who for quite a long time helped me to organise exhibitions, sometimes also Piotr Piotrowski. Then other people became involved: Kinga Kozłowska, Bogdan Perzyński, Iwona Malińska, or Adam Kalinowski, who became the place's great fan already as a high school student. From 1981 until the gallery's end, that is, for nine years, I ran the Akumulatory together with Hanna Łuczak.

BC The gallery's name originated with the name of the student club.

JK That's right, but the main reason for using it was a huge neon sign with the word 'akumulatory' [car batteries] — an advertisement for the Poznań-based Centra manufacturing company — on top of the dormitory building where the gallery was located. The sign's presence and visibility against the city's skyline was incredible and it begged to be appropriated for the gallery. The number '2' was added to the name to distinguish our initiative from the ephemeral gallery that had previously operated briefly at the club.

BC Even though the gallery took its name from the venue, it wasn't identical with it. The documentation of exhibitions shows that they were presented at various places.

JK From time to time we were prevented from using 'our' gallery room. Such situations were probably inspired by the secret police [Służba Bezpieczeństwa, SB] — without any explanation we were either ordered to vacate the room or refused to be given the key. We would return after some time, but in the meantime had to look for alternative venues and in such cases we took advantage of the hospitality of Poznań's other independent galleries: AT, Wielka 19, ON Gallery, we also did exhibitions twice in the Academy's auditorium, once at the Galeria Fotografii, and the Akumulatory's final presentation, an installation by Richard Wilson, took place at Warsaw's Centre for Contemporary Art Ujazdowski Castle. The problems with the venue affected the frequency of the exhibitions, with periods of acceleration, when we held one show after another, alternating with months of inactivity.

BC Was such harassment a preventive strategy or a reaction to specific exhibitions?

JK Rather, it was a result of sheer spitefulness and a way to show us who is in charge. On several occasions I protested about those reprisals with the University's rector, but the position was held at the time by an ardent Party member, the later minister of science and tertiary education, and he hardly helped. Only once did I manage to get him to intervene, I was completely determined by the situation. A day before the opening of an exhibition of John Hilliard, who'd come from London with his works, we were told we were not allowed to enter the gallery.

BC Formally, the gallery functioned at the time under the auspices of the Adam Mickiewicz University.

JK It did, throughout the 1970s, right until the declaration of martial law in December 1981. It was accommodated in the University's dormitory and formally financed by its Polish Student Association unit (later renamed the Socialist Union of Polish Students, SZSP),

which gave us a few pennies for printing the invitations and posters (the paper and printing plates I had to creatively obtain myself) and for postage stamps to mail out those invitations. With the introduction of martial law, the University of Fine Arts (then the State Graduate School of Plastic Arts, PWSSP) took over as the patron of all of Poznań's independent galleries, the SZSP having washed its hands and dissociated itself.

BC This happened when you were the PWSSP's rector.

JK It was the only way to save those galleries, which had suddenly lost all their support and operating capacity.

BC How did the gallery manage under the SZSP? There were projects that required funding. Artists came from abroad, who covered their travel and living costs?

JK There was no budget for that at all. With British and German artists, I tried to secure funds from institutions like the British Council or the Goethe-Institut. Others paid for themselves. As for equipment and materials, everything was financed by the artists themselves or with my own money, which in the 1970s wasn't easy with an assistant lecturer's — and earlier librarian's — salary. But although the situation entailed certain limitations, it also gave us a lot of freedom of movement, because there were no financial dependencies of any kind. We didn't ask for money, so there were no obligations, no inspections.

BC You always stress that no programming statement had ever been formulated for the gallery. This is paradoxical, because when one thinks of the Akumulatory 2, the image is of a highly programmed gallery, with no room for accidental presentations.

JK It was a conscious decision to avoid imposing programming limitations, becoming attached to any artistic group or movement. The programme was to listen very closely to recent art, to be into what was happening in art at the time.

BC This was your reception of art . . .

JK Mostly so. But it was also a result of conversations, discussions with the artists showing their work at the gallery. Those who came were often recommended by other artists. This system of references was part of the Akumulatory's strategy. There were shows that didn't necessarily stem from my personal preferences or fascinations.

BC The Akumulatory was perceived as a gallery of conceptual art, but that conceptualism had very different faces.

JK If the term 'conceptual' applies to the Akumulatory at all, it is in terms of the artists' strategies rather than the ways of their articulation. All kinds of works were shown at the gallery, from analytical texts, through performative actions, to 'soft' painting. The essence, I think, wasn't in any linguistic forms but in strategies that, I believe, defined what we call the conceptual thinking about art, the conceptual reflection. Naturally, conceptual art was certainly present at the Akumulatory throughout the 1970s, because at the time it was the most radical articulation and one that significantly changed our thinking about art, with its critique of modernism, formalism, of the institutional art world. But in the 1980s the gallery saw many presentations that had nothing to do with conceptualism.

BC Some of those dealt with practices in the fields of concrete poetry, visual poetry or artist's book. Your preoccupations as an author of a dozen or so books must have played a role here.

JK To an extent, yes, but it was a fresh phenomenon at the time. Artist's books entered the institutional art world only with the 1976 Documenta in Kassel, where a separate section was devoted to them. It was also during that Documenta that drawing was singled out as an autonomous form of artistic articulation. Before that, both things were treated as marginal. And in conceptual art, drawing and text were very convenient tools of artistic analysis. In the West, artist's books, assembled collections of originals that the authors published at their own expense in one or two hundred copies outside of galleries or professional publishing houses, were part of a broader criticism of the commercial art world, but in our part of Europe they served as an expression of independence from a freedom of speech-suppressing political regime. In a way, it was also the proverbial spirit of the time, just like the 'New Expression' movement of the 1980s, later known as 'wild painting'. One interesting example of a local exemplification of this kind of practices was the painting of Jerzy Kopeć. The gallery's program stemmed all the time from listening to the pulse of recent art. I selected the artists to be featured, but their articulations were so diverse that one could hardly find any common denominator that would define the gallery's program or profile.

BC The program was interdisciplinary, going beyond the bounds of the visual arts.

JK Because the forms of artistic articulation were very freely conceived at the time, there were no preferences for specific artistic languages, and very interesting strategies were pursued in the field, for instance, of improvised music, hence performances by artists such as Wolfgang Fuchs or Sven-Åke Johansson.

BC You've mentioned the gallery's theoretical foundations in the shape of lectures by Andrzej Kostołowski, Jerzy Ludwiński or Andrzej Turowski. This theoretical aspect was continued in the following years.

JK Andrzej Kostołowski was a frequent lecturer at the Akumulatory, some lectures being also delivered by Jurek Ludwiński or Alicja Kępińska. The idea of combining artistic practice with theoretical reflection, exhibitions with lectures, stemmed from our strong sense that theory matters as much as practice, that the two elements complement each other and should be confronted. Moreover, lectures provided a natural forum for discussion. At the Akumulatory, it was always possible to exchange views; the exhibition openings were not your typical gallery reception, there were no attractions, no drinks. The show's author was usually present, and he was available for discussion in the following days too. The discussions held at the gallery attracted international artists. Word spread far and wide that at this gallery art is talked about, that people come here to learn something, to discuss things, that they treat the works very seriously.

BC The audience not only discussed art but also, as the photographic documentation attests, participated in many events. This interaction with the public was an inherent part of some projects . . .

JK Audience-engaging events were frequent and the most evident example was the Fluxus Festival in 1977, which actually relied on audience participation, on the activity of the people who came to the gallery and joined the game that was proposed to them. Over four days, people played on various Fluxus instruments, practiced Fluxus sports, you could have yourself examined at the Flux Clinic. Projects of this kind were also carried out by Eric Andersen, Dick Higgins, Emmett Williams. Fluxus artists had a particular ability to engage the public.

BC How did the Fluxus Festival come about?

JK Following contact established via the NET, I was exchanging letters with George Maciunas and at some point I invited him to have an exhibition at the Akumulatory. In response, he sent me all kinds of materials (prints, books, films) and a very detailed scenario of a four-day festival. According to this scenario, we performed pieces by Maciunas himself as well as by authors such as A-Yo, George Brecht, Dick Higgins, Joe Jones, Yoko Ono, Nam June Paik, Paul Sharits, Ben Vautier or Robert Watts.

BC This strong Fluxus presence challenges the image of the Akumulatory as a space of conceptual solemnity.

JK The Fluxus Festival changed the gallery very much. The element of play, laughter, irony proved extremely constructive for our thinking about the gallery, allowing it to shake off the aura of intellectual seriousness, of a place of purely conceptual reflection. It exposed the dogmatism involved in treating conceptualism too seriously. The Fluxus provocation, sense of humour, laughter provided good energy, an ability to distance yourself from the pompous and grandiloquent. They also had a good effect on my own seriousness. Besides the pleasure involved in performing pieces by great artists, participating in the Fluxus Festival helped me also to learn a lot.

BC The view of the Akumulatory as cultivating the idea of autonomous art, uninterested in what is going on outside the gallery's walls, is contradicted by the critical themes present in the work of artists such as Victor Burgin — with his critique of representation — or Krzysztof Wodiczko, with his last Polish exhibition in 1976, *Show and Conversation about Line* (later presented in a different version, as *References*, at Warsaw's Foksal Gallery).

JK I think it was a groundbreaking work in Wodiczko's practice, one that introduced him to the field of the political contextualisation of art. Henri Chopin also played with the political in his concrete poetry, but in a completely different way than Wodiczko. Also Endre Tót, with his totalistic zero-writing with which he commented on all aspects of reality, which made him 'permanently happy' regardless of the circumstances. Another example of work in this vein are the coded visual drawing poems of Carlfriedrich Claus, a dissident repressed in East Germany and utterly marginalised who, despite acute reprisals, remained an idealist, deeply believing in the assumptions of what was a peculiar interpretation of communism. The issue of art's politicality and autonomy was also taken up, in an indirect way, in my 1982 installation *Green Wall, Its Image, Its Illusion and Its Representation*, shown at the gallery several months after the introduction of martial law.

BC The Akumulatory chronicle includes nearly two hundred projects: exhibitions, lectures, happenings. Between 1972 and 1990, twenty six lectures took place and one hundred and sixty nine exhibitions, including six group ones. Among the latter, *Private Views [From Private Point of View]* (1978) and *Individual Mythologies* (1980) emphasised the individual already in their titles. As Luiza Nader notes in *Konceptualizm w PRL* (2009)¹, privateness and individualism served as a response to the ideologisation of life in People's Poland, of its political, social and artistic reality. In opposition to the

1 Luiza Nader, *Konceptualizm w PRL*, Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2009.

official institutions, the Akumulatory functioned to some degree in the private sphere, as you said yourself: what began at the gallery, ended at your home.

JK I think it's worth discussing this in greater detail, because the issue of art's politicality and autonomy before the breakthrough 1989 is often presented in Poland today in terms that are rather superficial and actually false or, in any case, ignoring the reality of the era. That reality, as Luiza Nader rightly notes in her book, was filled with pushy ideology on all levels, whether in public or private space. It is hard to imagine today, for instance, that under the then law the police or the SB [secret police] had the right to enter any premises where more than three people met, on the suspicion of their holding a clandestine, possibly subversive meeting. That was precisely the legal basis cited when the SB marched into my flat during the first presentation of the NET. So even the private sphere was under threat and politically infiltrated. In this context, any non-official practice at the time was politically subversive and, paradoxically, this was even more true for a declaration of autonomy, which ostentatiously ignored the compliant forms of political involvement. It was not only an aesthetic choice, but above all an ethical one. The only other alternative were declaratively anti-system, anti-regime practices, but those — due to the system's repressiveness — usually remained but a mischievous gesture because they resulted in a ban, making it impossible for the artist to continue working. Moreover, such practices risked becoming entangled in the very same agitprop rhetorics that characterised the other party, which in the case of artistic statements is usually counterproductive, resulting in journalistic literalness and oversimplifications. It was, therefore, necessary to look for other forms that would guarantee one's sovereignty. Hence *Private Views* and *Individual Mythologies*, which manifested the nature of individual articulations, personified with responsibility for one's own views and attitudes, independent of ideological, political or aesthetic formations.

BC Several names pop up time and again on the exhibition list as some artists returned to the Akumulatory and had several exhibitions.

JK There were several artists who showed more frequently than others, such as Andrzej Bereziański, who treated the gallery as a kind of laboratory, an extension of his own practice, and showed new works almost every year. He didn't want to show at any official gallery — and they probably wouldn't have him either. Andrzej Dłużniewski, Włodzimierz Borowski, Krzysztof Wodiczko, Tomek Osiński and Jerzy Rosołowicz made several appearances. Among foreign artists, Peter Mandrup, Lone Arendal, Emmett Williams and Robin Klassnik appeared several times, and so did Helmut Nickels who'd turned his back on the Western art scene and also treated the Akumulatory as a sort of lab room. Many of the artists I showed at the gallery became my long-time friends, not only in artistic terms.

BC You often showed your own work at the Akumulatory too.

JK I didn't have a studio and it was a place where I felt comfortably. Besides, I didn't show my work at the official galleries and the alternative ones were rather few at the time.

BC The geography of the gallery's artistic contacts, the presented artists' countries of origin, belies the stereotypical notion of the East as idolising the West. While a broad range of outstanding Western European and American artists appeared at the Akumulatory, you also showed some very interesting Eastern European ones, who in the 1970s weren't shown at the official venues. Already the second exhibition was of the Czech artist Petr Štembera.

JK In 1973 there were also presentations of László Lakner and Imre Bak, two years later of Endre Tót, all from Hungary, and before that an exhibition of the Czech artist Jiří Valoch. There was no orientation towards the West, but towards artistic diversity and we did our best to invite artists from very different regions of the world. There would have been more Eastern Europeans but, paradoxically, making contact with Western artists was much easier, the radical movements being much more visible there from our perspective. We were very much interested in, for instance, artists from Russia (then the Soviet Union), but there was no chance for that. I sent letters to people whose addresses I had, but there was no response whatsoever, the letters got lost, simply disappeared, probably confiscated by the censors on either side of the border. Making contact with artists from Romania or Bulgaria was also difficult. Due to various obstacles not all presentations came off, e.g. Géza Perneczky's from Hungary or a lecture by László Beke. One phenomenal event was the show and visit of Carlfriedrich Claus from what was then East Germany, an artist whose works weren't shown anywhere at all, except perhaps in Czechoslovakia under Dubček. Funding was also a big problem. As I've mentioned, we had no budget for covering the costs of inviting artists from abroad and as those were usually rebellious artists, at odds with the official art world, they never got a chance for a grant.

BC In 1977, a series of exhibitions of Asian artists took place.

JK It was a result of further recommendations. In 1975, we held the exhibition of Yutaka Matsuzawa, probably the best known representative of Japanese conceptual art, which was different from its European or American versions; I was in touch with him through the NET. I asked him to give me the names of other Japanese artists that we could show at the Akumulatory. He sent me a list of several names and this resulted in a series of five solo shows and one by an artistic collective.

BC Did any of those artists come to Poland?

JK No, they sent the works by mail. Travel costs would have been formidable.

BC Did you have a chance to meet them elsewhere?

JK Twice I met Akira Komoto later — once he visited me in Poznań and once we met in Berlin.

BC In the 1980s, the Akumulatory showed very many debuting artists and one could get the impression that you had opened a gallery for young artists. Earlier, in the late 1960s at the odNOWA Gallery, you ran the Debutantes Salon.

JK Young artists' exhibitions took place already in the 1970s, but it's true that a whole new wave of very interesting artistic strategies emerged in the Poznań academy in the 1980s, young, active people worth showing at the gallery due to what they did. Several of them, such as Hanka Łuczak or Mariusz Kruk, had their first solo shows at the Akumulatory. In fact, other Poznań independent galleries invited young artists too at the time for precisely the same reason. At the Akumulatory, the program was so constructed from the very beginning to show young or debuting artists besides more well-known ones. There was no hierarchisation, no one was celebrated, or everyone was celebrated and treated in the same way. Inviting an artist meant putting at their disposal a space where they carried out whatever project they had in mind, without any corrections or censorship. And took responsibility for it.

BC Some of the artists shown at the Akumulatory had shows at other Polish independent galleries too. Was there any collaboration between galleries?

JK At first, there was collaboration with the Foksal Gallery and some of the artists presented at the Akumulatory had their shows there, e.g. John Hilliard, Ian McKeever, Lawrence Weiner, Michael Craig-Martin or, if I remember well, Joel Fischer. In the 1980s, we had this kind of exchange with Andrzej and Emilia Dłużniewskis' Galeria Piwna 20/26 and among the artists who found their way there through us were Emmett Williams, Susan Hiller, Gerald Hemsworth or Susan Ormerod, while two or three artists who had shows at the Piwna later had presentations at the Akumulatory. Robin Klassnik, Hanka Łuczak and Helmut Nickels showed their work also at Masza Potocka's.

BC Even before the Akumulatory gallery was born, you had had shows at the Foksal and the Pod Moną Lizą Gallery. How did you later find the Akumulatory's orientation towards those galleries?

JK Foksal was highly hierarchical, Tadeusz Kantor playing a huge role there and his artistic views determined the gallery's program as well as giving it an authoritarian feel of sorts. I felt a much closer connection with the Pod Moną Lizą Gallery. In fact, the idea of the Akumulatory as a discussion forum was partly borrowed from there. In 1968, I had a show there and — as the playing rules required — on the seventh, final day, there was a public discussion. Some four hundred people came and for over three hours we passionately discussed art and my exhibition. Some extremely interesting conversations happened also at the odNOWA, but it was at the Pod Moną Lizą that I realised that art can be important not only for the select few and that it can be discussed with such passion and enthusiasm.

BC One thing the Akumulatory had in common with the Pod Moną Lizą was working in a 'temporary' space.

JK Pod Moną Lizą was located in a pass-through space leading to the reading room of the Wrocław EMPiK store. In the late 1970s, the Akumulatory shared space with offices of Totalizator Sportowy, the state lottery — the dorm's management leased them a large room through which you had to pass to enter the gallery. For artists coming from abroad this was exotica, but for us it was another oppression and a problematic situation making it hard to run the gallery.

BC You also collaborated with foreign galleries.

JK This resulted in three exhibitions presenting galleries of similar status and profile: Jean Sellem's Galerie S:t Petri from Lund, Sweden, Copenhagen's Kanal 2 Gallery and Reykjavík's Sudurgata 7. Those were galleries that were similar in some ways to the Akumulatory, also affiliated with the alternative scene, although here this scene functioned mainly for political reasons and there as an alternative to the dictates of the free-market ideology.

BC The Akumulatory showed quite many Western artists whose work featured critical themes, including regarding the art world's functioning. Some of those artists were represented by mainstream galleries and enjoyed a commercial market presence. How was that perceived at the time?

JK I remember a long conversation with Victor Burgin, who, shortly before his exhibition at the Akumulatory, had signed a deal with prominent London and New York-based galleries obviously connected with the commercial art market. For me this was an ambiguous situation, especially in the context of his work offering a critique of culture subjected to the dictates of capitalism and the free market. Burgin argued those contradictions were intellectually inspiring for him, offering him a new, better knowledge of the playing field and potential material for further work. Burgin was doubtless one of the more interesting artists working in the conceptual field who pursued thinking about art as entitled to social criticism. It seems to me that in our conversation he was aware of the dangers involved in his position. Richard Long, in turn, paid no attention to political contexts at all. Focused on his idea of art, he travelled around the world and simply pursued his strategy. I remember his astonishment when, during our stay in Śmiełów, where he also created a work (a circle in the grass by the river), me and Andrzej Kostołowski started discussing the system of art's functioning in Poland and the West. Long was utterly surprised by our questions, which concerned the situation of British art under the Thatcher administration, and admitted that it was the first time he had ever thought of art in the context of politics. I envied him a little, because down here such a situation would have been unthinkable. For some artists the visit in Poland and the discussions at the Akumulatory proved an important experience, influencing their subsequent work. That was the case with Robin Klassnik and his initiative to start in his studio in the East End of London a gallery analogous to the Akumulatory — Matt's Gallery — a space alternative to the rigid system of Britain's artistic institutions. At the Akumulatory, Robin was fascinated by the quality of the debate, the questions he was asked from the moment the public entered the gallery and saw his *Yellow Postal Sculpture* — it turned out so important for the audience people could actually have a quarrel over it.

BC Matt's Gallery, modelled upon the Akumulatory, is a case where the traditional centre/peripheries relationship has been reversed. It is not the West that provides the model here, but an Eastern gallery becomes an inspiration for a Western one.

JK Matt's Gallery, which has a great space and continues to operate on terms that respect the artist and are not to be seen elsewhere, remains a place of alternative status. The commercial aspect is completely marginal there, the gallery has financial problems, but Robin Klassnik is principled, hates compromises, and the gallery — and the art presented therein — wins as a result. And has done so for thirty five years!

BC The Akumulatory remained in operation for eighteen years, the final exhibition taking place in 1990, a very important year for recent Polish history.

JK Paradoxically, at the moment when the breakthrough came and a system we had opposed for years finally collapsed, serious financial problems began. The University demanded that we pay rent and electricity bills. We couldn't afford to cover those costs and our lease was terminated. The last few presentations took place at third-party spaces. I was tired of having to move exhibitions all the time and of being dependent on the good will of the managers of other places, which in fact were sinking too for the same reasons as us. When freedom became statutory and what had essentially been driving all those independent initiatives was finally achieved, those very same initiatives had to bow to the sheer economic pressures of brutal capitalism.

BC The gallery was well familiar to the Polish and international art world. How was it perceived locally, in Poznań?

JK We sent out about four hundred invitations to addresses in Poznań, elsewhere in Poland, and abroad. We put up posters at academies and other places where they'd be noticed. The media were out of bounds for us, the newspapers ignoring us completely. But we had a regular audience, a group of several dozen people who regularly visited the gallery and followed exhibitions throughout the Akumulatory's career. You can see familiar faces popping up in photos from different years. That group of regulars was keenly interested in what happened at the gallery and it wasn't attachment to a specific place, which we often changed, but curiosity about what would happen and what the conversations with the artists, who were present at the gallery for four days of the show, would produce.

BC The gallery has left a collection of posters and invitations. The latter, designed by the artists themselves, have great documentary value, but they also form a very interesting collection.

JK The principle was that the artist designs the front page of the invitation. All came in the format of 21 × 10 cm. On several occasions we had no money for printing, so I typed them out on a typewriter. Both the posters and the invitations differ widely in terms of paper and printing quality. The only printing place I managed to persuade to work for us was a small print shop in Śrem, which had no access to paper [printing paper was rationed], so each time I had to obtain it myself, which I did by buying it illegally, usually at another print shop, where I also had the plates made, something I had no permission for either. All that was done under the table.

BC In the 1980s, when you served as rector of the PWSSP, the academy's *Zeszyty Artystyczne* periodical started publishing exhibition reviews.

JK We introduced a section called 'A Chronicle of Artistic Events in Poznań' and all independent galleries we were in touch with informed us about their activities. *Zeszyty Artystyczne* had a strange status, because it had never been formally endorsed by the censors as a periodical, so, pretending it was not a periodical, we marked the successive issues by a growing number of points rather than by numbers.

BC Does the Akumulatory 2 Gallery have anything like an official archive?

JK I've never treated this as a formalised archive, it was only the exhibition that forced me to try and put the material in order. Before that, it was a loose collection of works and documents. During the preparations for the show, an archive started to be created, where each artist has his or her file with annotated documentation.

The Akumulatory 2 Gallery was founded in 1972 as an extension of the idea of the NET. Jarosław Kozłowski was the gallery's initiator and manager, from 1981 running it jointly with Hanna Łuczak.

Among the gallery's collaborators in its early years were Tadeusz Matuszczak, Piotr Piotrowski, Andrzej Jur and Kinga Kozłowska, later Iwona Malińska, Adam Kalinowski and Bogdan Perzyński.

The gallery was located at a student dormitory at Zwierzyniecka Street 7 in Poznań. Due to problems resulting from such a location, it occasionally — and from 1986 permanently — used the spaces of AT Gallery, Wielka 19 Gallery, ON Gallery, odNOWA Gallery, the lecture theatre of the State Graduate School of Plastic Arts in Poznań and, on one occasion, the spaces of the Centre for Contemporary Art Ujazdowski Castle in Warsaw.

The Akumulatory 2 Gallery is open to the processes and transformations occurring in art and follows them. Artists and art theoreticians' individual statements are the foremost field for observing and experiencing these transformations and processes.

The gallery has no programming or stylistic preferences. Serving artists and theoreticians, it yields to the pressure of their ideas, participating in the taking of risks inherent to the pursuit of radical, pioneering artistic attitudes.

Opposing all kinds of artistic dogmatism and intolerance, the Akumulatory 2 Gallery supports such a relationship between the artist and the viewer in which entrenched and well-recognised conventions give way to active, partnership-based dialogue. This dialogue's key characteristic is the equivalence of the freedom to make art and of the freedom to receive it. In this sense, the Akumulatory 2 Gallery serves its social purposes.

Jarosław Kozłowski, 1975

Galeria AKUMULATORY 2
Poznań, ul. Zwierzyniecka 7

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
4-9 grudzień 1972 r.

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
15-20 stycznia 1973 r.

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
19-23 lutego 1973 r. godzina 12-18

• **ANDRZEJ TUROWSKI**

„O DEFINICJI SZTUKI”
16.V.1972 g.20”

• **JERZY LUDWIŃSKI**

„NEUTRALIZACJA KRYTERIÓW”
17.V.1972 g.20”

• **ANDRZEJ KOSTOŁOWSKI**

„TEZY O SZTUCE”
18.V.1972 g.20”

A. Bereziański
Ślady po promieniach

E
I I
N N N
E E E E
I I I I I I
M M M M M M M
A A A A A A A A A
K K K K K K K K K K

PETR ŠTEMBERA

(Czechosłowacja)

angelo de aquino

„poprzez mnie”
(through my self)

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
5-9 marzec 1973 r. o godz. 12-18

Galeria AKUMULATORY 2 (SZSP)
POZNAŃ, ul. Zwierzyniecka 7

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
9-13 kwietnia 1973 r. godz. 12-18

GALERIA AKUMULATORY 2
POZNAŃ
UL. ZWIERZYŃIECKA 7
12 KWIECIEŃ 1973, g. 20⁰⁰

JANOS URBAN
(Szwajcaria)

JAROSŁAW KOZŁOWSKI
LEKCJA

ANDRZEJ PARTUM
BUREAU DE LA POESIE

ANDRZEJ KOSTOŁOWSKI
TEORIA WPŁYWÓW

(ODCZYT)

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
22-27 październik 1973 r. godz. 12-18

Reiner Ruthenbeck

GALERIA AKUMULATORY 2
POZNAŃ, ul. ZWIERZYŃIECKA 7
9 LISTOPAD 1973 G-03Z.20.00

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
10-14 grudnia 1973 r. godzina 13-18

LÁSZLÓ LAKNER
IMRE BAK
(Węgry)

Galeria AKUMULATORY 2
POZNAŃ, ul. Zwierzyniecka 7
5-10 listopad 1973 r. godzina 12-18

JERZY LUDWIŃSKI

WSPOMNIENIA
Z PRZYSZŁOŚCI

ODCZYT

Jerzy Kałucki
„PIĘĆ PUNKTÓW CYKLU”

GALERIA AKUMULATORY 2
POZNAŃ, ZWIERZYŃIECKA 7
14 GRUDZIEŃ 1973, GODZ. 20"

**ANDRZEJ
 KOSTOŁOWSKI**

**O
 TENDENCJACH
 W
 SZTUCE**



ODCZYT

Galeria AKUMULATORY 2

POZNAŃ, ul. Zwierzyniecka 7
25. II - 1. III 1974 r. godzina 13-18
(Otwarcie wystawy w poniedziałek, 25 lutego o godz. 18)

**ANDRZEJ
 BEREZIAŃSKI**

**PEJZAŻ GÓRSKI
 MODEL
 TEORIA INTUICJI**

jiří valoch
sculptures / rzeźby

sculptures VII

1. walking
2. strings
3. permeating
4. sway
5. undefined piece of wood each other
7. clash
8. shifting
9. stopping
10. thumps

rzeźby VII

1. chodzenie
2. struny
3. przenikanie
4. kołysanie
5. nieokreślony kawałek drzewa
6. tarcie o siebie
7. zderzenie
8. przesunięcie
9. zatrzymanie
10. uderzenia

Galeria AKUMULATORY 2

POZNAŃ, ul. Zwierzyniecka 7
25 - 29 III 1974 r. godzina 13-18
(Otwarcie wystawy w poniedziałek, 25 marca o godz. 18)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
8-12 kwiecień 1974 r. godzina 13-18
(Otwarcie wystawy w poniedziałek, 8 kwietnia o godz. 18)

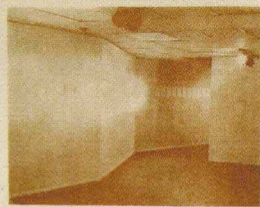
**KRZYSZTOF
 WODICZKO**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
6-9 maj 1974 r. godzina 14-18
(Otwarcie wystawy w poniedziałek, 6 maja o godz. 18)



**CARLFRIEDRICH
 CLAUS**



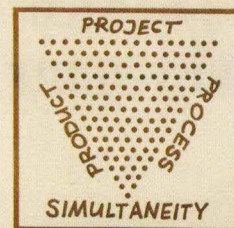
KEN FRIEDMAN

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
26-30 listopad 1974 r. godzina 14-18
(Otwarcie wystawy we wtorek, 26 listopada o godz. 18)



BARRY McCALLION



Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
19-23 listopad 1974 r. godzina 14-18
(Otwarcie wystawy we wtorek, 19 listopada o godz. 18)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
10-14 grudzień 1974 r. godzina 14-18
(Otwarcie wystawy we wtorek, 10 grudnia o godz. 18)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
14-17 styczeń 1975 r. godzina 14-18
(Otwarcie wystawy we wtorek, 14 stycznia o godz. 18)

**HENRI
 CHOPIN**

**AUDIOPOEMATY
 FILMY
 POEZJA WIZUALNA
 PUBLIKACJE
 PLAKATY**



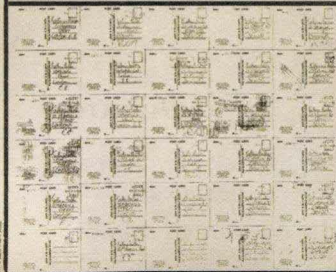
Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
28-31 styczeń 1975 r. godzina 14-18
(Otwarcie wystawy we wtorek, 28 stycznia o godz. 18)

**DRABINA
 KRZYSZTOF
 WODICZKO**

**ROBIN
 KLASSNIK**

Galeria AKUMULATORY 2 (SZSP)
POZNAŃ, ul. Zwierzyniecka 7
25-28 luty 1975 r. godzina 14-18
(Otwarcie wystawy we wtorek, 25 lutego o godz. 18)



ODCZYT

**JERZY
 LUDWIŃSKI**

**P
 O
 SZTUKA
 A**

Galeria AKUMULATORY 2
Poznań, Zwierzyniecka 7
11 LUTY 1975 Godz. 20"

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

15-20 kwietnia 1975 r. godzina 14-18

Otwarcie wystawy we wtorek, 15 kwietnia o godz. 18



**JOAN
MATHEWS**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

29 kwietnia - 2 maj 1975 r. godzina 14-18

Otwarcie wystawy we wtorek, 29 kwietnia o godz. 18

**ANDRZEJ
BEREZIAŃSKI**

UKŁAD OTWARTY
I
UKŁAD ZAMKNIĘTY



Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

13 maja 1975 rok, godzina 19,00

**JERZY
ROSOŁOWICZ**

KINEUTRONIKON

(nieokreślona filmowa antydokumentacja sfery wizualnej)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

wtorek, 20 maja 1975, godz. 19



ODCZYT

**ANDRZEJ
KOSTOŁOWSKI**

**KRÓTKA
HISTORIA
SENSU**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

3-6 listopad 1975 r. godz. 16-19

Otwarcie wystawy w poniedziałek, 3 XI, godzina 18,00

**Yutaka
Matsuzawa**

ENDRE TÓT



Cieszę się gdy mogę pisać zero
I am glad if I can type zeros

(zer/Opisanie w okresie trzech dni)
(zer/Typing during a three days period)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

24-27 listopad 1975 r. godz. 16-19

Otwarcie wystawy w poniedziałek, 24 XI, godzina 18,00

**JAROSŁAW
KOZŁOWSKI**

RYSUNKI MODALNE

(.Modal Drawings)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

5-8 styczeń 1976 r. godz. 16-19

Otwarcie wystawy w poniedziałek, 5 I, godzina 18,00

Krzysztof Wodiczko

Dwa rysunki czerwono-niebieskie
i trzy rysunki czarne na ścianach,
suficie i w narożnikach galerii

(Two red & blue drawings and three
black drawings on the walls, on the
ceiling and in the corners of gallery)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

27-31 maj 1975 r. godzina 14-17

Otwarcie wystawy we wtorek, 27 maja o godz. 18

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

19-22 styczeń 1976 r. godz. 16-19

Otwarcie wystawy w poniedziałek, 18 I, godzina 18,00

**VICTOR
BURGIN**

**FRANCESC
TORRES**

(Hiszpania)

INSTALLATION PIECE



Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

poniedziałek, 29 marzec 1976 r. godz. 19,30

**ANDRZEJ
KOSTOŁOWSKI**

Dykteczki o sztuce i krytyce
(Anecdotes on Art and Criticism)

Program sztuki etycznej
(A Programme of Ethical Art)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

5-8 kwietnia 1976 r. godz. 16-19

Otwarcie wystawy w poniedziałek, 5 IV, godzina 18,00

**SERIA HIMALAJSKA
DIE HIMALAYASERIE**

**IMPRESIONIZM
DER IMPRESSIONISMUS**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7

poniedziałek, 26 I, 1976 r. godz. 19

A. BEREZIAŃSKI

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
12-15 kwiecień 1976 r. godz. 16-19
Istnienie wystawy w poniedziałek, 12.IV. godzina 18.00

ANDRZEJ WIELGOSZ

WNĘTRZE

(An Interior)

55

IKONOGRAMÓW

ANDRZEJ DŁUŻNIEWSKI

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
10-13 maj 1976 r. godzina 16-19
Istnienie wystawy w poniedziałek, 10.V. godzina 18.00

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
7-10 czerwiec 1976 r. godz. 16-19
Istnienie wystawy w poniedziałek, 7.VI. godzina 18.00



TOM J. GRAMSE

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
25-28 październik 1976 r. godz. 16-19
Istnienie wystawy w poniedziałek, 25 października godz. 18.00

COUM



PHOTOS OF ACTIONS
1973-76

TERRY BERKOWITZ



FLEETING IMAGES

(Obrazy przelotne)

ANDRZEJ KOSTOŁOWSKI



FILOZOFIA POKOJÓWKI
CZYLI
KRÓTKA HISTORIA SENSU

GALERIA AKUMULATORY 2
POZNAŃ, UL. ZWIERZYŃIECKA 7
23-25 LISTOPAD 1976 g. 16-19
OTWARCIE WYSTAWY 23.XI.g. 19

KRYSZTOF
WODICZKO

POKAZ
I
ROZMOWA
O
LINII

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
29.XI.-2.XII. 1976 roku godzina 16-19
Istnienie wystawy w poniedziałek, 29 listopada godzina 18.00

Douglas Huebler

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
8-11 listopad 1976 roku godzina 16-19
Istnienie wystawy w poniedziałek, 8 listopada godzina 18.00

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
15 listopada 1976 roku godzina 19.00

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
13-16 grudzień 1976 r. godzina 16-19
Istnienie wystawy w poniedziałek, 13 grudnia godzina 18.00

Jacobsław Kozłowski

FAKTY

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
poniedziałek, 14 luty 1977, godz. 19

JERZY LUDWIŃSKI PUNKT

(ODCZYT)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
21-24 luty 1977 r. godzina 16-19
Istnienie wystawy w poniedziałek, 21 luty godz. 18.00

SOUTH PACIFIC

JEDNA FALA NA POŁUDN. PACYFIKU

A. BEREZIAŃSKI

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
21-24 marzec 1977 r. godz. 16-19
Istnienie wystawy w poniedziałek, 21 marca godz. 18.00

ANDRZEJ WIELGOSZ

LA NATURE MORTE

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
18-21 kwiecień 1977 r. godz. 16-19
Istotnie wytwory w posiadaniu, 18.IV, godzina 18.00

FELIKS SZYSZKO



RYUNKI

1976 - 77

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
25-28 kwiecień 1977 r. godz. 16-19
Istotnie wytwory w posiadaniu, 25.IV, godzina 18.00

CZARNE



**WŁODZIMIERZ
BOROWSKI**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
9-12 maj 1977 roku godzina 16-19
Istotnie wytwory w posiadaniu, 8.V, godzina 18.00

RICHARD LONG

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
23 maja 1977 roku godzina 19,00

ANDRZEJ KOSTOŁOWSKI INDEX

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
10-13 październik 1977 godz. 16-19
Istotnie wytwory w posiadaniu, 10.X.1977, godz. 18

JOEL FISHER

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
11 październik - 1 listopad 1977 r. godzina 18,00 - 19,00

FROM THE EAST

•
*Seria wystaw indywidualnych
Koordynator Yutaka Matsuzawa*
•

TOSHINORI SAITO (17-19.X.)
AKIRA KOMOTO (20-22.X.)
KISHIO SUGA (24-26.X.)
HIROSHI KAWATHU (26-28.X.)
TATSUO IKEDA (28-30.X.)
YUKIYOSHI MORIYA (2-4.XI.)
THE PLAY (4-6.XI.)

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
21-24 listopad 1977, godz. 16-19
Istotnie wytwory w posiadaniu, 21.XI.77, godz. 18



**PETER MANDRUP
HANSEN**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
poniedziałek, 28.XI - czwartek, 1.XII.1977
codziennie od godz. 16 do godz. 19

**3 DNI FLUX ZABAWY
I CZWARTY W FLUX KLINICE**

FLUXUS FESTIVAL

**GEORGE MACIUNAS, YOKO ONO,
DICK HIGGINS, GEORGE BRECHT,
ROBERT WATTS, BEN VAUTIER,
NAM JUNE PAIK, JOE JONES,
PAUL SHARITS, AYO**

WYKONAWCY: ANDRZEJ JUR, KINGA KOZŁOWSKA,
IWOŃA MALIŃSKA, JAROSŁAW KOZŁOWSKI,
ADAM KALINOWSKI

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
poniedziałek, 19 grudnia 1977, godz. 18,00



JAROSŁAW KOZŁOWSKI
ĆWICZENIE Z SEMIOTYKI
EXERCISE OF SEMIOTICS

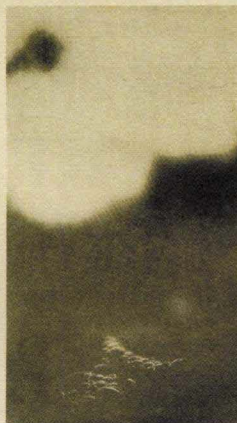
**ANDRZEJ
KOSTOŁOWSKI**

**OBRONA
ESTETYKI**

GALERIA AKUMULATORY 2 (SZSP)

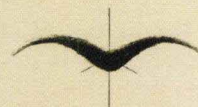
POZNAŃ, UL. ZWIERZYŃECKA 7
16-19 STYCZEŃ 1978, GODZ. 16-19

**JOHN HILLIARD
FOTOGRAFIE 1976-7**



GALERIA AKUMULATORY 2 (SZSP)

POZNAŃ, UL. ZWIERZYŃECKA 7
13-16 LUTY 1978, GODZINA 16-19



**TOMASZ OSIŃSKI
PTAKI**

Galeria AKUMULATORY 2 (SZSP)

POZNAŃ, ul. Zwierzyniecka 7
12-15 grudzień 1977, godz. 16-19
Istotnie wytwory w posiadaniu, 12.XII.77, godz. 18

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
20 - 24 LUTY 1978, GODZINA 16 - 19

EDUARD BAL

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
20 - 23. III. 1978, GODZ. 16 - 19

O widzeniu
Jeden mówi o tym ziewając:
„Cóż widzimy? Nie szczególnie!
Ach, drzewa, łąki, rzekę i las
i niebieskie niebo i słońca blask”.
A inny znów z uśmiechem mówi to samo
z rozpromienionym spojrzeniem i rozradowaną
twarzą:
„Ejże! DRZEWA, łąki, rzeka i las
i niebieskie niebo i słońca blask”.

ANDRZEJ
BEREZIAŃSKI

CYKLICZNE POKAZY NAUKI
TOTALNEGO RYSUNKU

SECONDARY INTERPRETATIONS
IAN MURRAY
WTÓRNE INTERPRETACJE

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
3 - 6. IV. 1978, GODZINA 16 - 19

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
10 MAJ 1978 r. GODZINA 16

JAROSŁAW KOZŁOWSKI

1 + 5 Kresek lub
5 + 1 Kreska
Albo 2 Kreski
Albo 10
Albo 1
Albo ileś

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12 MAJ 1978 R. GODZINA 19,00

ALICJA KEPIŃSKA

■

BIBLIOTEKI

■

BOGDAN PERZYŃSKI

FILM



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
15 - 18 MAJ 1978 R. GODZINA 16 - 19

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ U. ZWIERZYŃIECKA 7
PONIEDZIAŁEK, 8. X. 1978, godz. 19.00

PAMELA
ROBERTSON-PIERCE

BEZ TYTUŁU

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22 - 25 MAJ 1978 R. GODZINA 16 - 19

ANDRZEJ DŁUŻNIEWSKI

— ■ —

Jedna fotografia

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
27 - 29. X. 1978 r. GODZ. 12 - 18
(WYSTAWA W GALERII WIELKA 10)

Prywatne Poglądy

FROM PRIVATE POINT OF VIEW

Andrzej Boreziński
Włodzimierz Borowski
Andrzej Dłużniewski
Andrzej Jur
Jerzy Kalucki
Alicja Kepińska
Andrzej Kozłowski
Jarosław Kozłowski
Zbigniew Makarewicz
Jerzy Rosołowicz
Andrzej Wielgosz
Krzysztof Wotliczko

KOMISARZ WYSTAWY: JAROSŁAW KOZŁOWSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
18. - 21. XII. 1978 r. GODZINA 16 - 19

ROBIN KLASSNIK

PHOTO/SCULPTURAL/PIECES
FOTO-RZEŻBY
1978

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22. - 25. I. 1979 r. GODZINA 16 - 19

JAROSŁAW KOZŁOWSKI
MALARSTWO ŚCIENNE
WALL PAINTING I-III, 1978-79

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
5 - 8 LUTY 1979 r. GODZINA 16 - 19
(Otwarcie wystawy w poniedziałek, 5 lutego godzinie 18 - 20)

JEFF INSTONE

Pismo/Script



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
5 - 8 MARZEC 1979 r. GODZINA 16 - 19

IAN MCKEEVER

Exhibition, 5th - 8th March 1979 at Gallery 2, Akumulatory 2, Poznań, ul. Zwierzyniecka 7, 16-19.00. Exhibition, 5th - 8th March 1979 at Gallery 2, Akumulatory 2, Poznań, ul. Zwierzyniecka 7, 16-19.00. Exhibition, 5th - 8th March 1979 at Gallery 2, Akumulatory 2, Poznań, ul. Zwierzyniecka 7, 16-19.00.

The artist uses the medium of photography and drawing to present a series of images and ideas of nature and man. The artist uses the medium of photography and drawing to present a series of images and ideas of nature and man. The artist uses the medium of photography and drawing to present a series of images and ideas of nature and man.

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12 - 15. III. 1979 r. GODZ. 16 - 19
Otwarcie wystawy w poniedziałek, 12. III. godzina 19 - 20

O widzenia
Jeden mózgi o tym ziewając:
„Cóż widzimy? Nic szczególnego!
Ach, drzewa, łąki, rzekę i las
i niebieskie niebo i słońca blask”.
A inny znów z uśmiechem mózgi to samo
z rozpromienionym spojrzeniem i rozradowaną
twarzą:
„Ejże! drzewa, łąki, RZEKA i las
i niebieskie niebo i słońca blask”.

ANDRZEJ BEREZIAŃSKI

CYKLICZNE POKAZY NAUKI
TOTALNEGO RYSUNKU (3)

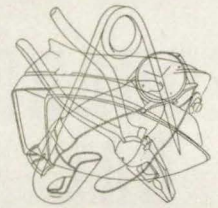
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
19 MARZEC 1979 r. GODZ. 19.00

ANDRZEJ KOSTOŁOWSKI

Krytyka Jako Samokrytyka

(ODCZYŃ)

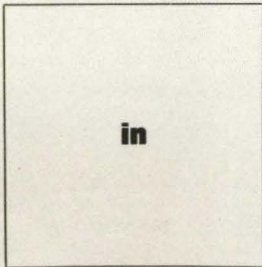
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23 - 26. KWIECIEŃ 1979 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 23. IV. godz. 19 - 20



MICHAEL CRAIG-MARTIN

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
7 - 10 MAJ 1979 r. GODZINA 16 - 19

LUDMIŁA POPIEL JERZY FEDOROWICZ



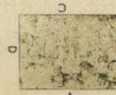
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
14 MAJ 1979 r. GODZINA 19,00

ALICJA KEPIŃSKA LICZBY / NUMBERS

1 2 3 4 5 6 7 8 9 0

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
6-8 LISTOPAD 1979, GODZ. 16-19
Otwarcie wystawy w poniedziałek, 5.XI. Godz. 20.00

JACEK TYLICKI



A - B - C - D

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
20-22 LISTOPAD 1979, GODZ. 16-19
Otwarcie wystawy w poniedziałek, 19.XI. Godz. 20.00



ANDRZEJ DŁUŻNIEWSKI

PROCEDER

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
PONIEDZIAŁEK, 26.XI.1979, GODZ. 20.00

JERZY LUDWIŃSKI EPOKA OUTSIDERÓW

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
4-6 GRUDZIEŃ 1979, GODZ. 16-19
Otwarcie wystawy w poniedziałek, 3.XII. Godz. 20.00

KANAL 2

LONE ARENDAL
HENRIK PRYDS BECK
PETER MANDRUP HANSEN
LISBET HEDSAGER
NIELS HOLME
JØRGEN HOLME
MARGIT JACKØRSEN
PALLE JACKØRSEN
SØREN ROSBERG

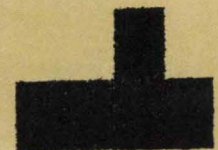
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
8-10 STYCZEŃ 1980, GODZINA 16 - 19
Otwarcie wystawy w poniedziałek, 7. I. godz. 20.00

JAROSŁAW KOZŁOWSKI

Rysunki

CZASOWE
ILOŚCIOWE
WAGOWE

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
15-17 STYCZEŃ 1980, GODZINA 16 - 19
Otwarcie wystawy w poniedziałek, 14. I. godz. 20.00



POWIERZCHNIE

BOGDAN PERZYŃSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22-24 STYCZEŃ 1980, GODZINA 16-19

Otwarcie wystawy w poniedziałek, 21. I. godz. 20.00



REKONSTRUKCJE

TOMASZ OSIŃSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
4-6 MARZEC 1980, GODZ. 16-19

Otwarcie wystawy w poniedziałek, 3. III. Godz. 20

JERZY
KAŁUCKI



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11 - 13. III. 1980 r. GODZ. 16-19

Otwarcie wystawy w poniedziałek, 10. III. Godz. 20

O widzeniu

Jeden mówi o tym ziewając:

„Coż widziuję? Nic szczególnego!
Ach, drzewa, laki, rzeka i las,
i niebieskie niebo i słońca blask”.

A inny znów z uśmiechem mówi to samo
z rozpromienionym spojrzeniem i rozradouana
twarzą:

„Ejże! drzewa, laki, rzeka i LAS
i niebieskie niebo i słońca blask”.

ANDRZEJ
BEREZIAŃSKI

CYKLICZNE POKAZY NAUKI
TOTALNEGO RYSUNKU (4)

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
14 - 17 KWIECIEŃ 1980 r. GODZ 16 - 19



GALERIA S:IT PETRI
DOKUMENTACJA
DZIAŁALNOŚCI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22-24 KWIECIEŃ 1980 r. GODZ. 16-19

Otwarcie wystawy i odkryty w poniedziałek, 21. IV. godz. 20.00

40 i 4
ZBIGNIEW
MAKAREWICZ

EKLEKTYZM I PLAGIAT
ZBIGNIEWA MAKAREWICZA



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
28-30 KWIECIEŃ 1980 r. GODZ. 16-19

Otwarcie wystawy w poniedziałek, 28. IV. godz. 20.00

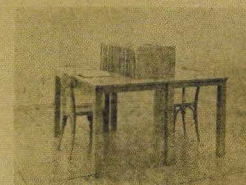
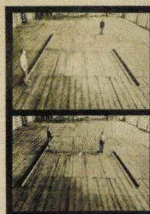
ERIC
ANDERSEN

1/4
PUBLISHED IN 100 COPIES

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12 - 15 MAJ 1980 r. GODZINA 16 - 19

Otwarcie wystawy i debata w poniedziałek, 12. V. godz. 20.00

FRANZ ERHARD WALTHER
PROCES FORMOWANIA



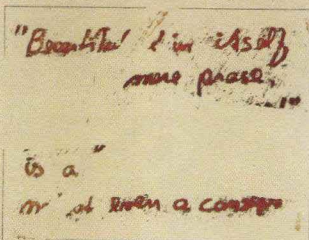
BOOKWORKS/KSIAŻKI

BARBARA SCHMIDT-HEINS
GABRIELE SCHMIDT-HEINS

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
19 - 22 MAJ 1980 rok GODZ. 16 - 19

Otwarcie wystawy w poniedziałek, 19. V. godz. 20.00

ÓLAFUR LÁRUSSON



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
20 - 23 MAJ 1980 rok GODZ. 16 - 19

Otwarcie wystawy i debata w wtorek, 20. V. godz. 13.00

JOHN
BLAKE

REMEMBER

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
26 - 29 MAJ 1980 r. GODZINA 16 - 19

Otwarcie wystawy w poniedziałek, 26. V. godz. 20.00

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
9 - 12 CZERWIEC 1980 r. GODZ 16 - 19

Otwarcie wystawy w poniedziałek, 9. VI. godz. 13.00

JERZY
ROSOŁOWICZ

PSYCHOTRONIKON



our territory

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
10 - 13 WRZESIEŃ 1980 r. GODZ. 16-19

DAVID TROOSTWYK

nasze terytorium

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
13. X. 1980, GODZ. 20,00

ALICJA KEPIŃSKA

METONIMIE

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22-25 LISTOPAD 1980 r. GODZ. 16-18
(otwarcie wystawy w sali Galerii Wielkiej 19 dn. 22 godz. 15)

INDYWIDUALNE MITOLOGIE

Andrzej Bereziański
Włodzimierz Borowski
Andrzej Dłużniewski
Jerzy Kałucki
Koji Kamoji
Alicja Kepińska
Jarosław Kozłowski
Jerzy Ludwiński
Zbigniew Makarewicz
Tomasz Osieński
Bogdan Perzyński
Maria Anna Potocka
Jerzy Rosołowicz

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
24-27 LISTOPAD 1980 r. GODZ. 16-19
(otwarcie wystawy w poniedziałek, 24. XI. godz. 20,00)

Gerard
Hemsworth

object/nature

Still Life Drawings

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
1-4 GRUDZIEŃ 1980 r. GODZ. 16-19
(otwarcie wystawy w poniedziałek, 1. XII. godz. 20,00)

LAWRENCE WEINER

A WORK IN A CONTEXT
DZIEŁO W KONTEKŚCIE

BIENNALE SZTUKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
19-22 GRUDZIEŃ 1980 r. GODZ. 16-19
(otwarcie wystawy w piątek, 19. XII. godz. 20,00)

PODWÓJNY RÓŻOWY PIEPRZ
PODWÓJNY RÓŻOWY PIEPRZ

ANDRZEJ
DŁUŻNIEWSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
5-8 STYCZEŃ 1981 r. GODZ. 16-19
(otwarcie wystawy w poniedziałek, 5. I. godz. 20,00)

JAROSŁAW KOZŁOWSKI

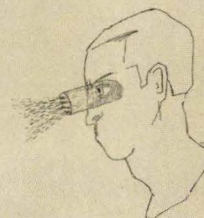
18 sztuk w akwareli

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19 LUTY 1981, GODZINA 16-19
Otwarcie wystawy w poniedziałek, 16. II. Godz. 20



TOMASZ OSIŃSKI
BEZ TYTUŁU

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23-26 LUTY 1981, GODZINA 16-19
Otwarcie wystawy w poniedziałek, 23. II. Godz. 20



Projekcja 2

BOGDAN PERZYŃSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
2-5 MARZEC 1981, GODZINA 16-19
Otwarcie wystawy w poniedziałek, 2. III. Godz. 20

DANUTA
MAĆZAK

OBSZAR

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19 MARZEC 1981, GODZINA 16-19
Otwarcie wystawy w poniedziałek, 16. III. Godz. 20

HORYZONT

ANDRZEJ BEREZIAŃSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23-26 MARZEC 1981, GODZINA 16-19
Otwarcie wystawy w poniedziałek, 23. III. Godz. 20

KATARAKTA

G. HELMUT NICKELS, 1978

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
WTOREK, 10. III. 1981 r. GODZ. 20-21

WŁODZIMIERZ BOROWSKI

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
30 MARZEC 1981 r. GODZ. 20.00

ANDRZEJ
KOSTOŁOWSKI

NAMIOTY SZTUKI
(ODCZYT)

GALERIA AKUMULATORY 2 (SZSP)
Galeria „Wielka 19”
POZNAŃ, ul. WIELKA 19
6-9 kwiecień 1981 r. godz. 16-19
(otwarcie wystawy w poniedziałek 6. IV. godz. 13.00)

ICH OCZY

JOHN
BLAKE

JOHN BLAKE



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
6-9 KWIECIEŃ 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 6. IV. Godz. 20

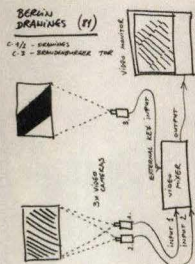


GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
13-16 KWIECIEŃ 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 13. IV. Godz. 20

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
27-30 KWIECIEŃ 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 27. IV. Godz. 20

JEFF INSTONE
1-30. 9. 80

WOJCIECH BRUSZEWSKI



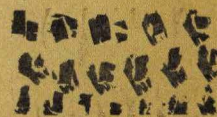
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
4-5 MAJ 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 4. V. Godz. 20

PETER MANDRUP
HANSEN



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11-13 MAJ 1981 r. GODZ. 16-19

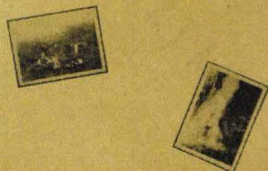
GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
13-16 MAJ 1981 r. GODZ. 16-19



LONE ARENDAL
MALARSTWO

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
25-28 MAJ 1981 r. GODZ. 16-19

SUDUGURGATA 7



GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
19-22. X. 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 19. X. Godz. 20.



JEGO USZY SĄ MAŁE
I KSZTAŁTNE
SZTUKA WIELOJĘZyczna
PHILIPA BEALE

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1972/1978

MARGRIT KAHL

GALERIA AKUMULATORY 2 (SZSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19. XI. 1981 r. GODZ. 16-19
Otwarcie wystawy w poniedziałek, 16. XI. Godz. 20

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7

G. HELMUT NICKELS

czytać: pisać

ŚRODA, 20. X. 82, G. 20.00

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
3-6 XI. 1982 r. GODZ. 16-19

Otwarcie wystawy w środę, 3.XI. Godz. 20

JAROSŁAW KOZŁOWSKI

ZIELONA ŚCIANA JEJ OBRAZ

Jej iluzja
i jej wizerunek

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
8.-11. XII. 1982 r. GODZ. 17-19

otwarcie wystawy w środę, 8. XII. godz. 20.00

DANUTA
MAĆZAK



PRZENIESIENIE

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
5-8 STYCZEŃ 1983 r. GODZ. 17-19

otwarcie wystawy w środę, 5. I. godz. 20.00

SUSAN HILLER



Monument

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12-15 STYCZEŃ 1983 r. GODZ. 17-19

otwarcie wystawy w środę, 12. I. godz. 20.00

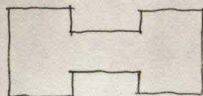
JERZY
KAŁUCKI

RYSUNKI



GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
24-26 STYCZEŃ 1983 r. GODZ. 17-19

otwarcie wystawy w poniedziałek, 24. I. godz. 20.00



DWA OBRAZY

PETER MANDRUP
HANSEN

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
27-29 STYCZEŃ 1983 r. GODZ. 17-19

otwarcie wystawy w czwartek, 27. I. godz. 20.00

LONE ARENDAL MALARSTWO



GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19 LUTY 1983 r. GODZ. 17-19

otwarcie wystawy w środę, 16. II. godz. 20.00

GERALD HEMSWORTH

AKT ROZWAGI
(ACT OF DISCRETION)

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23-26 LUTY 1983 r. GODZ. 17-19

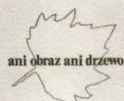
otwarcie wystawy w środę, 23. II. godz. 20.00

HANNA ŁUCZAK

MALARSTWA I OBRAZY

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
9-13 MARZEC 1983 r. GODZ. 17-19

otwarcie wystawy w środę, 9. III. godz. 20.00



ani obraz ani drzewo

AMIKAM TOREN

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19 MARZEC 1983 rok GODZ. 17-19

otwarcie wystawy w środę, 16. III. godz. 20.00

Joanna ADAMCZEWSKA

110 x 100

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23 MARZEC 1983 rok GODZ. 20.00

ANDRZEJ DŁUŻNIEWSKI

mniej więcej

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
30.03-2.04 1983 GODZ. 17-19

otwarcie wystawy w środę 30.03 godz. 20.00

MARIUSZ KRUK

ZDARZENIA

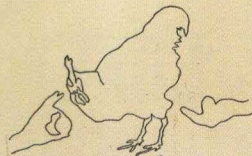
GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
13-16 KWIECIEŃ 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 13. IV. godz. 20.00

TO BE OR NOT TO BE
ORIGINAL
THAT IS THE QUESTION

ROBIN KLASSNIK

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
4-7 MAJ 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 4. V. godz. 20.00

SUSAN ORMEROD



GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11-14 MAJ 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 11. V. godz. 20.00

WŁODZIMIERZ
BOROWSKI

Widzieć - czy słyszeć

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
18-23 MAJ 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 18. V. godz. 20.00

TRZY FALE
NA
CZARNYM
PACYFIKU

ANDRZEJ BEREZIAŃSKI

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
PIĄTEK, 3. VI. 1983 rok GODZ. 20.00

DISCONCEPTIONS

THE SLIP OF THE TONGUE ACT
6.1
This Act is a slip of the tongue
and shall apply to all slips
of the tongue.

AKT PRZEJĘCZYCZENIA
6.1
Ten Akt jest przejęczeniem
i niniejszym ma do wszystkich
miejsc przejęczeni.

Eric Andersen
Kirsten Justesen

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12-15. X. 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 12. X. godz. 20.00

SEF PEETERS

FRAG
MEN
TY

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
24-27. X. 1983 rok GODZ. 17-19
otwarcie wystawy w poniedziałek, 24. X. godz. 20.00

TONY
BEVAN

PORTRETY I EMBLEMATY

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
16-19. XI. 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 16. XI. godz. 20.00

NAT GOODDEN



GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
23-26. XI. 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 26. XI. godz. 20.00

JAROSŁAW KOZŁOWSKI

OPUS

I

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11-14. I. 1984 rok GODZ. 17-19
otwarcie wystawy w środę, 11. I. godz. 20.00

II

OPUS

JAROSŁAW KOZŁOWSKI

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
30. XI. - 3. XII. 1983 rok GODZ. 17-19
otwarcie wystawy w środę, 30. XI. godz. 20.00

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11-14. I. 1984 rok GODZ. 17-19
otwarcie wystawy w środę, 11. I. godz. 20.00

MALARSTWO
TADEUSZ
KALINOWSKI

GALERIA AKUMULATOR 2 (PWSSP)
POZNAŃ, UL. ZWIERZYŃIECKA 7
25-28. I. 1984 rok GODZ. 17-19
otwarcie wystawy w środę, 25. I. godz. 20.00

TOMASZ WILMAŃSKI

CIENIE

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
15-18. II. 1984 rok GODZ. 17-19

otwarcie wystawy w środę, 15. II. godz. 20.00

JERZY KOPEĆ

przebudzenie



GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
22-23. II. 1984 rok GODZ. 17-19

otwarcie wystawy w środę, 22. II. godz. 20.00

WZRASTANIE RZEŻBY

**PETER
MANDRUP
HANSEN**

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
24-25. II. 1984 rok GODZ. 17-19

otwarcie wystawy w piątek, 24. II. godz. 20.00

11 małych obrazów

**LONE
ARENDAŁ**

JOAN JONAS

CAMINO SIN NOMBRE

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
17. III. 1984 rok GODZ. 11.00

czytać, pisać

**HELMUT
NICKELS**

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
28-31. III. 1984 rok GODZ. 17-19

otwarcie wystawy w środę, 28. III. godz. 20.00

**DOROTHEE
VON WINDHEIM**

Salve Sancta Facies

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
11-13. IV. 1984 rok GODZ. 17-19

(otwarcie wystawy w środę, 11. IV. godz. 20.00)

**RAIMUND
GIRKE**

PAINTING

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
25-26. IV. 1984 rok GODZ. 17-19

(performance i otwarcie wystawy w środę, 25. IV. godz. 20)

**EMMETT
WILLIAMS**

GENESIS (performance)
METAMORPHOSES (wystawa)

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
27 i 30. IV. 1984 rok GODZ. 17-19

otwarcie wystawy w piątek, 27. IV. godz. 20.00
rytmowa czarna równość 30. IV. godz. 17-19

ANN NOËL

CONFLUX



GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
10. X. 1984 rok GODZ. 20.00

zaprasza na pokaz

**SVEN-AKE
JOHANSSON**



GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
12-13. X. 1984 rok GODZ. 17-19

(otwarcie wystawy w piątek, 12. X. godz. 20.00)

Reiner Ruthenbeck

**PÓŁ
MROK**

GALERIA AKUMULATOR 2 (1984)
POZNAŃ, UL. ZWIERZYŃIECKA 7
7-8. XI. 1984 rok GODZ. 17-19

(otwarcie wystawy w środę, 7. XI. godz. 20.00)

JOHN BLAKE

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
9-10. XI. 1984 rok GODZ. 17-19
(otwarcie wystawy w piątek, 9. XI. godz. 20.00)

**ANDRZEJ
BEREZIAŃSKI**

PANORAMA SKALNA
ŚCIANY SKALNE
PŁĘKI SKALNE
BUMOWISKO SKALNE

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
12-15. XII. 1984 rok GODZ. 17-19
(otwarcie wystawy w środę, 12. XII. godz. 20.00)

**JACK
JAGIELSKI**

PRZESTRZEŃ PODWÓJNA

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL.

**JAROSŁAW
KOZŁOWSKI**

**MARTWA NATURA
z wiatrem
i gitarą**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL.

**HANNA
ŁUCZAK**

INTERPRETACJA V

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
28. - 2. III. 1985 rok GODZ. 14-17
(otwarcie wystawy w czwartek, 28. II. godz. 20.00)

KILKA OBRAZÓW SPOZA
„Książki Malarskiej”

**LESZEK
BROGOWSKI**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
(zaprasza na pokaz w środę, 13. III. 1985r. godz. 20.00)

**IZABELLA
GUSTOWSKA**

PORTRET WIELOKROTNY
z cyklu:

„WZGLĘDNE CECHY PODOBIENSTWA”

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
27. - 29. III. 1985 rok GODZ. 14-17
(otwarcie wystawy w środę, 27. III. godz. 20.00)

**MARIUSZ
GILL**

KOLUMNA

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
8. - 10. V. 1985 rok GODZ. 14-17
(otwarcie wystawy w środę, 8. V. godz. 20.00)

**PIOTR
POSTAREMCZAK**

WIATR

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
9. - 11. X. 1985 rok GODZ. 14-17
(otwarcie wystawy w środę, 9. X. godz. 20.00)

**JANUSZ
DZIUBAK**

PARTYTURY

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
23. - 25. X. 1985 rok GODZ. 14-17
(otwarcie wystawy w środę, 23. X. godz. 20.00)

**AVIS
NEWMAN**

This.... the Dream's navel

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, UL. ZWIERZYNICIECKA 7
4. XII. 1985 rok GODZ. 20.00

**G. HELMUT
NICKELS**

REFLEKSJE

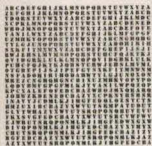
GALERIA AKUMULATORY 2 (PWSSP)
w sali Galerii AT, Poznań, al. Marcinkowskiego 29
PONIEDZIAŁEK, 27 LUTY 1986, GODZ. 19.00

**SVEN-AKE
JOHANSSON**

**JEŻELI TO WIDZISZ,
TO CO SŁYSZYSZ**

?

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, 8-9. IV. 1986 r. GODZ. 14-17
(otwarcie wystawy i performance w wtorek, 8.IV. godz. 20.00)

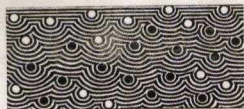


**EMMETT
WILLIAMS**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, 9-10.IV. 1986 r. GODZ. 14-17
(otwarcie wystawy w środę, 9.IV. godz. 20.00)

PUNKTY WIDZENIA

**ANN
NOËL**



GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, 23-25.IV.1986r. GODZ.14-17
(otwarcie wystawy i performance w środę, 23.IV. godz. 20.00)

**GEOFFREY
HENDRICKS**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, SALA GALERII WIELKA 19
8-9 PAŹDZIERNIK 1986 r. GODZ.14-17
otwarcie wystawy w środę, 8. X. godz. 13.00

**PETER JÖRG
SPLETTSTÖSSER**

CZWARTORZED
(QUARTÄR)

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, SALA GALERII WIELKA 19
10-11 PAŹDZIERNIK 1986 r. GODZ.14-17
otwarcie wystawy w piątek, 10. X. godz. 13.00

**HELMUT
STREICH**

PONCTUATION

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, SALA GALERII WIELKA 19
12-14 LISTOPADA 1986 r. GODZ.14-17
otwarcie wystawy w środę, 12. XI. godz. 13.00

**MICHAEL
PORTER**

GALERIA AKUMULATORY 2
-PWSSP - POZNAŃ
(SALA GALERII A.T.)

**DICK
HIGGINS**

"SKŁADANKA"
(PERFORMANCE)

**WTÓREK, 10. III
GODZ. 19⁰⁰**

GALERIA AKUMULATORY 2 (PWSSP)
SALA GALERII WIELKA 19
POZNAŃ, ULICA WIELKA 19
25 MAJ 1988 r. GODZ. 19.00

**WOLFGANG
FUCHS**

MUZYKA IMPROWIZOWANA
SOLO

GALERIA AKUMULATORY 2 (PWSSP)
AULA PWSSP W POZNANIU
18-20 WRZEŚNIA 1989 r. godz. 12-15
(otwarcie wystawy w poniedziałek, 18.IX. godz. 12.00)

LONE ARENDAL

HORISONT

GALERIA AKUMULATORY 2 (PWSSP)
SALA GALERII A.T. W POZNANIU
18-20 WRZEŚNIA 1989 r. godz. 12-15
(otwarcie wystawy w poniedziałek, 18.IX. godz. 12.30)

**TIME -
AND
LIGHT
SHADOW**

**PETER MANDRUP
HANSEN**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, SALA GALERII WIELKA 19
24-27 PAŹDZIERNIK 1989r. godz. 12-15
(otwarcie wystawy we wtorek, 24.X. godz. 12.00)

**TREVOR
GOULD**

**M
OUN
TAIN
GÓRA**

GALERIA AKUMULATORY 2 (PWSSP)
POZNAŃ, SALA GALERII A.T.
9-11 STYCZEŃ 1990 r. godz. 13-16
(otwarcie wystawy we wtorek, 9. I. godz. 18.00)

**NIEDŁUGO
LEPSZE
DNI**

/DEJĄ VU/

**PIOTR
SZYHALSKI**

GALERIA AKUMULATORY 2 (1972-73)
POZNAŃ, SALA GALERII WIELKA 19
WTOREK, 16 STYCZANIA 1990, godz. 18.00

**WOJCIECH
BRUSZEWSKI**

„ROMANTYKA“

(działanie muzyczne)

GALERIA AKUMULATORY 2 (1972-73)
POZNAŃ, SALA GALERII WIELKA 19
WTOREK, 27 MARCA 1990, godz. 13.00

(wystawa czynna do 29.III, godz. 13-15)

**ANDREW
DUTKEWYCH**

POD MOSTEM

GALERIA AKUMULATORY 2 (1972-73)
POZNAŃ, FREDRY 7, SALA GALERII O.N.
3.11.1990 GODZ. 19.00

**ROLF
LANGEBARTELS**

CABLE CAR MUSIC

— INSTALACJA DŹWIKOWA, KONCERT —

GALERIA AKUMULATORY 2 (PWSSP)
6-8 MARZEC 1990, godz. 15.00 - 18.00
WYSTAWA W AULI PWSSP w POZNANIU
ALEJE MARCINKOWSKIEGO 29

WOJCIECH OLEJNICZAK

TERRARIUM

dzień siódmy

GALERIA AKUMULATORY 2 W POZNANIU
CENTRUM SZTUKI WSPÓŁCZESNEJ
ZAMEK UJAZDOWSKI W WARSZAWIE
ALEJE UJAZDOWSKIE 6

**RICHARD
WILSON**

Take Away

OTWARCIE WYSTAWY 19.X.1990 GODZ. 18.00
CZYNNA GODZINNE DO 18.00 (OPRÓCZ PONIEDZIAŁKÓW)
GODZ. 11.00 - 17.00

GALERIA AKUMULATORY 2 (1972-73)
POZNAŃ, FREDRY 7, SALA GALERII O.N.
7-9.11.1990 GODZ. 14-17

otwarcie wystawy 7.II.90 godz. 19.00

**MARIA ANNA
POTOCKA**

Jeżeli w sobie znajdziesz
środek i początek
to możesz sięgać
wszędzie i gdziekolwiek

FROM THE EDITOR

Disparities between the exhibition dates mentioned in the posters reproduced in this book and the dates listed in the Chronology section result from the fact that due to problems with securing a permanent space, the Akumulatory 2 Gallery was often forced to change the duration of exhibitions only after the posters had already been printed.

The biographical notes include artists, critics and artist collectives presented at the Akumulatory 2 Gallery in the years 1972-1990, as well as artists participating in third-party exhibitions presenting the gallery itself.

Gaps in the photo captions are due to the impossibility of finding the originals of, or data about, some of the reproduced works.

Exhibition posters are reproduced on the pages preceding the Chronology section and exhibition invitations, or, if these are missing, a few exhibition posters, in the Chronology section itself.

Chronology

1972–1990

Andrzej Turowski

On the Definition of Art (lecture)

16 May 1972

venue: Akumulatory 2 Gallery

Jerzy Ludwiński

Neutralisation of Criteria (lecture)

17 May 1972

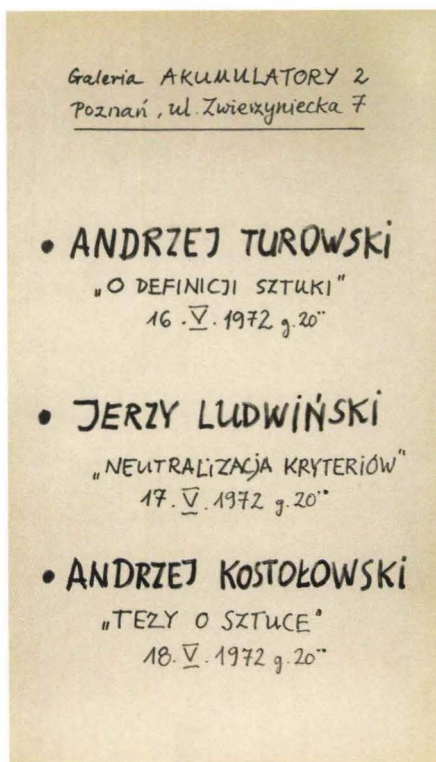
venue: Akumulatory 2 Gallery

Andrzej Kostołowski

Theses on Art (lecture)

18 May 1972

venue: Akumulatory 2 Gallery

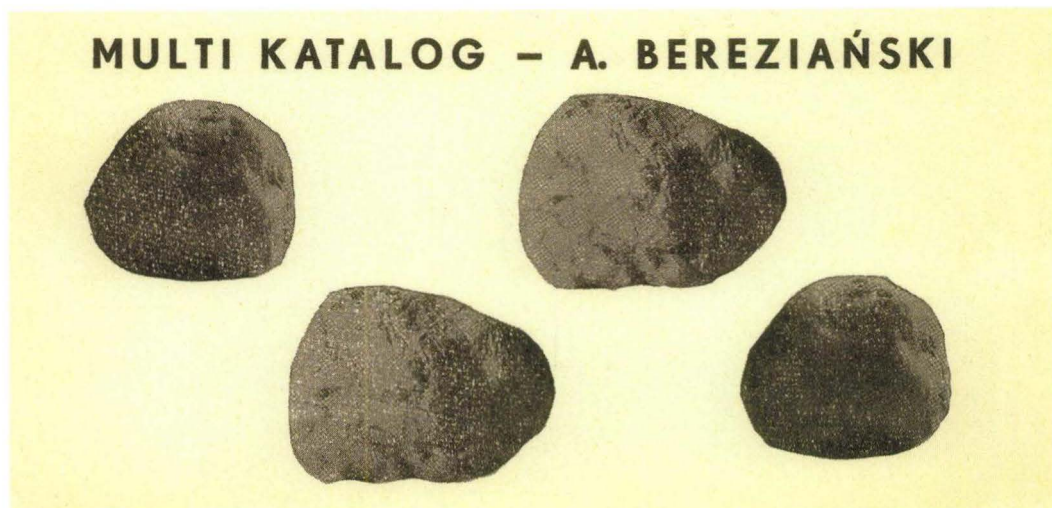


Andrzej Bereziański

Ray Traces. Stones

4-7 December 1972

venue: Akumulatory 2 Gallery



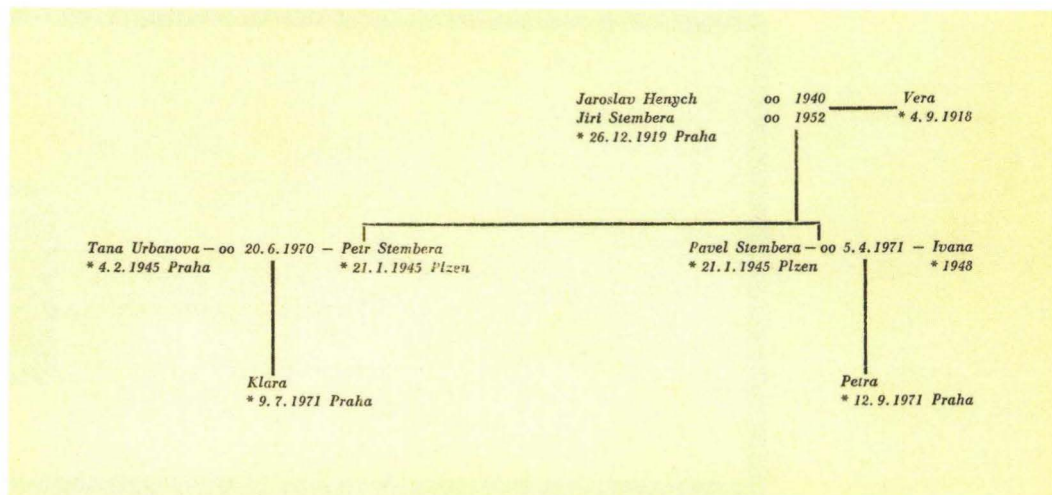
1973

Petr Štembera

Untitled

15-18 January 1973

venue: Akumulatory 2 Gallery



Mariola Dąbrowska

John Cage (lecture)

18 January 1973

venue: Akumulatory 2 Gallery

Galeria AKUMULATORY 2 /Poznań, ul. Zwierzyniecka 7/
zaprasza uprzejmie na odczyt
Marioli Dąbrowskiej

pt. "JOHN CAGE"

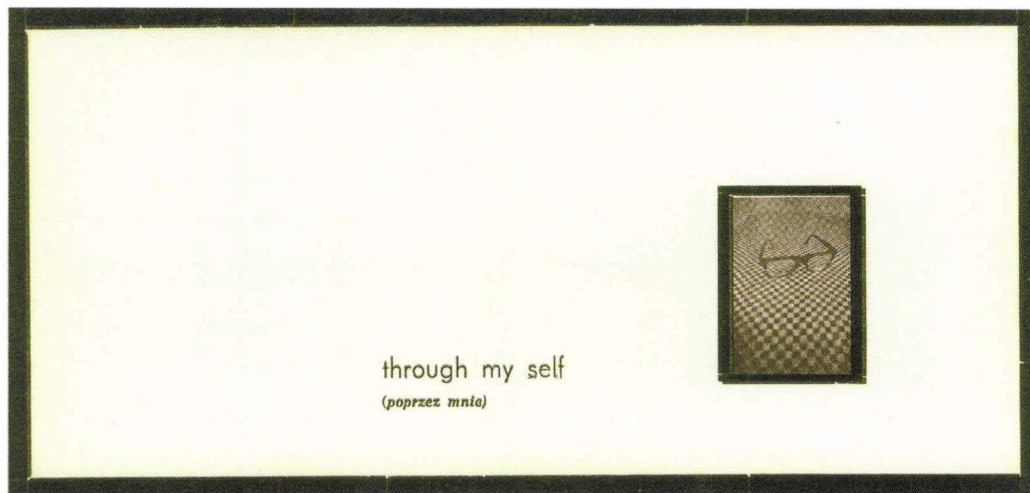
w ~~pi~~ czwartek, 18 bm. o godz. 18⁰⁰ styczeń 1973

Angelo de Aquino

Through My Self

19–23 February 1973

venue: Akumulatory 2 Gallery



Andrzej Kostolowski

A Short Story of Nonsense (lecture)

22 February 1973

venue: Akumulatory 2 Gallery

– KRÓTKA HISTORIA NONSENSU

– WSTĘP DO TEORII WPŁYWÓW

– O PODOBIENSTWACH

1973

Janos Urban

The Parallelness of Time

15-17 March 1973

venue: Akumulatory 2 Gallery



Jarosław Kozłowski

Lesson

18 March 1973

venue: Akumulatory 2 Gallery



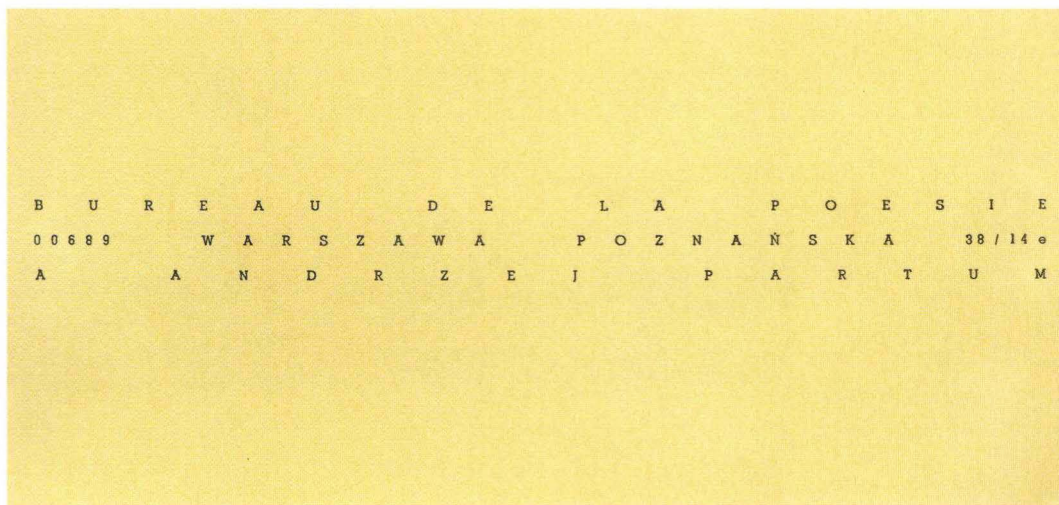
1973

Andrzej Partum

On Interpretation

9–12 April 1973

venue: Akumulatory 2 Gallery

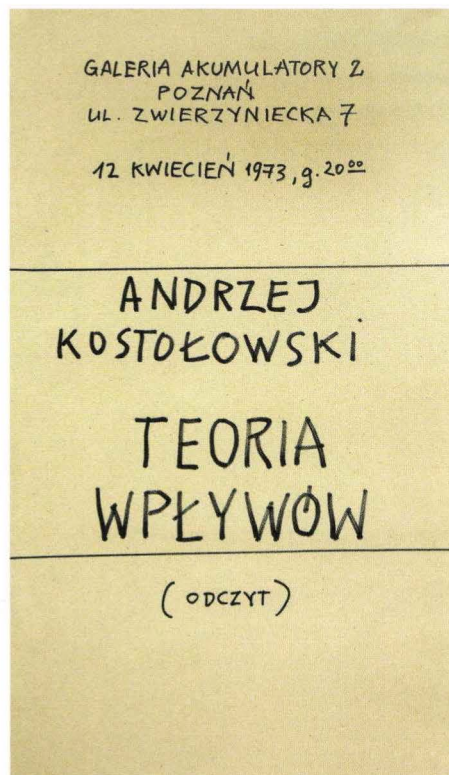


Andrzej Kostolowski

A Theory of Influences (lecture)

12 April 1973

venue: Akumulatory 2 Gallery

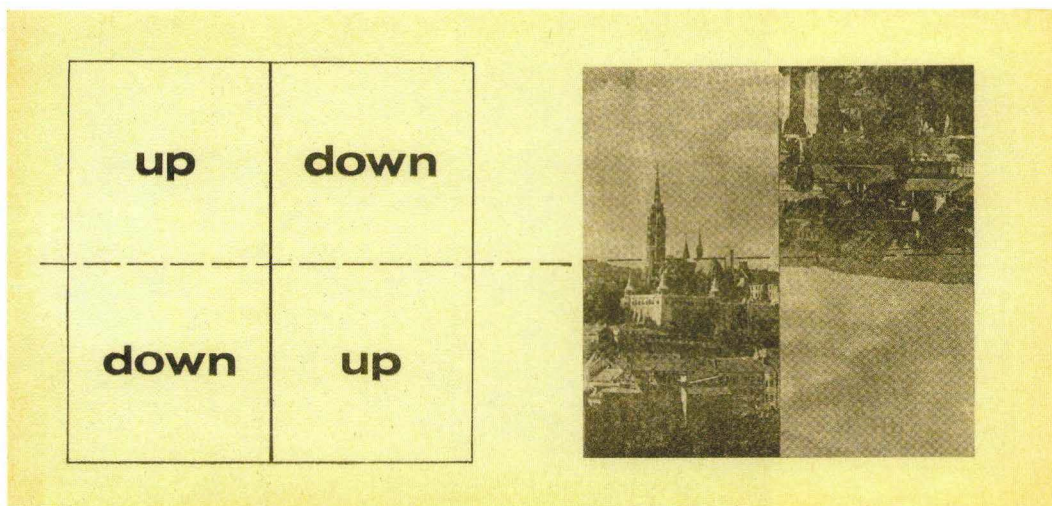


Imre Bak (with László Lakner)

Untitled

22–27 October 1973

venue: Akumulatory 2 Gallery

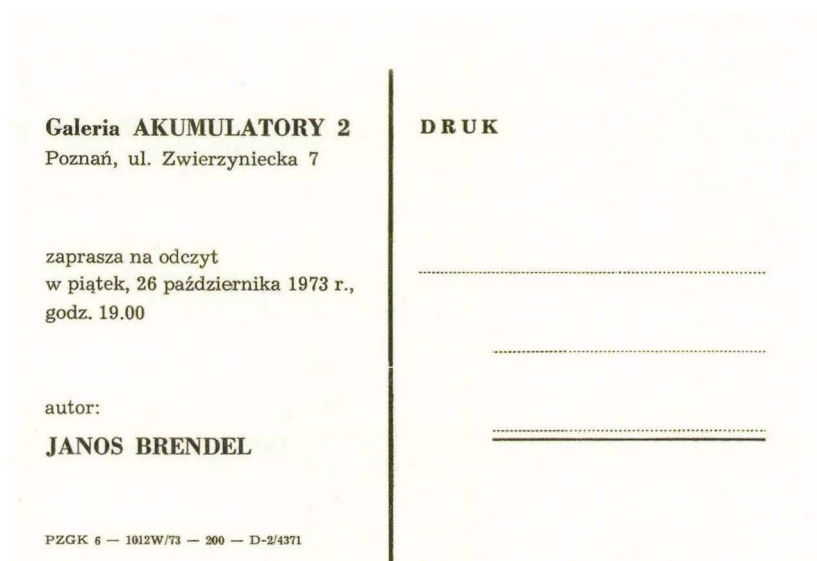


János Brendel

Contemporary Hungarian Avant-garde (lecture)

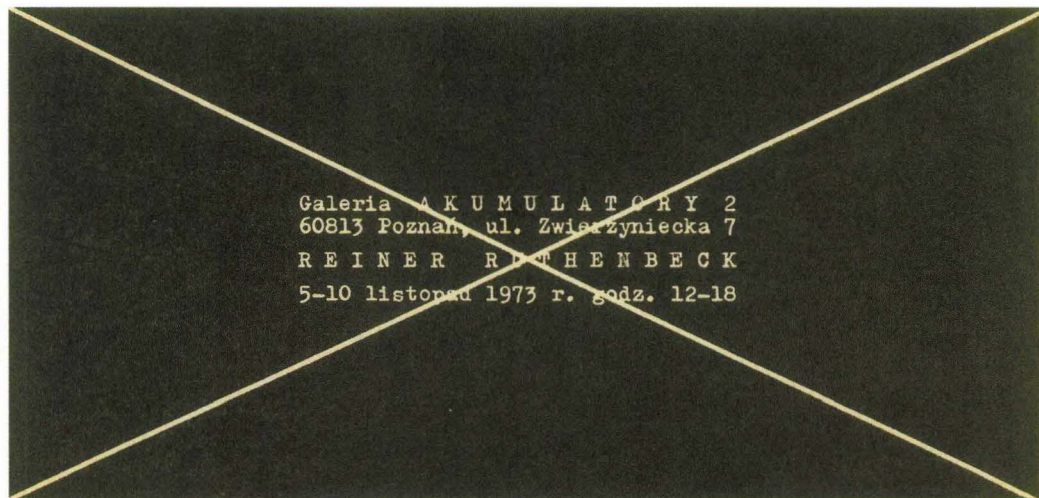
26 October 1973

venue: Akumulatory 2 Gallery

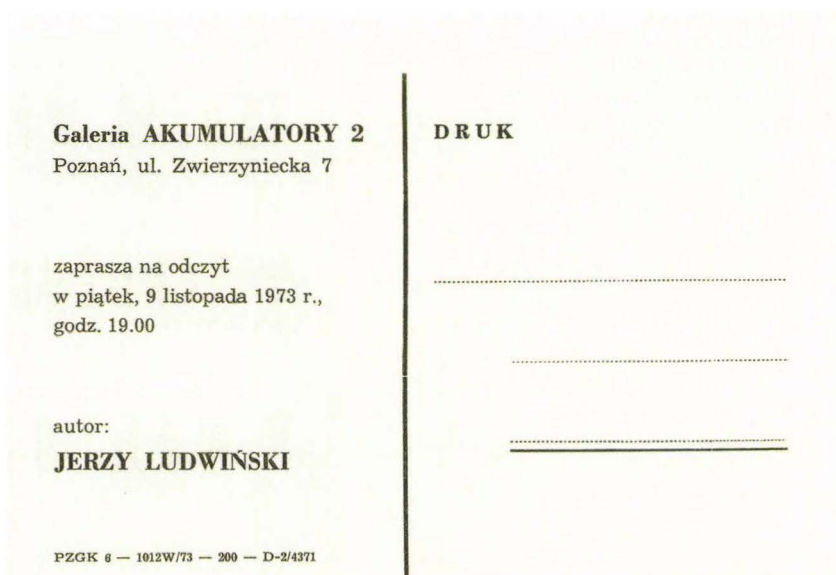


1973

Reiner Ruthenbeck
Household and Other Objects
5-10 November 1973
venue: Akumulatory 2 Gallery



Jerzy Ludwiński
A Diary from the Future of Art (lecture)
9 November 1973
venue: Akumulatory 2 Gallery



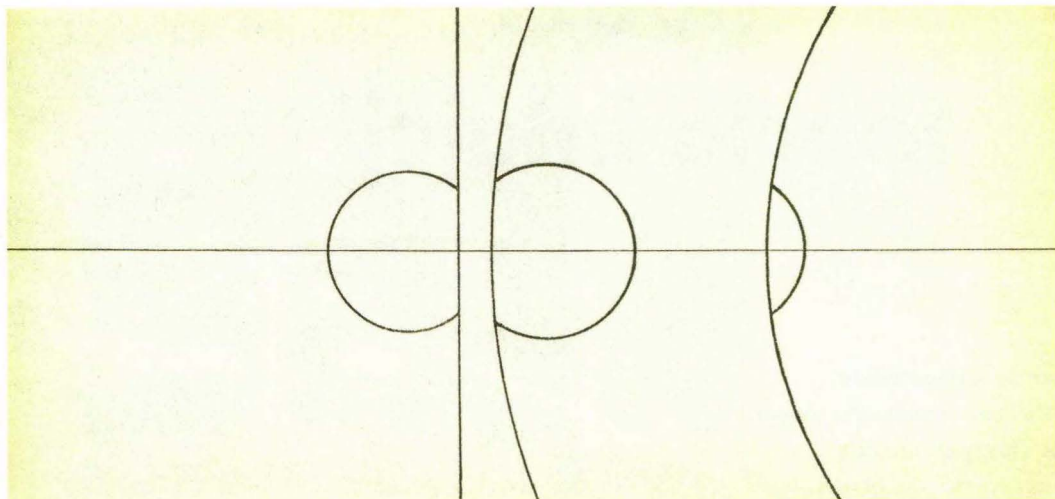
1973

Jerzy Kałucki

Five Points of a Cycle

10–14 December 1973

venue: Akumulatory 2 Gallery



Andrzej Kostolowski

On Tendencies in Art (lecture)

14 December 1973

venue: Akumulatory 2 Gallery

TEORIA WPŁYWÓW (CZ. I, ROZDZIAŁ 1)

O TENDENCJACH W SZTUCE

O WARTOŚCIOWANIU (II)

pejzaż górski model teoria intuicji

Andrzej Bereziański
Mountain Landscape. Model.
A Theory of Intuition
26 February – 1 March 1974

Jiří Valoch
Sculptures
25–28 March 1974
venue: Akumulatory 2 Gallery

sculptures VI
rzeźby VI

1. through air
przez powietrze
2. through water
przez wodę
3. through fire
przez ogień
4. through earth
przez ziemię

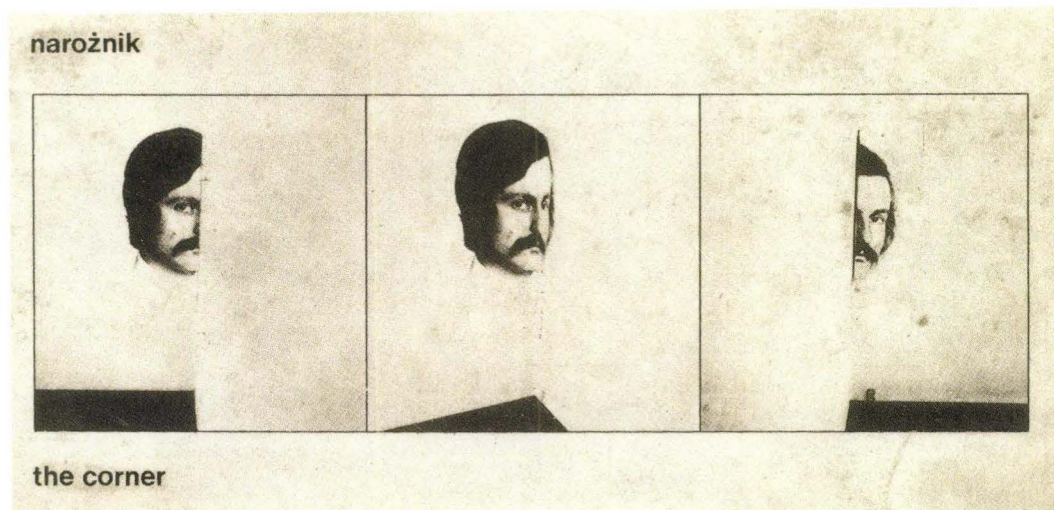
jiří valoch
1973

Krzysztof Wodiczko

Untitled

8–11 April 1974

venue: Akumulatory 2 Gallery



Carlfriedrich Claus

Untitled

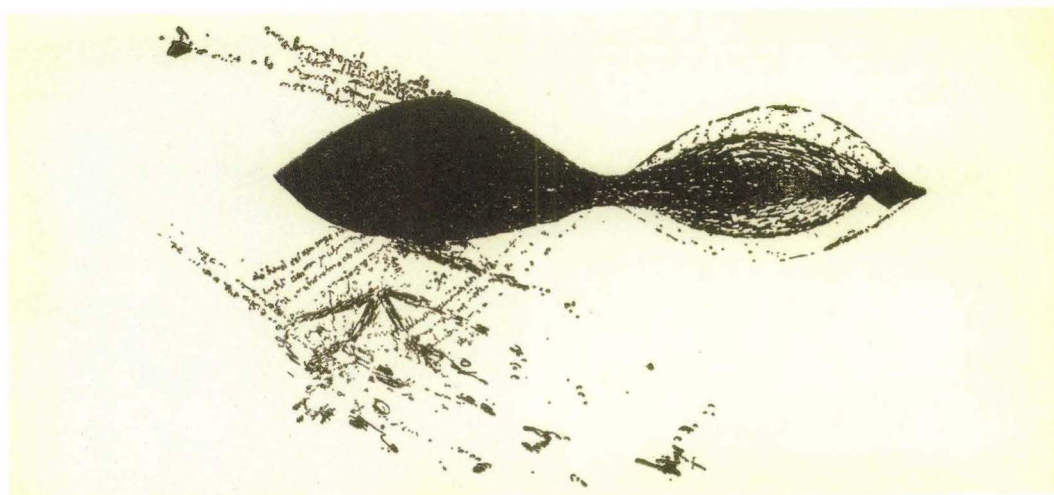
6–9 May 1974

venue: Akumulatory 2 Gallery

Remarks on the Margin (lecture)

9 May 1974

venue: Akumulatory 2 Gallery



Ken Friedman

Perspective Exhibition

19–22 November 1974

venue: Wielka 19 Gallery

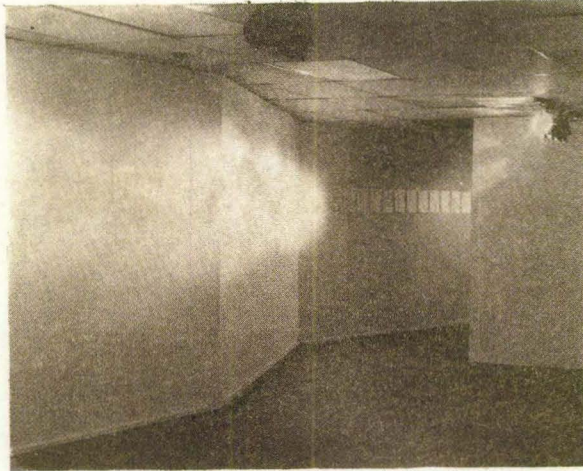


Foto: Neal Clark, Denver

KEN FRIEDMAN

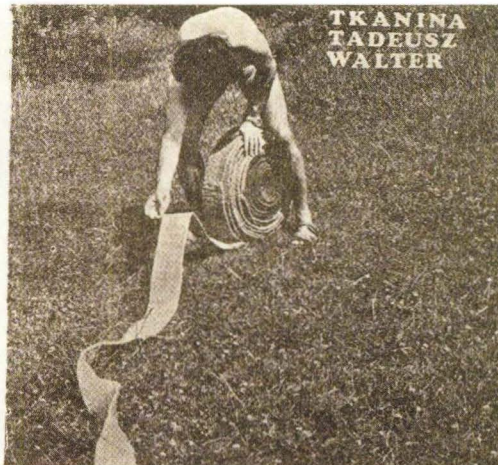
fragment wystawy w Art Gallery
of Metropolitan State College,
Denver, Colorado, luty-marzec 74

Tadeusz Walter

Textile

26–29 November 1974

venue: Wielka 19 Gallery



Barry McCallion

Collages

10–13 December 1974

venue: Wielka 19 Gallery



UP OARS
 (wiosła w górę)

Henri Chopin

Visual and Sound Poetry

14–17 January 1975

venue: Akumulatory 2 Gallery

COUPLET :

HHH hhh HHH hhh HHH hhh HHH hhh HHH hhh HHH hhh
 hhh HHH hhh HHH hhh HHH hhh HHH hhh HHH hhh HHH
 HHH HHH hhh hhh HHH HHH hhh hhh HHH HHH hhh hhh
 hhh hhh HHH HHH hhh hhh HHH HHH hhh hhh HHH HHH

REFRAIN :

HHHHHH HHHHHH HHHHHH hhhhhh hhhhhh HHHhhh (bis)
 hhh hhh hhh hhh hhh hhh hhh hhh hhh

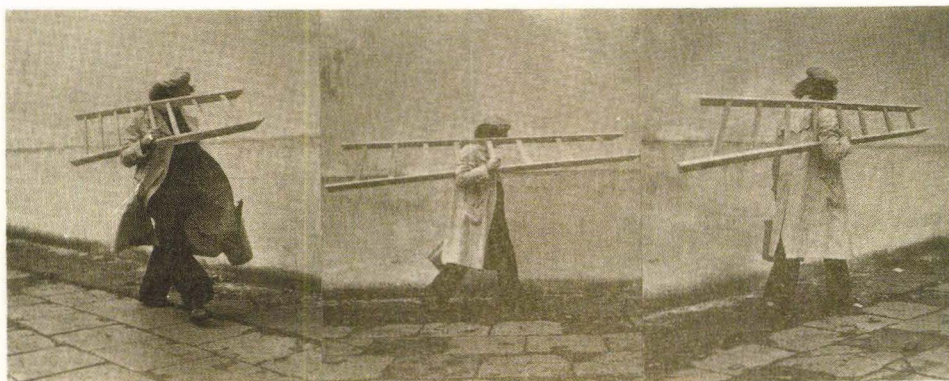
COUPLET :

hhh HHH hhh HHH hhh HHH hhh HHH hhh HHH hhh HHH
 etc...

REFRAIN :

L'hymne international

hhh hhh h hhh hhh hh h hhh hhh hhh hhh (ter)



DRABINA/A LADDER

Krzysztof Wodiczko

A Ladder

28–31 January 1975

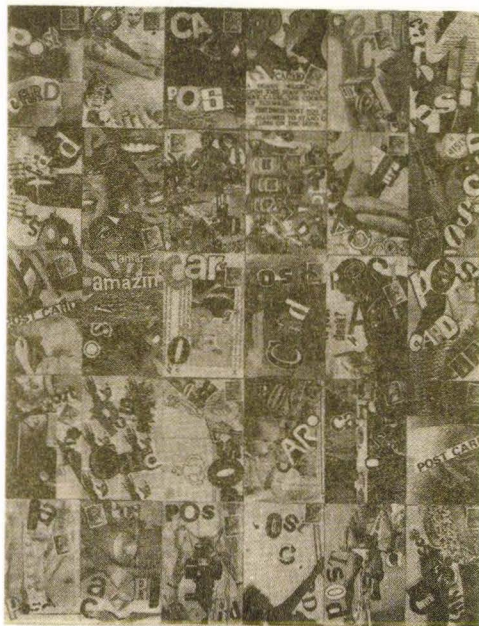
venue: Akumulatory 2 Gallery

Robin Klassnik

Yellow Postal Sculpture

25–28 February 1975

venue: Akumulatory 2 Gallery



POCZTÓWKI WYŚLANE W CIĄGU JEDNEGO MIE-
SIĄCA DO SENDY CAMPBELL
12 LUTY — 13 MARZEC 1974

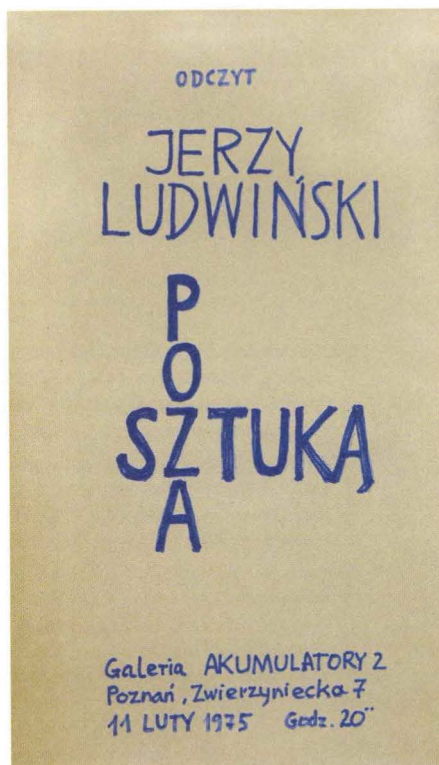
1975

Jerzy Ludwiński

Beyond Art (lecture)

11 February 1975

venue: Akumulatory 2 Gallery

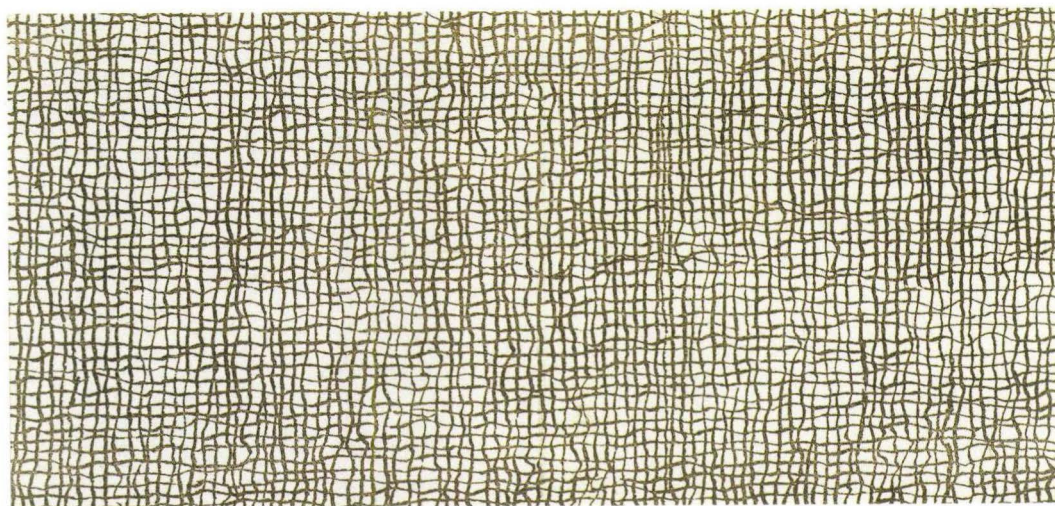


Joan Mathews

Untitled

15 April 1975

venue: Akumulatory 2 Gallery



Andrzej Bereziański

Open Order and Closed Order

29 April – 2 May 1975

venue: Akumulatory 2 Gallery

JEŻELI POSIADAMY JAKIŚ SZCZEGÓLNY UKŁAD NIEMATERIALNY TO WCAŁE NIE WYNIKA Z NIEGO ŻADEN INNY UKŁAD KONIECZNY

UKŁAD KONIECZNY PODLEGA TYLKO WPLYWOM WEWNĘTRZNYM — DZIAŁA ZAŁEŻNIE OD WEWNĘTRZNEJ NATURY

JEŻELI POSIADAMY JAKIŚ SZCZEGÓLNY UKŁAD KONIECZNY TO MOŻE WYNIKAĆ Z NIEGO WIELE UKŁADÓW NIEMATERIALNYCH CHOCIAŻ PRZYCZYNA NIE MUSI KONIECZNIE NALEŻEĆ DO DANEGO UKŁADU

Jerzy Rosołowicz

Cineutronicon (lecture, projection,
action, exhibition)

13–16 May 1975

venue: Akumulatory 2 Gallery

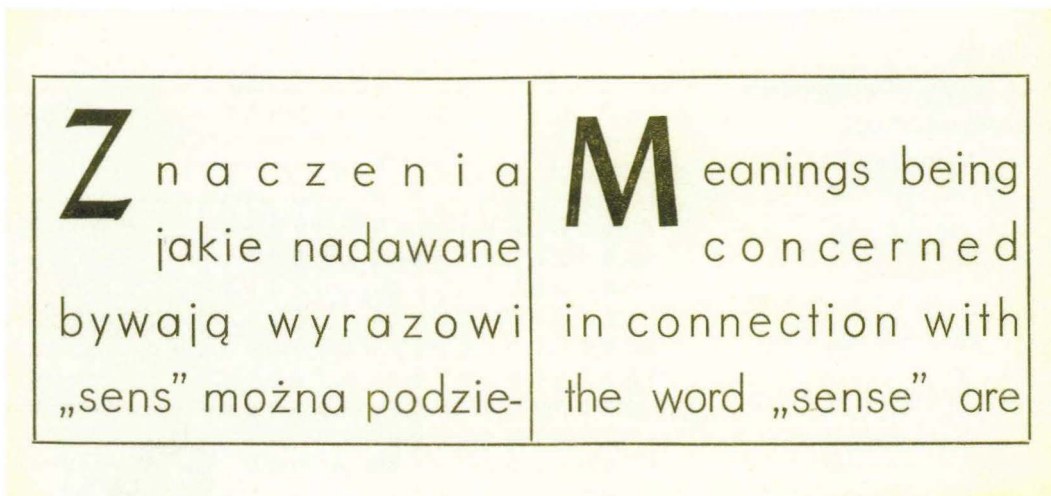
KINEUTRONIKON

(nieskończona
filmowa
antydokumentacja
sfery
widzialnej)

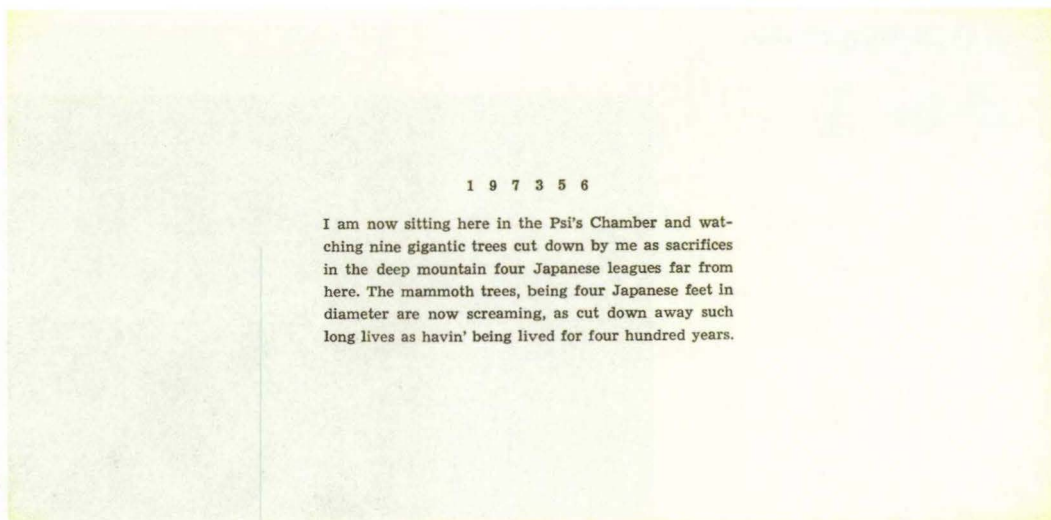
foto: J. Bortkiewicz



Andrzej Kostołowski
A Short Story of Sense (lecture)
 20 May 1975
 venue: Akumulatory 2 Gallery



Yutaka Matsuzawa
Catechism Art
 27–30 May 1975
 venue: Akumulatory 2 Gallery



Andrzej Kostołowski

Some Questions and Answers (lecture)

June 1975

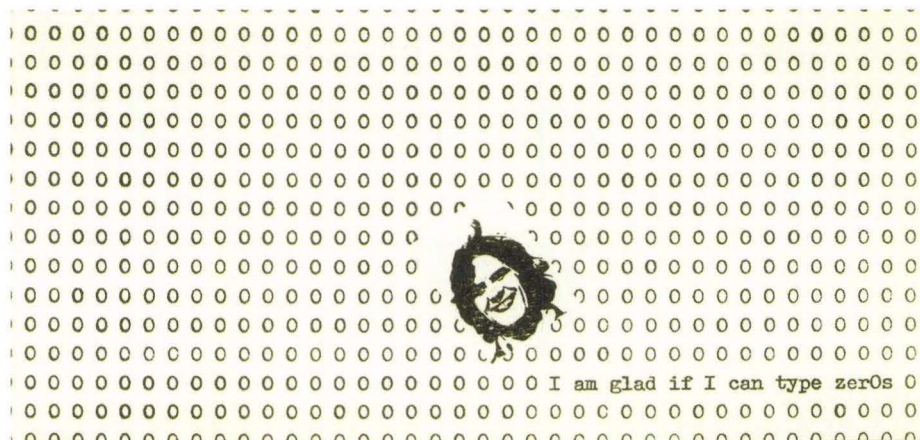
venue: Akumulatory 2 Gallery

Endre Tót

I Am Glad If I Can Type Zeros

3–6 November 1975

venue: Akumulatory 2 Gallery



Jarosław Kozłowski

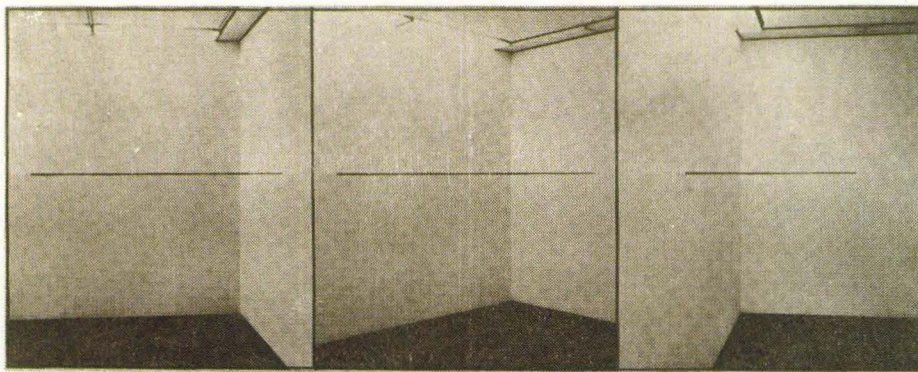
Modal Drawings

24–27 November 1975

venue: Akumulatory 2 Gallery



1976



Krzysztof Wodiczko

Two Red-and-Blue Drawings and Three Black Drawings on the Walls, Ceiling and Corners of the Gallery

5-8 January 1976

venue: Akumulatory 2 Gallery

Victor Burgin

Untitled

19-22 January 1976

venue: Akumulatory 2 Gallery

**Pamper
yourself**



**Create a little sensation
Feel the difference that everyone can see
Something you can touch
Property
It's a sensation**



INSTALLATION PIECE

FRANCESC TORRES

(Hiszpania)

©PPT Srem, ssm. 1312 12 75 400 10:21 R/15/4561

Francesc Torres

Installation Piece

26–29 stycznia 1976

venue: Akumulatory 2 Gallery

Andrzej Kostołowski

*A Programme of Ethical Art. Anecdotes
on Art and Criticism* (lecture)

29 March 1976

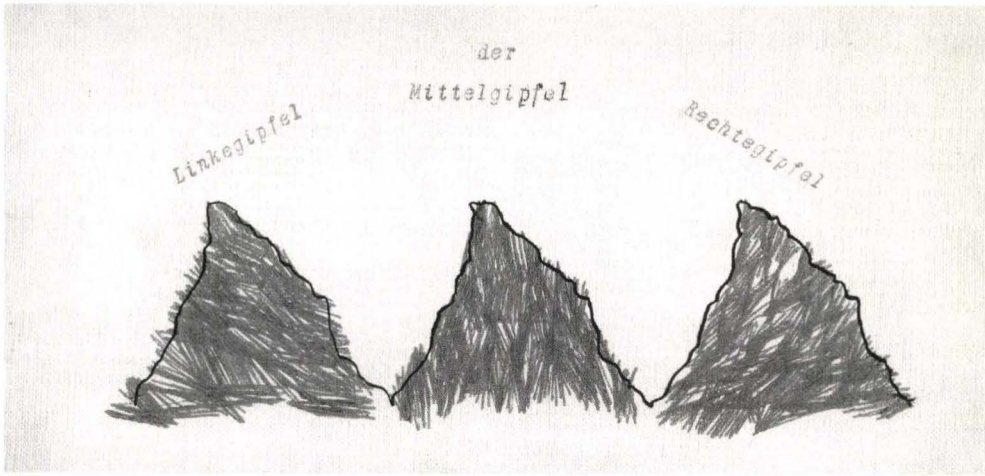
venue: Akumulatory 2 Gallery

• DYKTERYJKI O SZTUCE I KRYTYCE. *ANECDOTES ON ART AND CRITICISM.*

1. Herkules i rozstajne drogi. *Hercules and Cross-roads.*
2. Krytyk jako artysta, artysta jako krytyk. *A Critic as an Artist, an Artist as a Critic.*
3. Wsie sztuki i miasta sztuki. *Villages of Art and Towns of Art.*
4. Prośba o wybaczenie. *An Applying for Excuse.*
5. Paradoks listonoszy. *A Paradox of Postmen.*
6. Opowieść o Artystcie, Rolniku i Kogucie. *A Story about an Artist, a Farmer and a Cock.*
7. Herakles i lew. *Heracles and a Lion.*

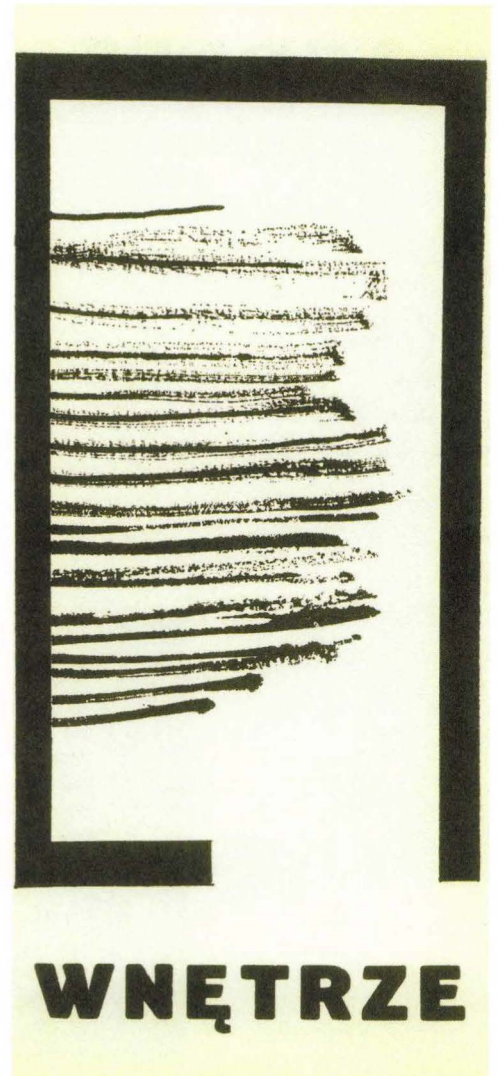
• PROGRAM SZTUKI ETYCZNEJ. *A PROGRAMME OF ETHICAL ART.*

1976



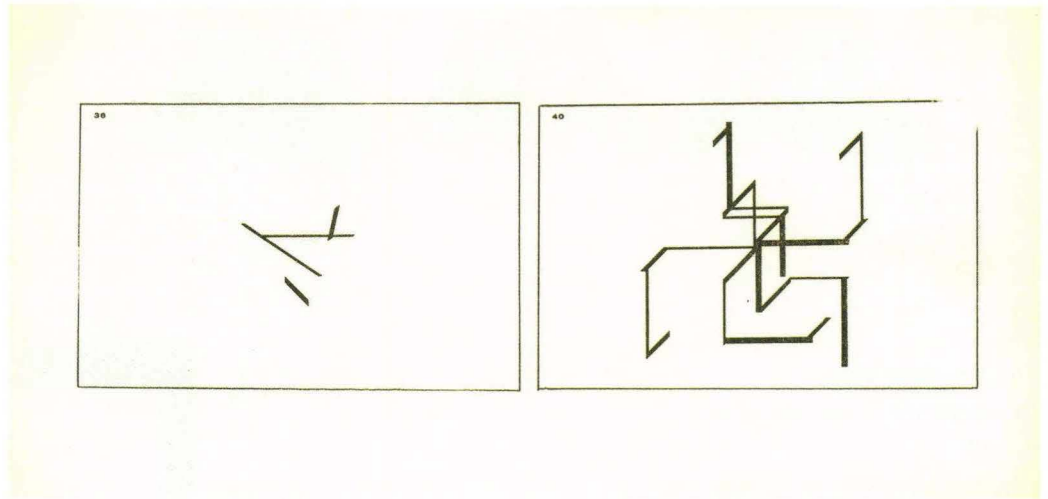
Andrzej Bereziański
Himalaya Series. Impressionism
5–8 April 1976
venue: Akumulatory 2 Gallery

Andrzej Wielgosz
Interior
12–15 April 1976
venue: Akumulatory 2 Gallery

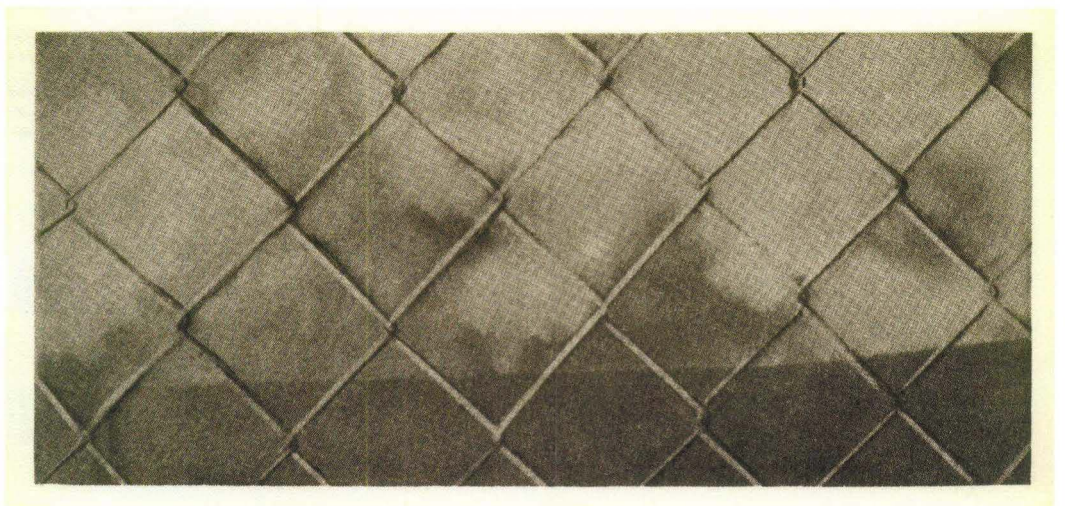


1976

Andrzej Dłużniewski
55 Iconograms
10–13 May 1976
venue: Akumulatory 2 Gallery



Tom J. Gramse
Drawings
7–10 June 1976
venue: Wielka 19 Gallery



COUM Transmissions

Photos of Action 1973-76

25-28 October 1976

venue: Akumulatory 2 Gallery

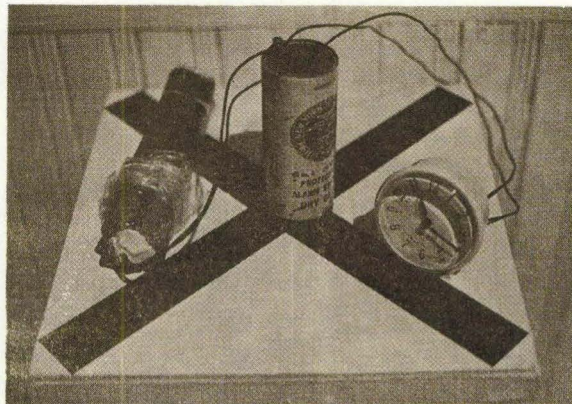


Terry Berkowitz

Fleeting Images

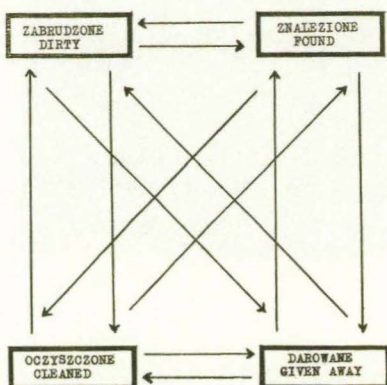
8-11 November 1976

venue: Akumulatory 2 Gallery



FILOZOFIA POKOJÓWKI
CZYLI
KRÓTKA HISTORIA SENSU

PHILOSOPHY OF THE PARLOR MAID
OR
SHORT STORY OF SENSE



Andrzej Kostołowski
*Philosophy of the Parlor Maid,
or a Short Story of Sense* (lecture)
15 November 1976
venue: Akumulatory 2 Gallery

Krzysztof Wodiczko
Show and Conversation about Line
22–25 November 1976
venue: Akumulatory 2 Gallery

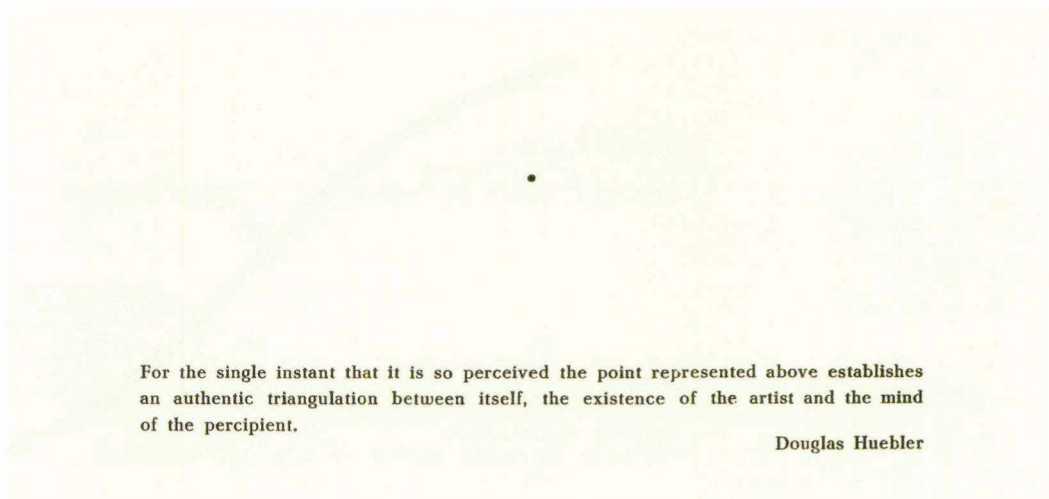


Douglas Huebler

Untitled

29 November – 2 December 1976

venue: Akumulatory 2 Gallery

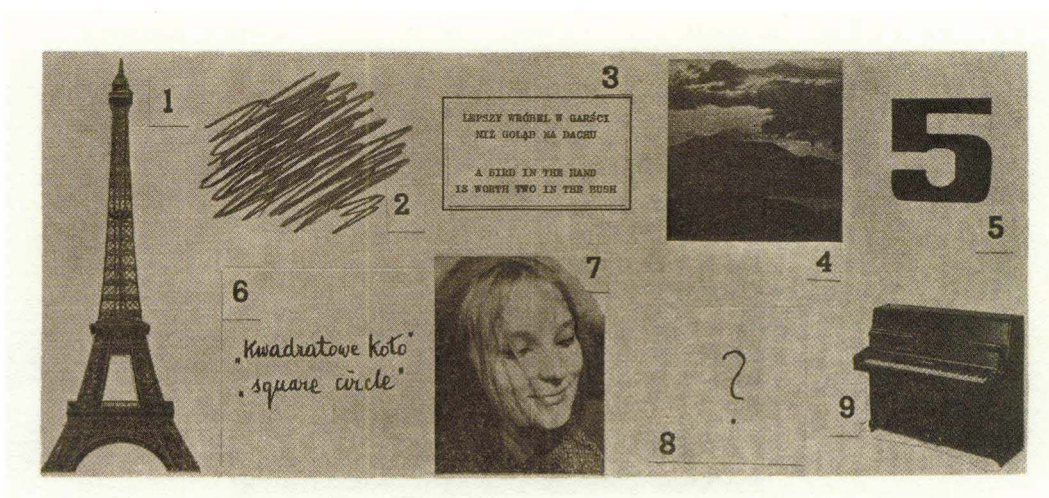


Jarosław Kozłowski

Facts

13–16 December 1976

venue: Akumulatory 2 Gallery

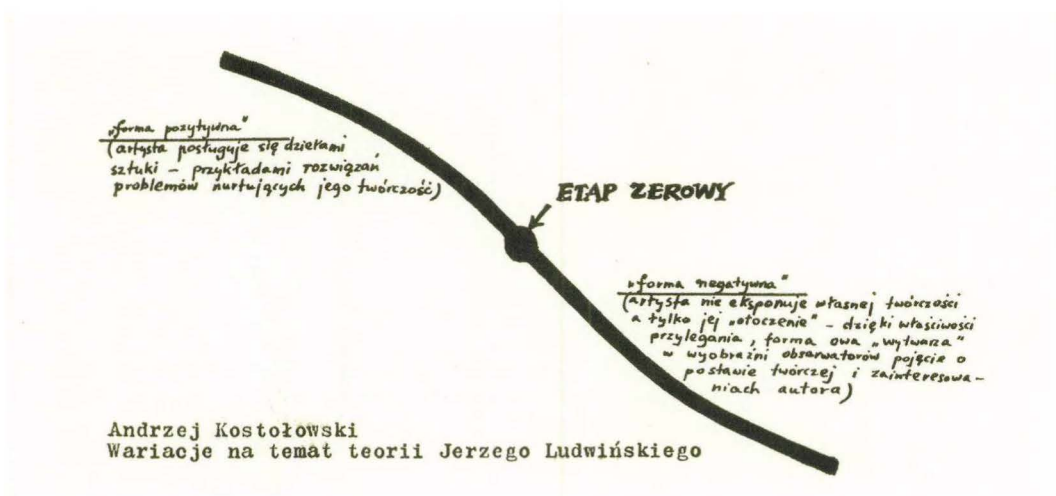


Jerzy Ludwiński

The Point (lecture)

14 February 1977

venue: Akumulatory 2 Gallery

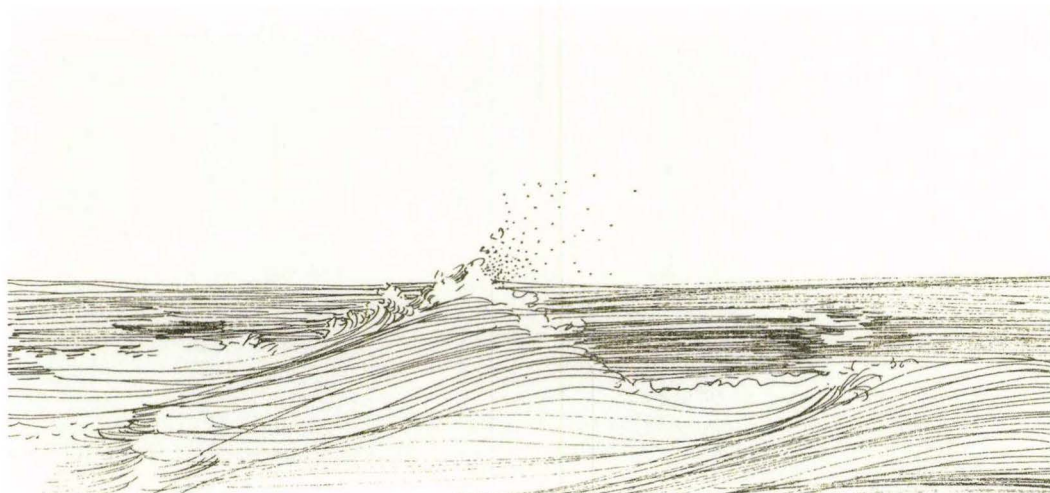


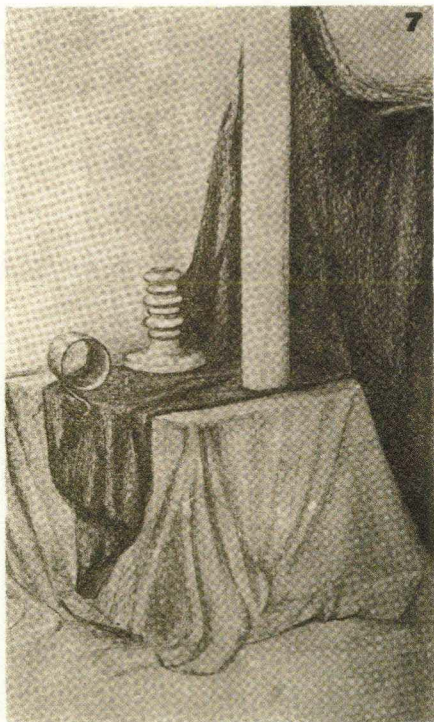
Andrzej Bereziański

South Pacific. One Single Wave of South Pacific

21-24 February 1977

venue: Akumulatory 2 Gallery

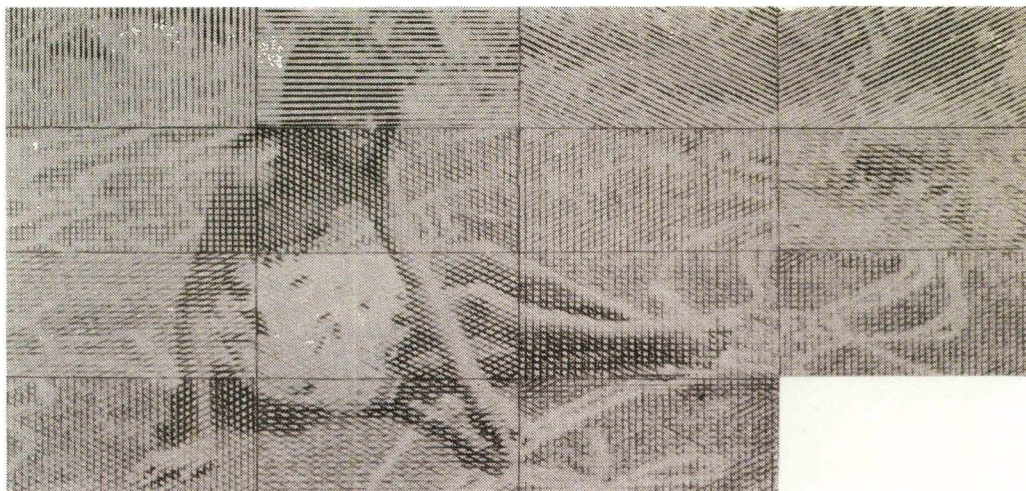




LA NATURE MORTE

Andrzej Wielgosz
La Nature Morte
 21–24 March 1977
 venue: Akumulatory 2 Gallery

Feliks Szyszko
Drawings 1976–1977
 16–21 April 1977
 venue: Akumulatory 2 Gallery



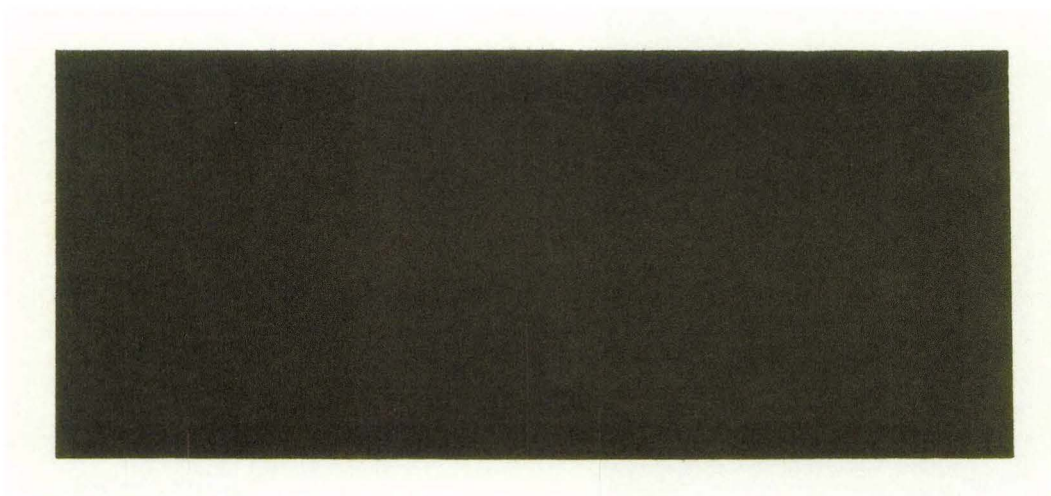
1977

Włodzimierz Borowski

Black

25–28 April 1977

venue: Akumulatory 2 Gallery




Richard Long

Stone Circle

9–12 May 1977

venue: Akumulatory 2 Gallery





Index

Andrzej Kostołowski

Index (lecture)

23 May 1977

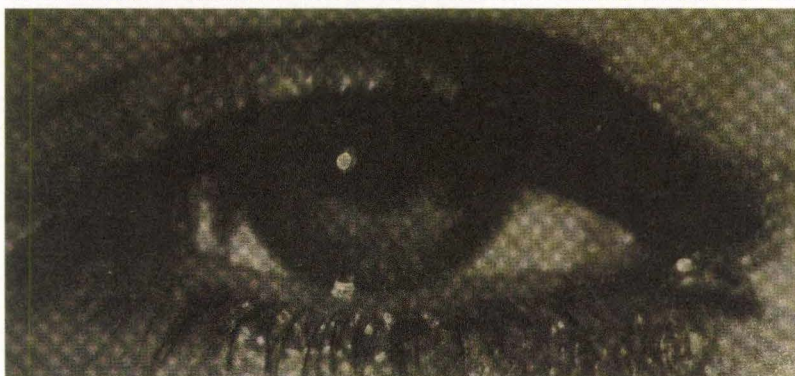
venue: Akumulatory 2 Gallery

Joel Fisher

Untitled

10–13 October 1977

venue: odNOWA Gallery



Toshinori Saito

Untitled

part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

17–18 October 1977

venue: Akumulatory 2 Gallery



Akira Komoto

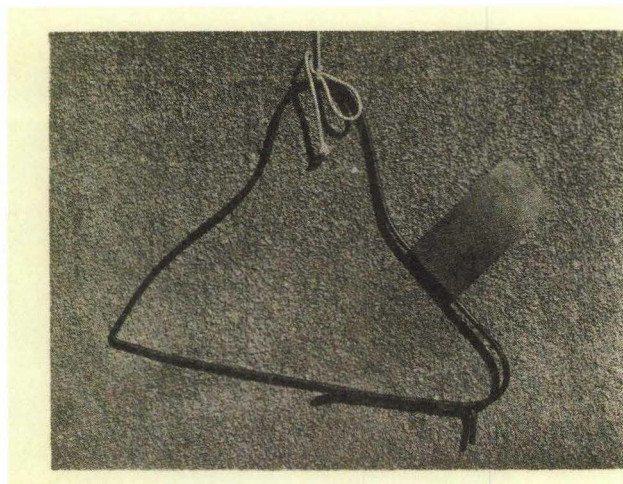
Untitled

part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

20–21 October 1977

venue: Akumulatory 2 Gallery



As the theory show, people have claimed the certainty of human senses through some pure instinct. It can be said that not by the rationalized theory but by the ability to feel, say, the north is north, the west is west, our mind works properly, which may be a real culture.



Kishio Suga

Untitled

part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

24–25 October 1977

venue: Akumulatory 2 Gallery

Hiroshi Kawathu

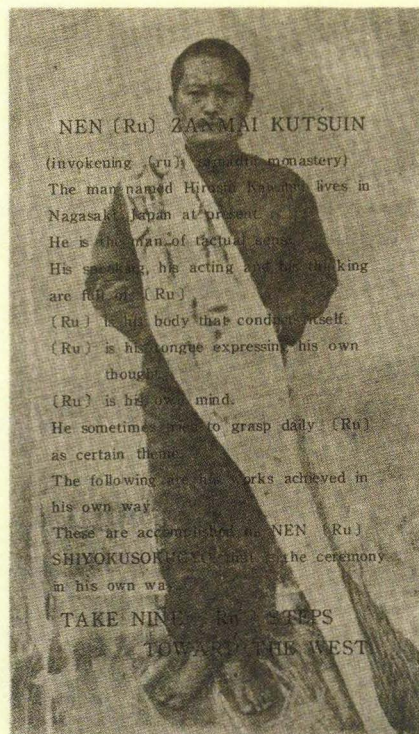
Untitled

part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

26–27 October 1977

venue: Akumulatory 2 Gallery



Tatsuo Ikeda

*Untitled*part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

28–30 October 1977

venue: Akumulatory 2 Gallery

**WIEŻA BRAHMA**

Bez początku, bez końca
 Inaczej początek zaczyna się gdziekolwiek
 Również zakończenie
 Nieskończony „Czas“
 Bezkształtny „Czas“
 Również absolutnie nieodwracalny „Czas“
 Wieża Brahma unosi się w tym „Czasie“

Reguły

Masz przemienić 64 pierścienie w jedną kolumnę
 Jednorazowo przenoś po jednym pierścieniu
 Nie kładź nigdy żadnego pierścienia na mniejszym
 W ten sposób powtórz czynność 18446744073709551615 razy
 Czując niedotykalny czas
 Spoglądając przez niewidzialny czas
 Wszystko co już widziałem jest puste
 Czy możliwe jest wdepnąć w pustkę?
 Czym jest wdepnięcie w pustkę?

20 styczeń 1973

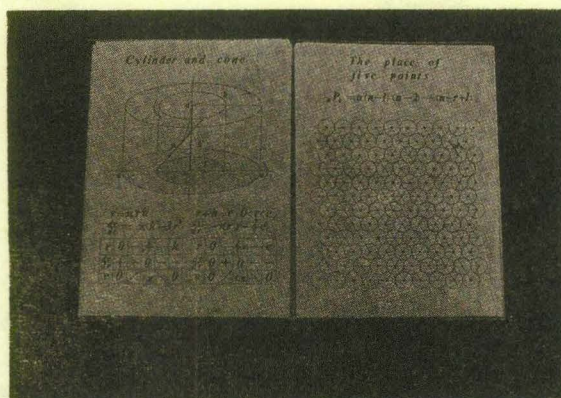
Yukiyoshi Moriya

*Untitled*part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

2–3 November 1977

venue: Akumulatory 2 Gallery



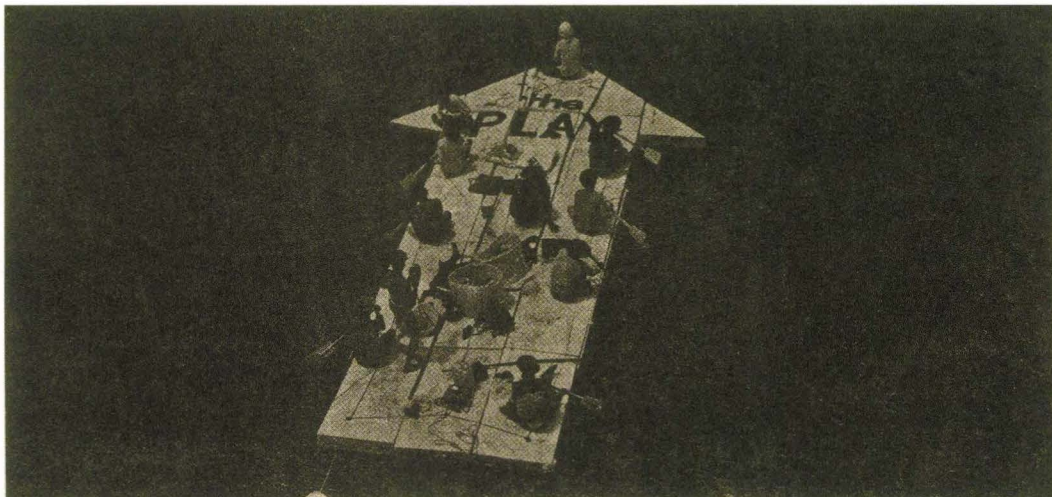
The Play*Untitled*

part of the *From the East* series of exhibitions

coordinator: Yutaka Matsuzawa

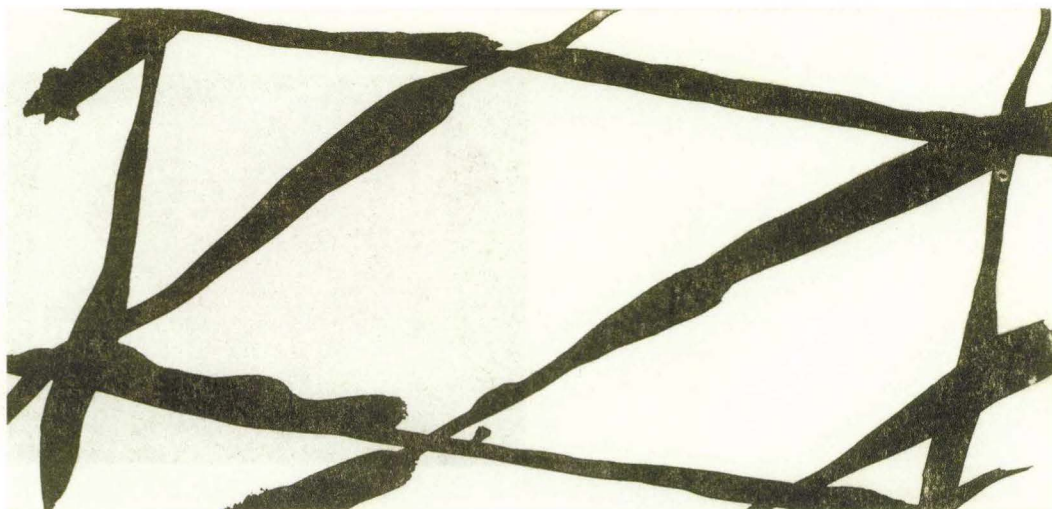
4–5 November 1977

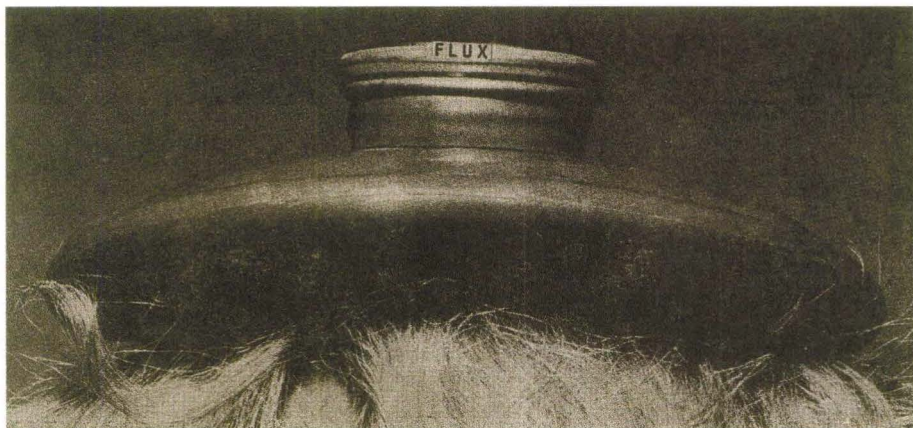
venue: Akumulatory 2 Gallery

**Peter Mandrup***Bamboo*

21–24 November 1977

venue: Akumulatory 2 Gallery





**Fluxus Festival. Three Days of Flux Play
and a Fourth One at the Flux Clinic**

28 November – 1 December 1977

**A-Yo, George Brecht, Dick Higgins, Joe Jones,
George Maciunas, Yoko Ono, Nam June Paik,
Paul Sharits, Ben Vautier, Robert Watts**

scenario: George Maciunas

performers: Andrzej Jur, Adam Kalinowski,
Kinga Kozłowska, Jarosław Kozłowski,
Iwona Malińska

Flux Sports, 28 November 1977

Flux Music, 29 November 1977

Flux Films, 30 November 1977

Flux Clinic, 1 December 1977

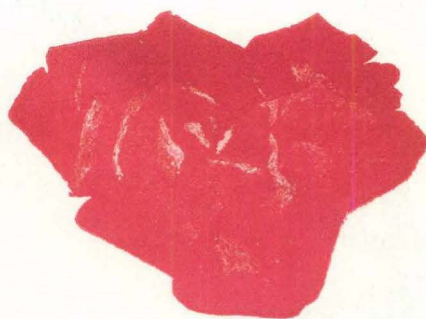
venue: Akumulatory 2 Gallery

Jarosław Kozłowski

Exercise of Semiotics

12–15 Decmeber 1977

venue: Akumulatory 2 Gallery



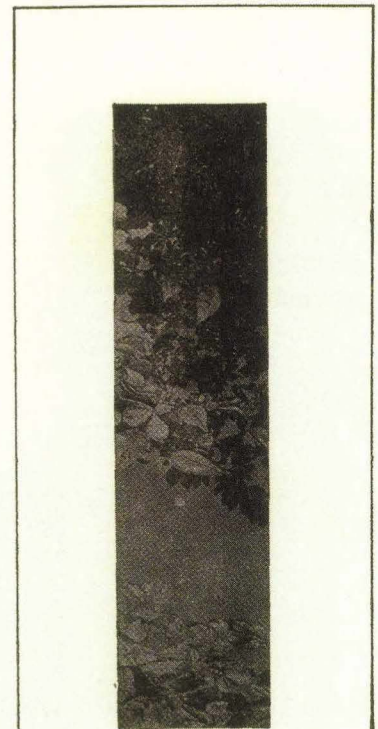
„Ta śliczna czerwona róża jest czerwoną różą“ powiedział Jan.

„This lovely red rose is a red rose“ said John.

OBRONA IESTIETYKI

Andrzej Kostolowski
A Defence of Aesthetics (lecture)
19 December 1977
venue: Akumulatory 2 Gallery

John Hilliard
Photographs 1976-7
16-19 January 1978
venue: Akumulatory 2 Gallery



FLOATING
REFLECTED
SUNKEN

HORSE-CHESTNUT LEAVES IN AN AUTUMN POND

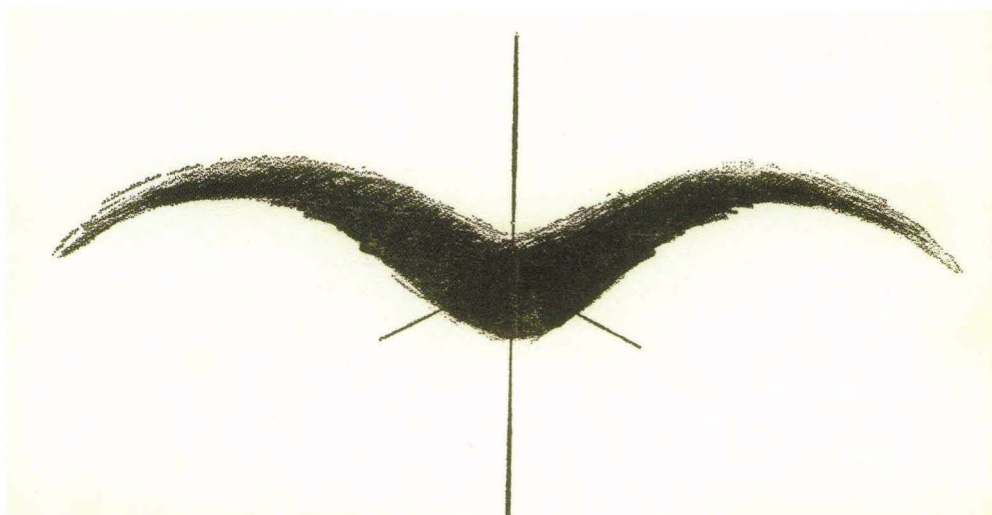
THREE CONDITIONS, THREE READINGS

Tomasz Osipiński

Birds

30 January – 2 February 1978

venue: Akumulatory 2 Gallery

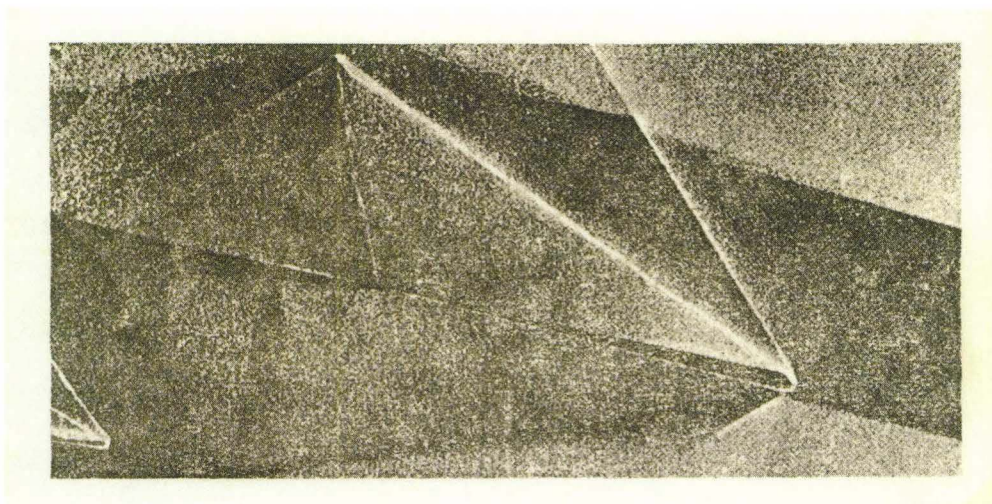


Eduard Bal

Untitled

20–24 February 1978

venue: Akumulatory 2 Gallery



Andrzej Bereziański

*How to Draw a Tree. Cyclical Presentations
of Total Drawing* (drawing action)

20–23 March 1978

venue: Akumulatory 2 Gallery

O widzeniu

Jeden mówi o tym ziewając;

„Cóż widzimy? Nic szczególnego!

Ach, drzewa, łąki, rzekę i las

i niebieskie niebo i słońca blask“.

A inny znów z uśmiechem mówi to samo

z rozpromienionym spojrzeniem i rozradowaną twarzą:

*„Ejże! **DRZEWA**, łąki, rzeka i las*

i niebieskie niebo i słońca blask“.

Ian Murray

Secondary Interpretations 1976–1977

(sound installation)

3–6 April 1978

venue: Akumulatory 2 Gallery

SECONDARY INTERPRETATIONS.

IAN MURRAY 1976 – 1977

WTÓRNE INTERPRETACJE.

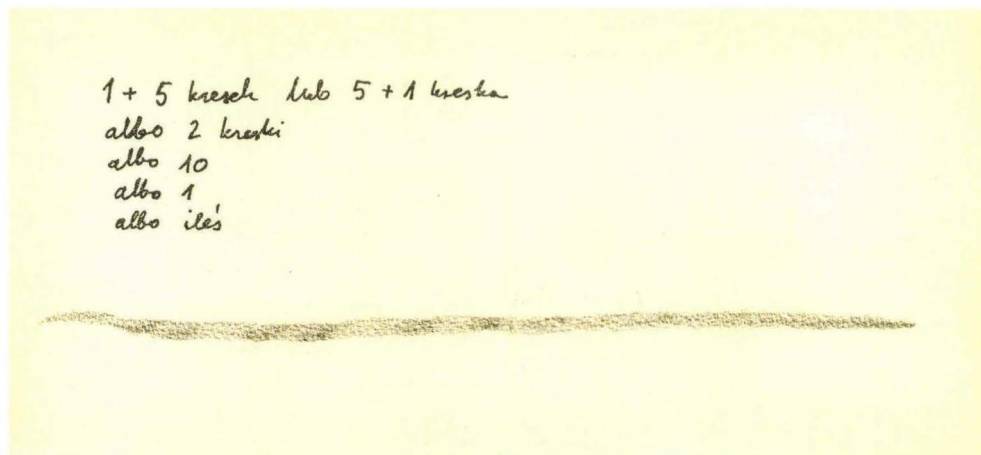
1978

Jarosław Kozłowski

*1 + 5 Strokes or 5 + 1 Stroke or 2 Strokes
or 10 or 1 or Whatever* (drawing action)

10 May 1978

venue: Akumulatory 2 Gallery

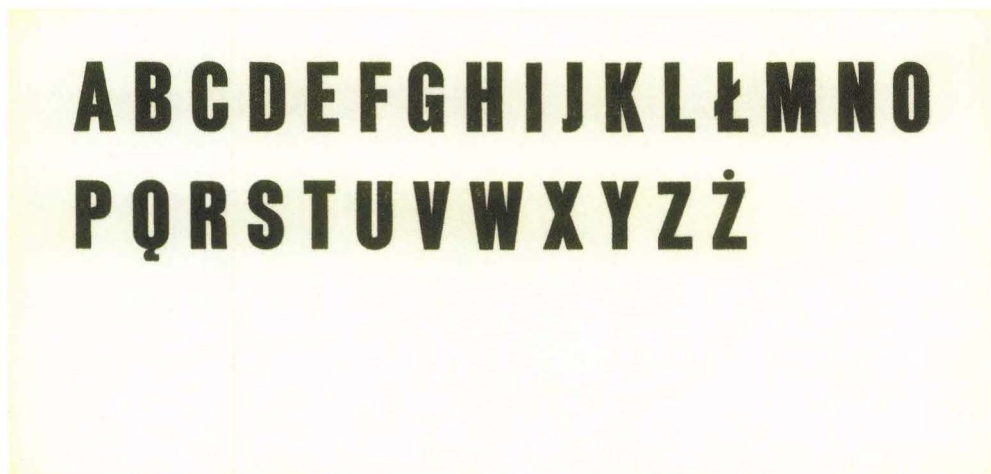


Alicja Kępińska

Libraries (lecture)

12 May 1978

venue: Akumulatory 2 Gallery



1978

Bogdan Perzyński

Film

15–18 May 1978

venue: Akumulatory 2 Gallery



Pamela Robertson-Pierce

Untitled (performance)

8 October 1978

venue: Akumulatory 2 Gallery

GALERIA AKUMULATORY 2 (ZSP)
POZNAŃ U. ZWIERZYŃECKA 7
PONIEDZIAŁEK, 8. X. 1978, godz. 19.00

**PAMELA
ROBERTSON-PIERCE**

BEZ TYTUŁU

Andrzej Dłużniewski

One Photograph

22–25 October 1978

venue: Akumulatory 2 Gallery

Negatyw jest duszą fotografii, tak pomyślałem i postanowiłem sfotografować go. Zrobiłem mu szczelne pudełko przytwierdzone śrubami do aluminiowej płyty, żeby nie uciekł, ani żeby nikt inny nie mógł sfotografować go poza mną. Niestety, kiedy fotografowałem go po zaplombowaniu pudełka, jego tam nie było. Skąd miał być, skoro dopiero powstał w aparacie i – prawdę mówiąc – niezupełnie on. Ale negatyw, który otrzymałem przedstawiał jednak pewną wartość, było na nim pudełko z napisem „negatyw”, śruby i plomba. Włożyłem go do pudełka, jeszcze raz zakręciłem śruby, zaplombowałem i sfotografowałem ponownie. Teraz wartość otrzymanego negatywu była jeszcze większa – pudełko z napisem „negatyw” nie było już puste, a śruby i plomba wyglądały tak samo poważnie jak poprzednio. Wszystko to powtórzyłem jeszcze kilkakrotnie, za każdym razem umieszczając w pudełku nowy negatyw coraz doskonalszy, coraz bliższy takiemu, o jakim pomyślałem na samym początku. Wtedy zdecydowałem się zrobić jedną odbitkę na papierze i nakleić ją na drugą stronę płyty. Odbitkę całkiem zwykłą, ślad pewnej chwili, zatrzymanie czasu, to, czym zwykle jest fotografia po tej właśnie stronie.

Private Views [From Private Point of View]

Andrzej Bereziański, Włodzimierz Borowski, Andrzej Dłużniewski,

Andrzej Jur, Jerzy Kałucki, Alicja Kępińska, Andrzej Kostołowski,

Jarosław Kozłowski, Zbigniew Makarewicz, Jerzy Rosołowicz,

Andrzej Wielgosz, Krzysztof Wodiczko

27–29 October 1978

venue: Wielka 19 Gallery

FROM PRIVATE POINT OF VIEW PRYWATNE POGLĄDY

Andrzej Bereziański
Włodzimierz Borowski
Andrzej Dłużniewski
Andrzej Jur
Jerzy Kałucki
Alicja Kępińska
Andrzej Kostołowski
Jarosław Kozłowski
Zbigniew Makarewicz
Jerzy Rosołowicz
Andrzej Wielgosz
Krzysztof Wodiczko



NEARLY A SCULPTURE

Robin Klassnik

Photo/Sculptural/Pieces

18–21 November 1978

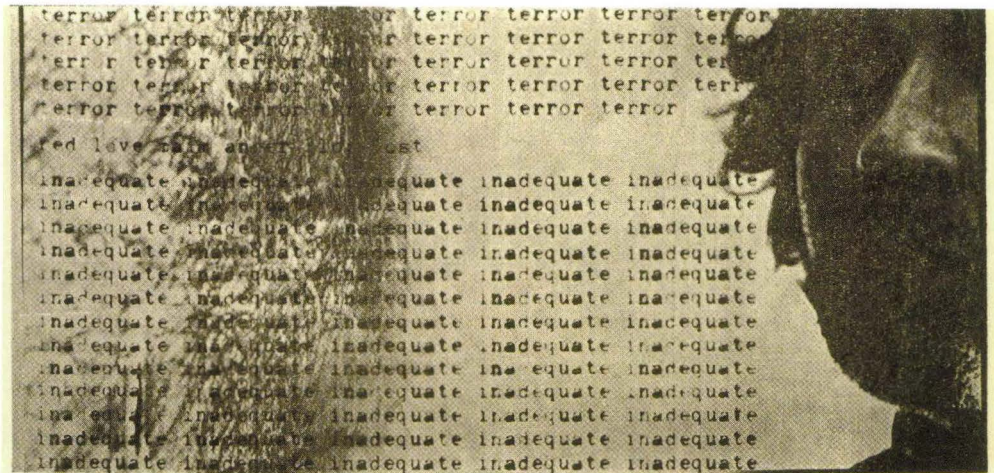
venue: Akumulatory 2 Gallery

Jeff Instone

Script

5–8 February 1979

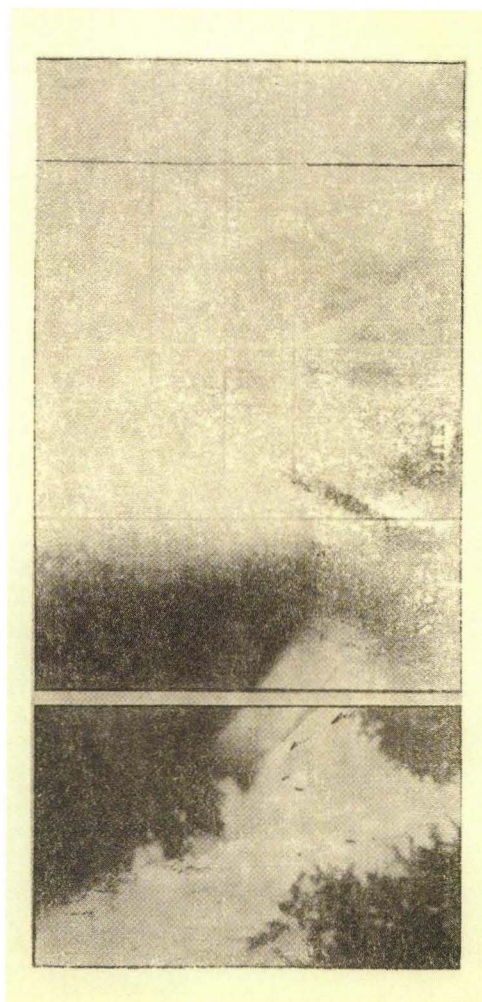
venue: Akumulatory 2 Gallery



MALARSTWO ŚCIENNE
WALL PAINTING
I - III, 1978 - 79

Jarosław Kozłowski
Wall Painting I-III, 1978-79
22-25 January 1979
venue: Akumulatory 2 Gallery

Ian McKeever
Field Series, 1978
5-8 March 1979
venue: Akumulatory 2 Gallery



Andrzej Bereziański
*White River. Cyclical Presentations
 of Total Drawing (3)*
 12–15 March 1979
 venue: Akumulatory 2 Gallery

O widzeniu

*Jeden mówi o tym ziewając;
 „Cóż widzimy? Nic szczególnego!
 Ach, drzewa, łąki, rzekę i las
 i niebieskie niebo i słońca blask“.
 A inny znów z uśmiechem mówi to samo
 z rozpromienionym spojrzeniem i rozradowaną twarzą:
 „Ejże! drzewa, łąki, *RZEKA i las
 i niebieskie niebo i słońca blask“.*

* praca prezentowana na wystawie „Prywatne poglądy” 27 – 29. X. 1978, Galeria Akumulatory 2 (SZSP)

Andrzej Kostolowski
Criticism as Self-criticism (lecture)
 19 March 1979
 venue: Akumulatory 2 Gallery

KRYTYKA JAKO SAMOKRYTYKA



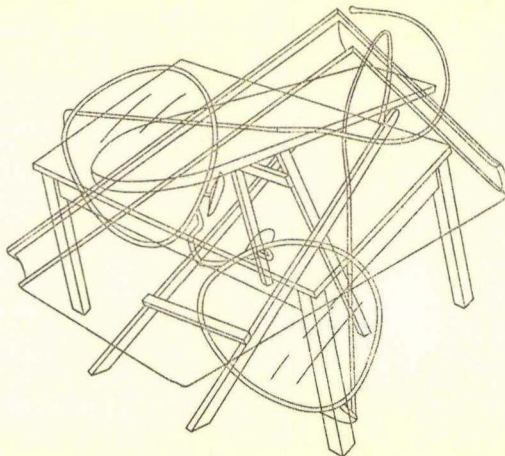
CRITICISM AS SELF-CRITICISM

1979

Alicja Kępińska
Numbers (lecture)
14 April 1979
venue: Akumulatory 2 Gallery

1 2 3 4 5 6 7 8 9 0

Michael Craig-Martin
Picturing
23–26 April 1979
venue: Akumulatory 2 Gallery



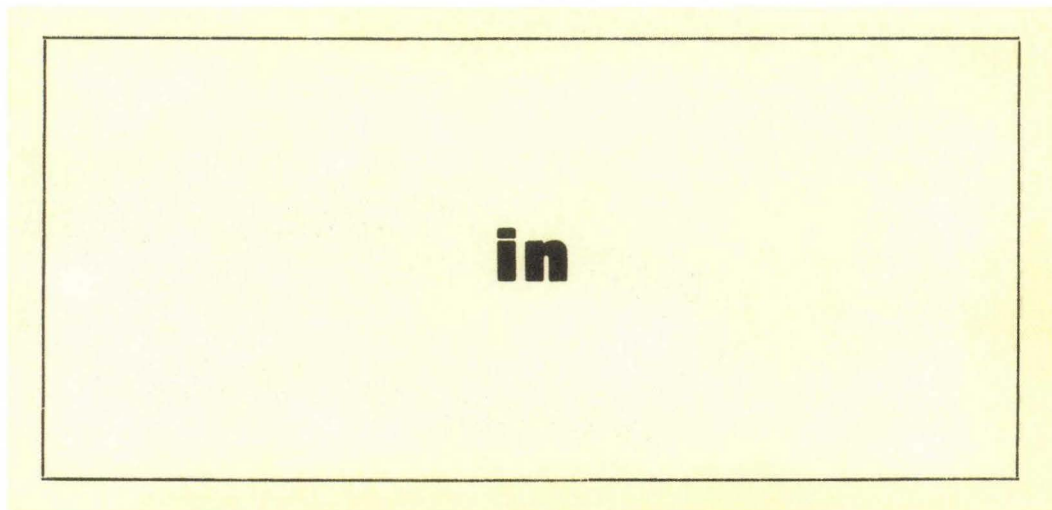
1979

Ludmiła Popiel, Jerzy Fedorowicz

In

7–10 May 1979

venue: Akumulatory 2 Gallery

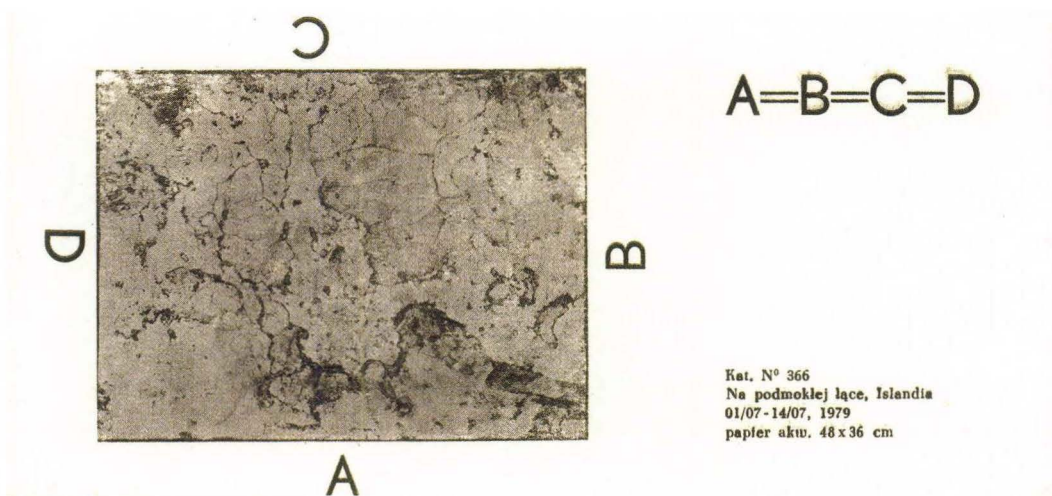


Jacek Tylicki

Untitled

5–8 November 1979

venue: Wielka 19 Gallery



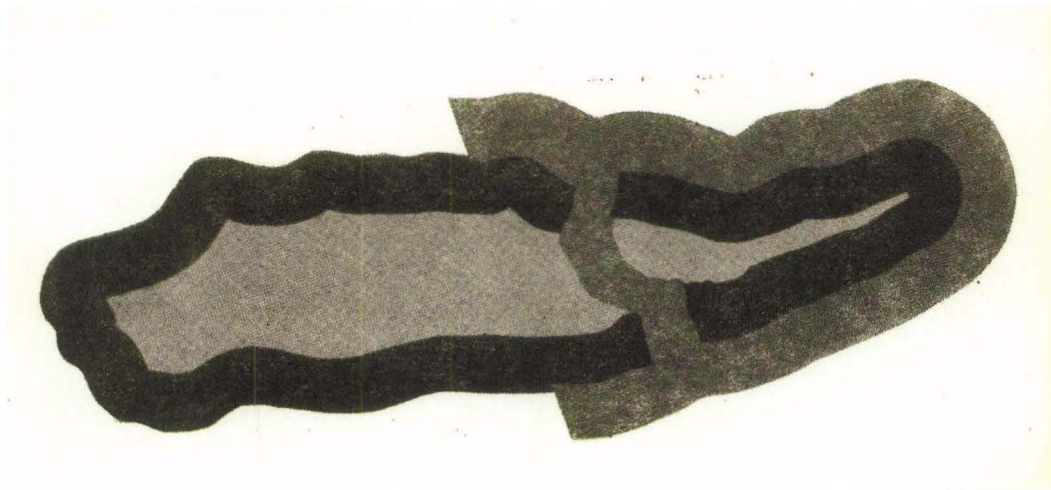
1979

Andrzej Dłużniewski

Procedure

19–22 November 1979

venue: Akumulatory 2 Gallery

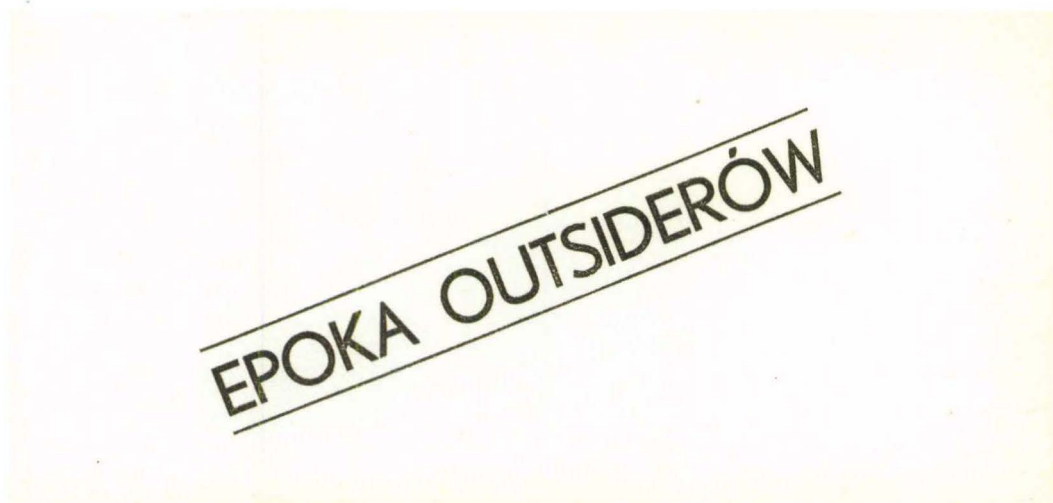


Jerzy Ludwiński

An Era of Outsiders (lecture)

26 November 1979

venue: Akumulatory 2 Gallery



1979/1980

Kanal 2

Lone Arendal, Lisbeth Hedeager, Jørgen Holme,
Niels Holme, Margit Jacobsen, Pelle Jacobsen, Peter
Mandrup, Henrik Pryds Beck, Søren Rosberg

3-6 December 1979

venue: Akumulatory 2 Gallery



KANAL 2

Jarosław Kozłowski

Temporal, Quantitative and Weighted Drawings

7-10 January 1980

venue: Akumulatory 2 Gallery



2 sec.

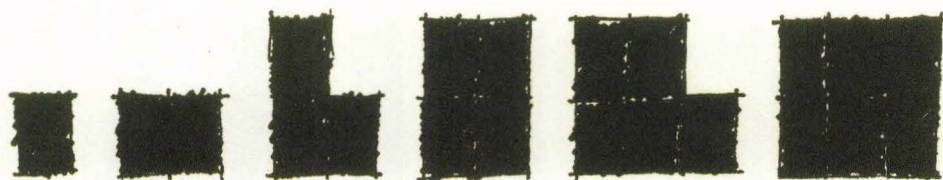
1980

Bogdan Perzyński

Surfaces

14-17 January 1980

venue: Akumulatory 2 Gallery



Tomasz Osiński

Reconstructions

21-24 January 1980

venue: Akumulatory 2 Gallery

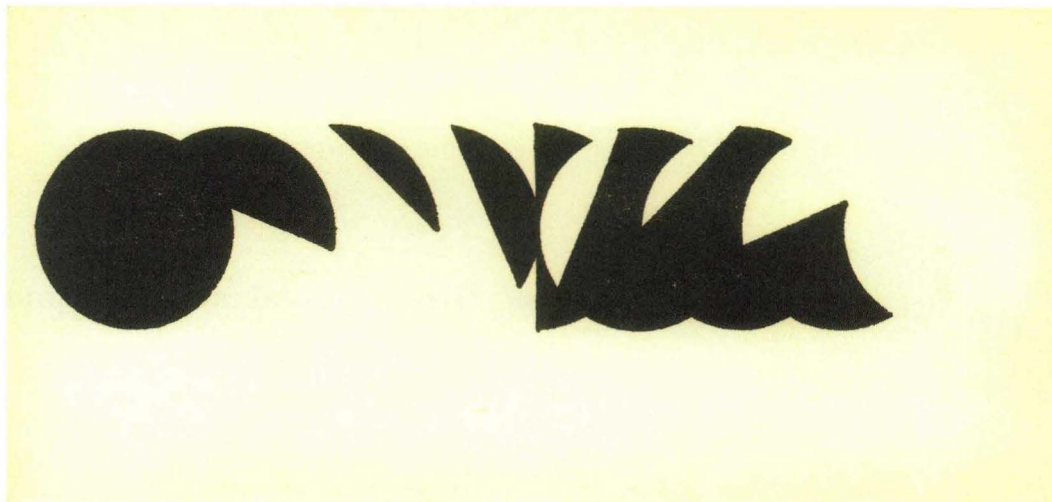


Jerzy Kałucki

Untitled

3–6 March 1980

venue: Akumulatory 2 Gallery



Andrzej Bereziański

Forest

10–13 March 1980

venue: Akumulatory 2 Gallery

O widzeniu

Jeden mówi o tym ziewając;
 „Cóż widzimy? Nic szczególnego!
 Ach, drzewa, łąki, rzekę i las
 i niebieskie niebo i słońca blask“.
 A inny znów z uśmiechem mówi to samo
 z rozpromienionym spojrzeniem i rozradowaną twarzą:
 „Ejże! drzewa, łąki, rzeka i las
 i niebieskie niebo i słońca blask“.

1980

Galerie S:t Petri
14-17 April 1980
venue: Akumulatory 2 Gallery

Galerie S:t Petri
Archive of Experimental and Marginal Art
Box 1507, 221 01 Lund 1 Sweden

Zbigniew Makarewicz
Forty and Four (exhibition)
The Eclectism and Plagiarism of Zbigniew
Makarewicz (lecture)
21-24 April 1980
venue: Akumulatory 2 Gallery

4
4

4
4

Eric Andersen

Untitled

28–30 April 1980

venue: Akumulatory 2 Gallery

0,25%.

published in 400 copies

Franz Erhard Walther

Forming Process (exhibition)

Steel Piece (performance)

Proportion Piece (performance)

12–15 May 1980

venue: Akumulatory 2 Gallery



"Beautiful in itself is a mere phrase, not even a concept"



Ólafur Lárusson

Fragments of Colour (exhibition)

The Rainbow (performance)

16–19 May 1980

venue: Akumulatory 2 Gallery

BOOKWORKS

Barbara i Gabriele Schmidt-Heins

Bookworks

19–22 May 1980

venue: Akumulatory 2 Gallery

Pamiętać

Remember

John Blake*Remember*

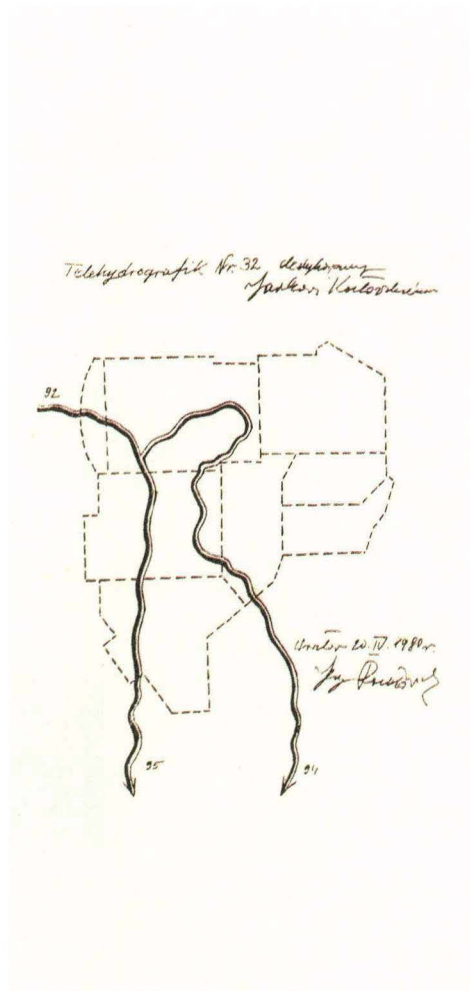
26–29 May 1980

venue: Akumulatory 2 Gallery

Jerzy Rosołowicz*Psychotronic*

9–12 June 1980

venue: Akumulatory 2 Gallery



1980

David Troostwyk

Our Territory

10–13 September 1980

venue: Akumulatory 2 Gallery

OUR TERRITORY

NASZE TERYTORIUM

Alicja Kępińska

Metonymies (lecture)

13 October 1980

venue: Akumulatory 2 Gallery

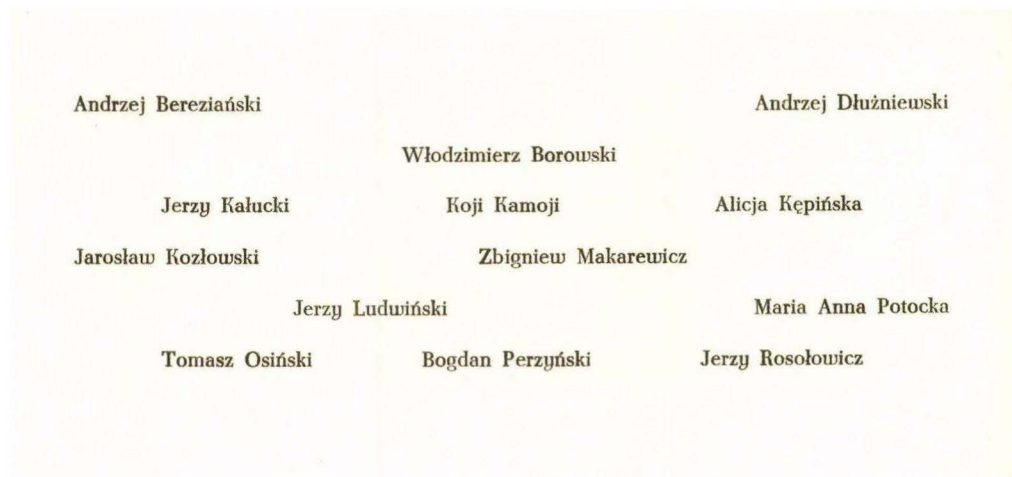
METONIMIE

Individual Mythologies

Andrzej Bereziański, Włodzimierz Borowski, Andrzej Dłużniewski,
 Jerzy Kałucki, Koji Kamoji, Alicja Kępińska, Jarosław Kozłowski, Jerzy
 Ludwiński, Zbigniew Makarewicz, Tomasz Osiński, Bogdan Perzyński,
 Maria Anna Potocka, Jerzy Rosołowicz

22–25 November 1980

venue: Wielka 19 Gallery

**Gerard Hemsworth**

Object/Nature. Still Life Drawings

24–27 November 1980

venue: Akumulatory 2 Gallery

object/nature

Still Life Drawings

Lawrence Weiner
A Work in a Context
1-4 December 1980
venue: Akumulatory 2 Gallery

A FORCE OF SUFFICIENT FORCE TO
WEAR THROUGH A SURFACE
(ie. FRAYED)

SIŁA TAK WIELKA BY ZEDRZEĆ
ZEWNĘTRZNĄ POWŁOKĘ
(tj. STARTE)

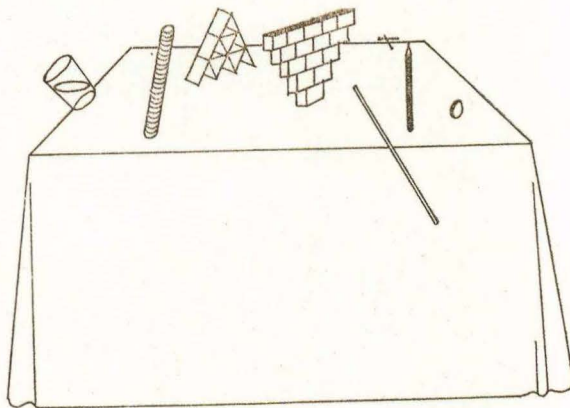
Andrzej Dłużniewski
Double Pink Pepper
19-22 December 1980
venue: Akumulatory 2 Gallery

PODWÓJNY RÓŻOWY PIEPRZ
PODWÓJNY RÓŻOWY PIEPRZ

Jarosław Kozłowski
18 Pieces of Watercolour
5–8 January 1981
venue: Akumulatory 2 Gallery



Tomasz Osieński
Untitled
16–19 February 1981
venue: Akumulatory 2 Gallery

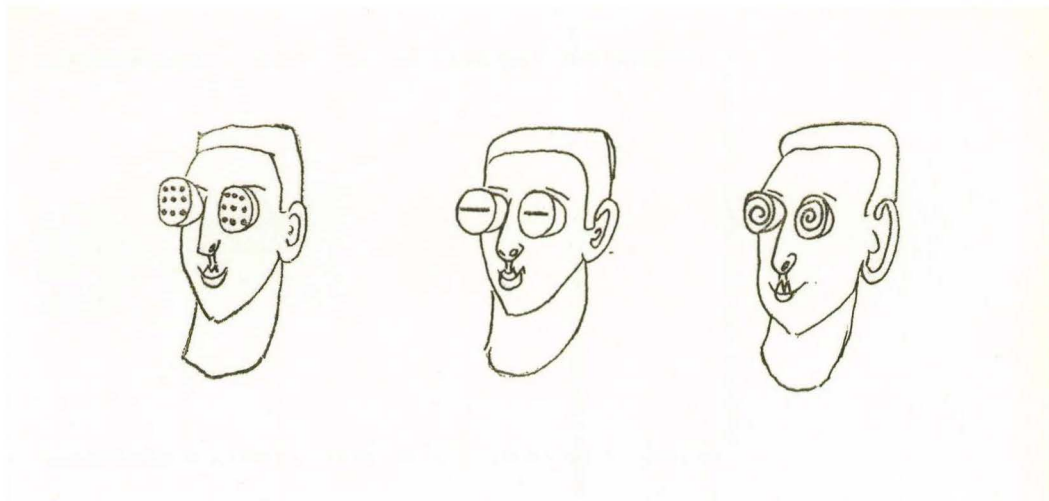


Bogdan Perzyński

Projection 2

23–26 February 1981

venue: Akumulatory 2 Gallery

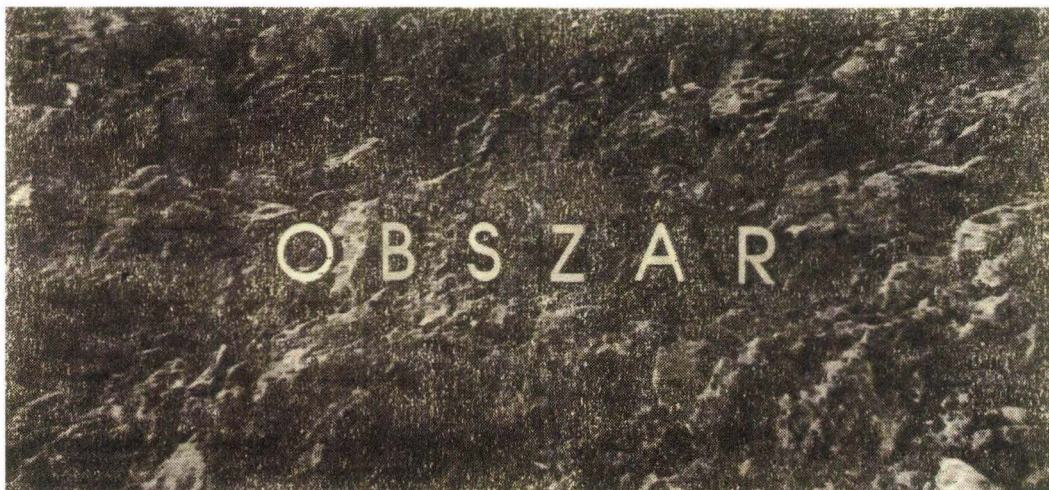


Danuta Mączak

Area

2–5 March 1981

venue: Akumulatory 2 Gallery



Helmut Nickels

Read/Write (action)

10 March 1981

venue: Akumulatory 2 Gallery



Andrzej Bereziański

Horizon

16–19 March 1981

venue: Akumulatory 2 Gallery



1981

Włodzimierz Borowski

Cataract

23–26 March 1981

venue: Akumulatory 2 Gallery

KATARAKTA

Andrzej Kostołowski

The Tents of Art (lecture)

30 March 1981

venue: Akumulatory 2 Gallery

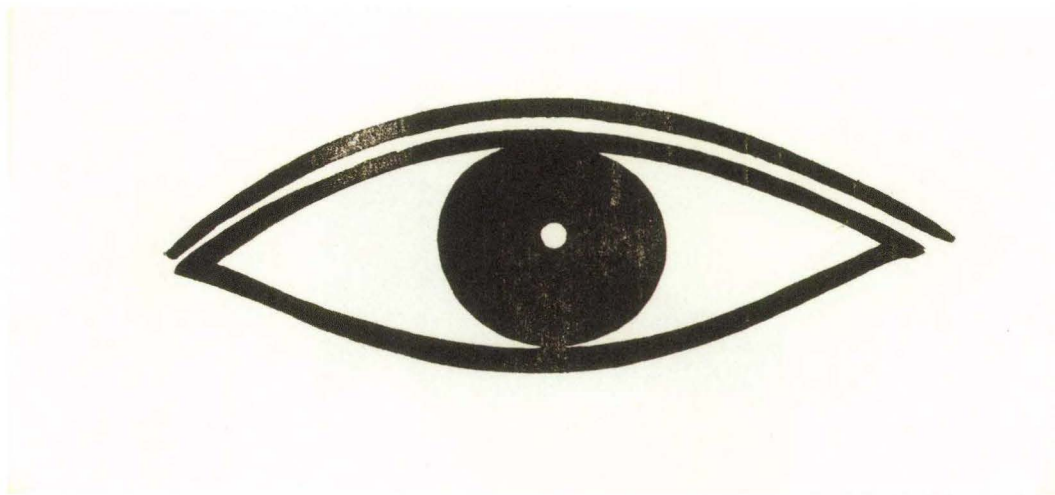
NAMIOTY
SZTUKI

John Blake

Untitled

6–9 April 1981

venue: Akumulatory 2 Gallery

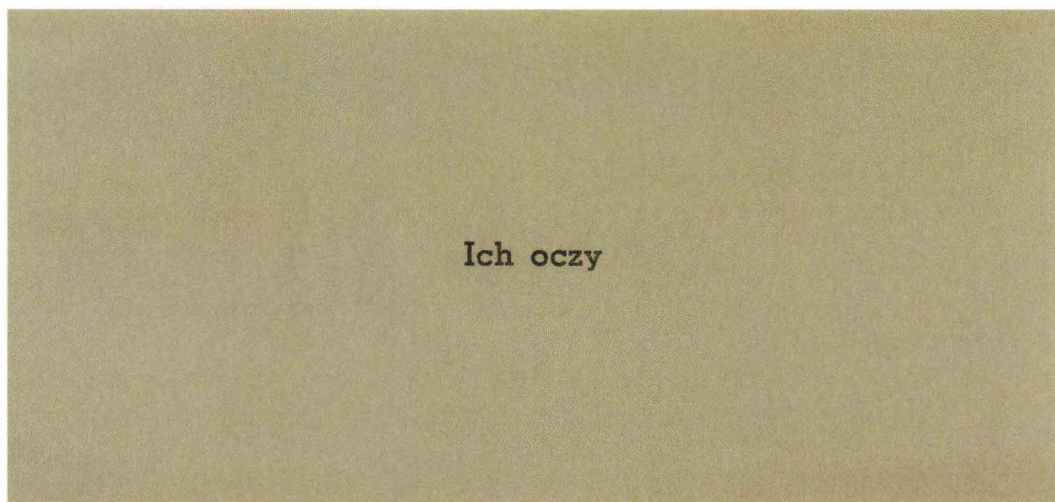


John Blake

Their Eyes

6–9 April 1981

venue: Wielka 19 Gallery



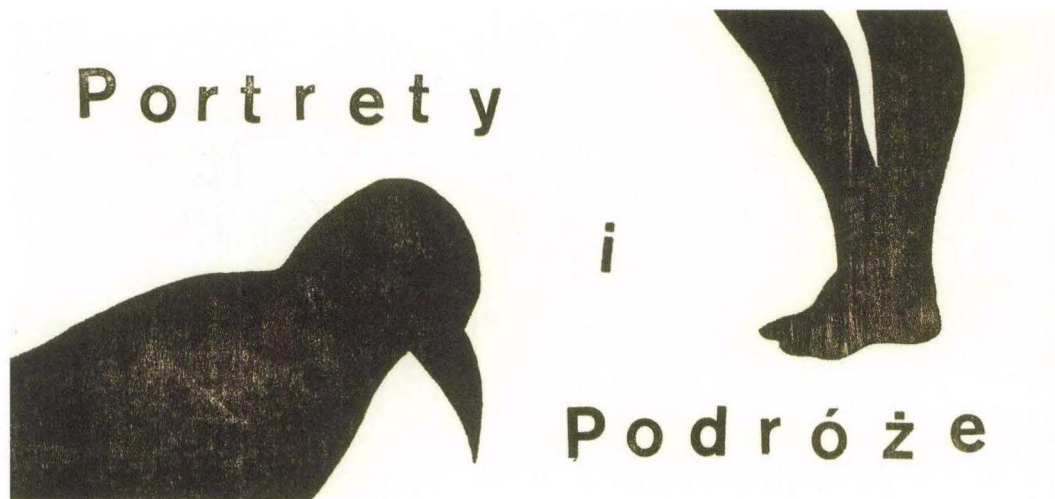
1981

Emmett Williams

Portraits and Journeys

13-16 April 1981

venue: Akumulatory 2 Gallery



Jeff Instone

1-30.9.80

27-30 April 1981

venue: Akumulatory 2 Gallery

1-30.9.80

Wojciech Bruszewski

Berliner Drawings (exhibition)

Video on Art (lecture)

4–8 May 1981

venue: Akumulatory 2 Gallery



Peter Mandrup

Untitled

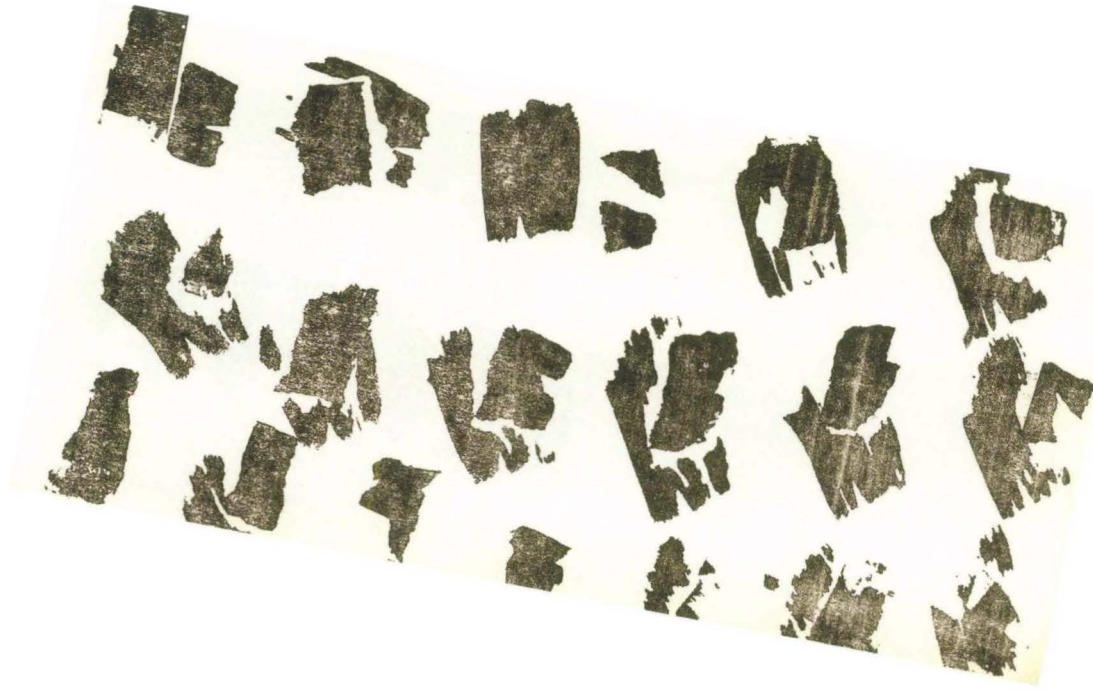
11–13 May 1981

venue: Akumulatory 2 Gallery



the Arendal
Painting
13-16 May 1981
venue: Akumulatory 2 Gallery

19



Sudurgata 7
Untitled
25-28 May 1981
venue: Akumulatory 2 Gallery



LOGY 1972-1990

Jego uszy są małe i kształtne

His ears are small and neat

A jego pierś jest pokryta

And his chest is covered with

Miękkimi, brązowymi włosami

Soft brown hair

2 prace wielojęzyczne

By the artist Philippa Beale

Philippa Beale

His Ears Are Small and Neat.

Multilanguage Art

19–22 October 1981

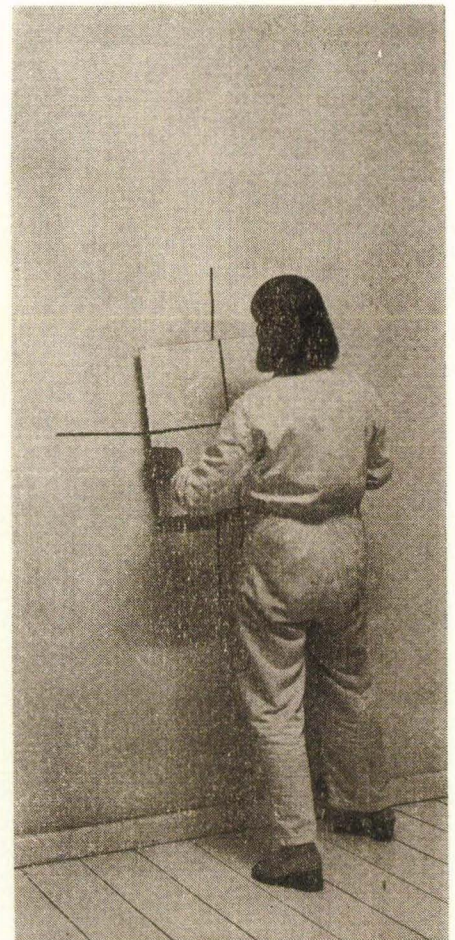
venue: Akumulatory 2 Gallery

Margrit Kahl

Metaprocess 1972/1978

16–19 November 1981

venue: Akumulatory 2 Gallery



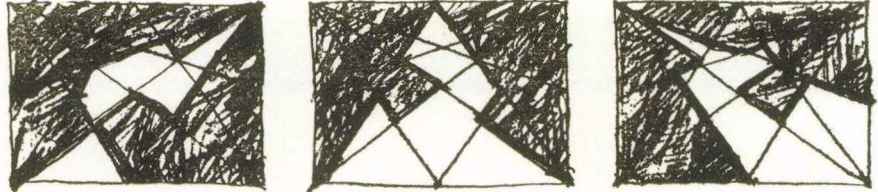
1981/1982

Andrzej Bereziański

White River, version II

30 November – 2 December 1981

venue: Akumulatory 2 Gallery

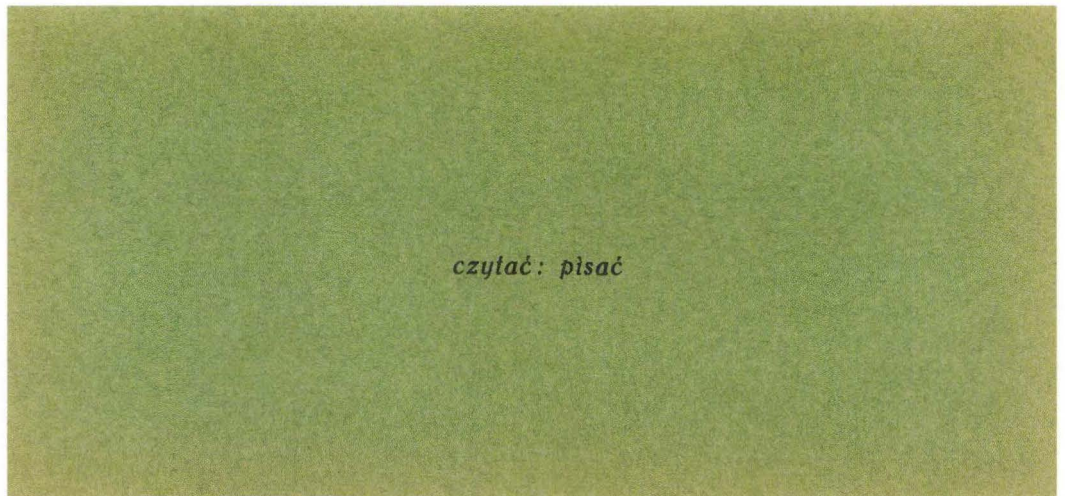


Helmut Nickels

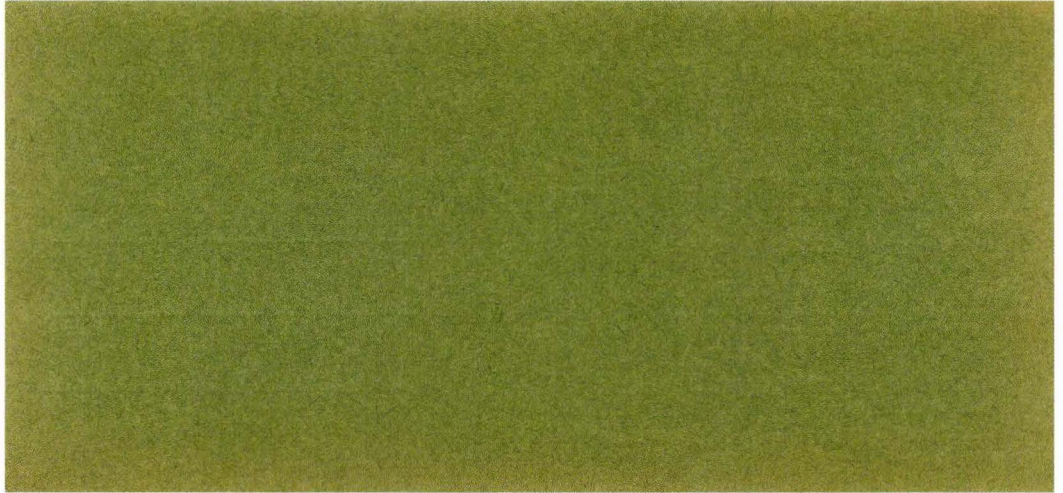
Read: Write (action)

20 October 1982

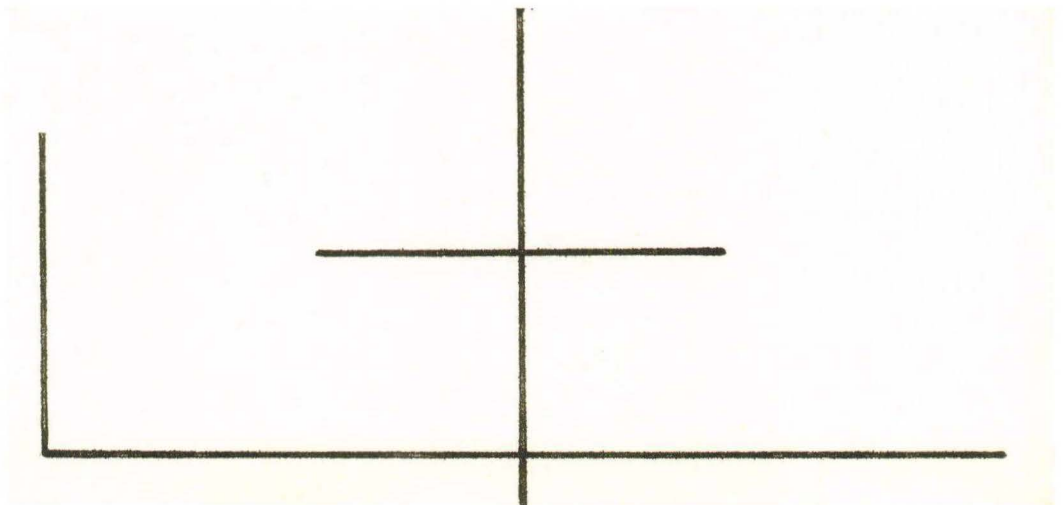
venue: Akumulatory 2 Gallery



Jarosław Kozłowski
*Green Wall, Its Image, Its Illusion
and Its Representation*
3–6 November 1982
venue: Akumulatory 2 Gallery



Danuta Mączak
Transfer
8–11 December 1982
venue: Akumulatory 2 Gallery

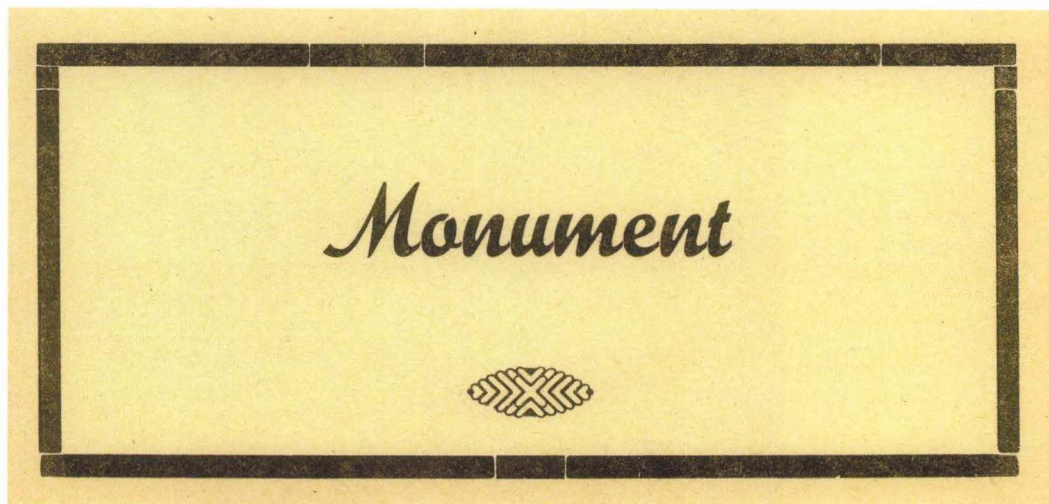


Susan Hiller

Monument

5-8 January 1983

venue: Akumulatory 2 Gallery



Jerzy Katucki

Drawings

12-15 January 1983

venue: Akumulatory 2 Gallery

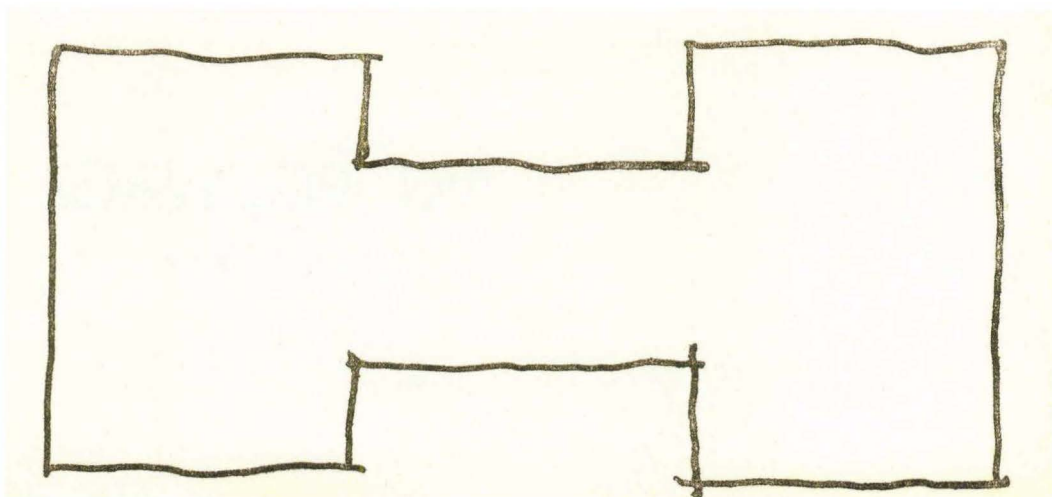


Peter Mandrup

Two Paintings

24–26 January 1983

venue: Akumulatory 2 Gallery



Lone Arendal

Painting

27–29 January 1983

miejsce wystawy: Akumulatory 2 Gallery



1983

Gerard Hemsworth

Act of Discretion

16–19 February 1983

venue: Akumulatory 2 Gallery

AKT ROZWAGI

(ACT OF DISCRETION)

Hanna Luczak

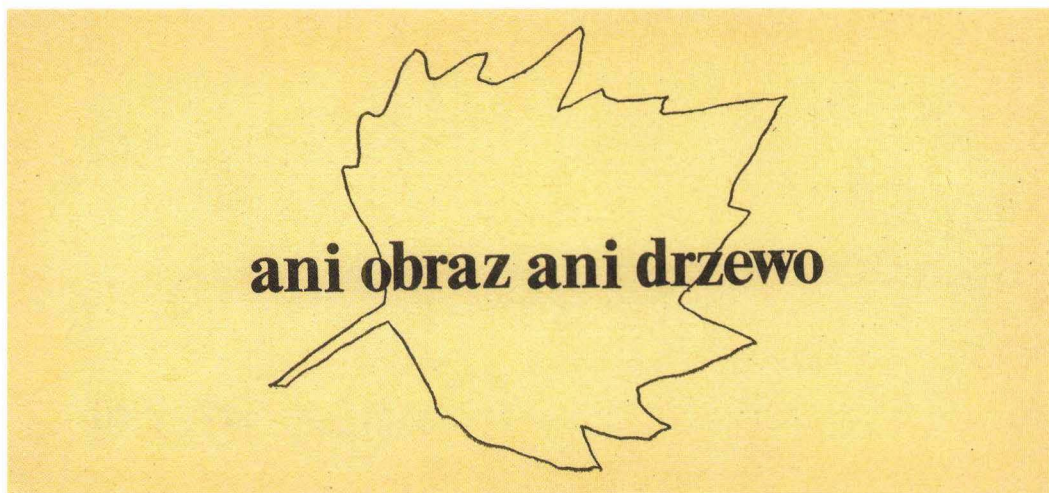
Painted Works and Paintings

23–26 February 1983

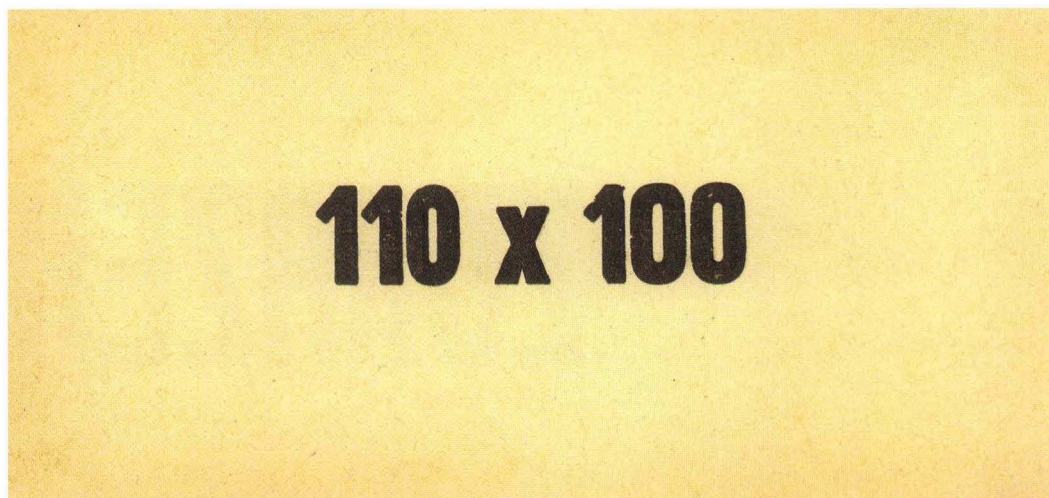
venue: Akumulatory 2 Gallery

$$1 + 3 + 30 + 34 + (1 - 34) + [1 - (1 + 3 + 30)]$$

Amikam Toren
Neither Image Nor Tree
9–12 March 1983
venue: Akumulatory 2 Gallery



Joanna Adamczewska
110 x 100
16–19 March 1983
venue: Akumulatory 2 Gallery



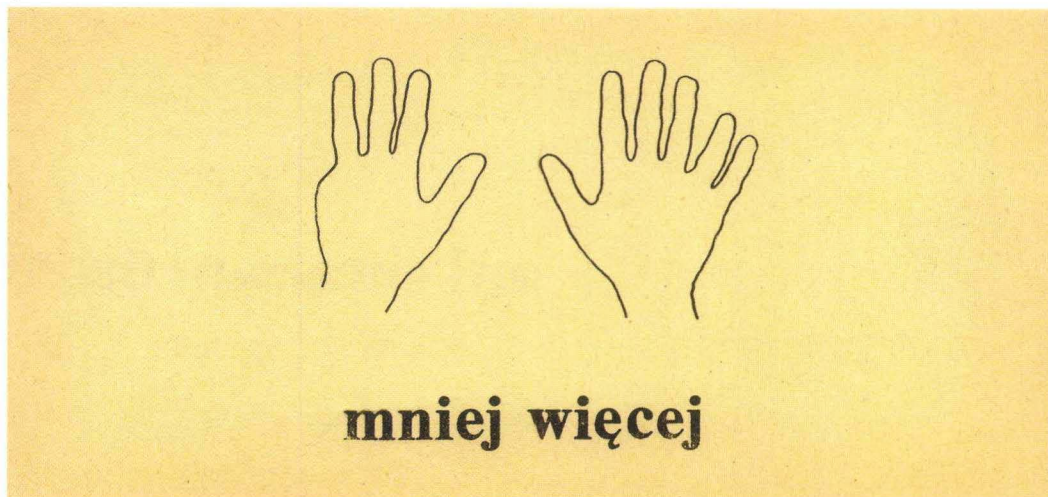
1983

Andrzej Dłużniewski

More or Less

23 March 1983

venue: Akumulatory 2 Gallery



Mariusz Kruk

Events

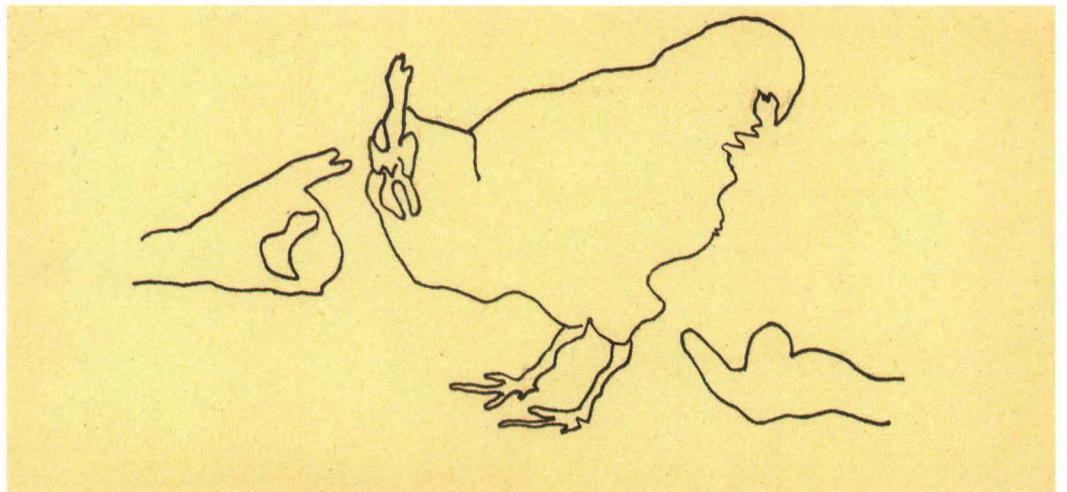
30 March – 2 April 1983

venue: Akumulatory 2 Gallery



Robin Klassnik
To Be or Not To Be Orginal
13-16 April 1983
venue: Akumulatory 2 Gallery

Susan Ormerod
Untitled
4-7 May 1983
venue: Akumulatory 2 Gallery



1983

ŚLYSZEĆ

WIDZIEĆ

CZY

WIDZIEĆ

ŚLYSZEĆ

Włodzimierz Borowski

To See or To Hear

11-14 May 1983

venue: Akumulatory 2 Gallery

Andrzej Bereziański

Three Waves in the Black Pacific

18-23 May 1983

venue: Akumulatory 2 Gallery

TRZY FALE NA CZARNYM PACYFIKU TRZY FALE NA CZARNYM PACYFIKU TRZY FALE NA CZARNYM

Eric Andersen, Kirsten Justensen

Disconceptions

3 June 1983

venue: Akumulatory 2 Gallery

THE SLIP OF THE TONGUE ACT

§ 1.

This Act is a slip of the tongue and shall apply to all slips of the tongue

AKT PRZEJĘZCZENIA

§ 1.

Ten AKT jest przejęzczeniem i witiem odnosić się do wszystkich innych przejęzczeń

Sef Peeters

Fragments

12–15 October 1983

venue: Akumulatory 2 Gallery

FRAGMENTY

Tony Bevan

Portraits and Emblems

24–27 October 1983

venue: Akumulatory 2 Gallery

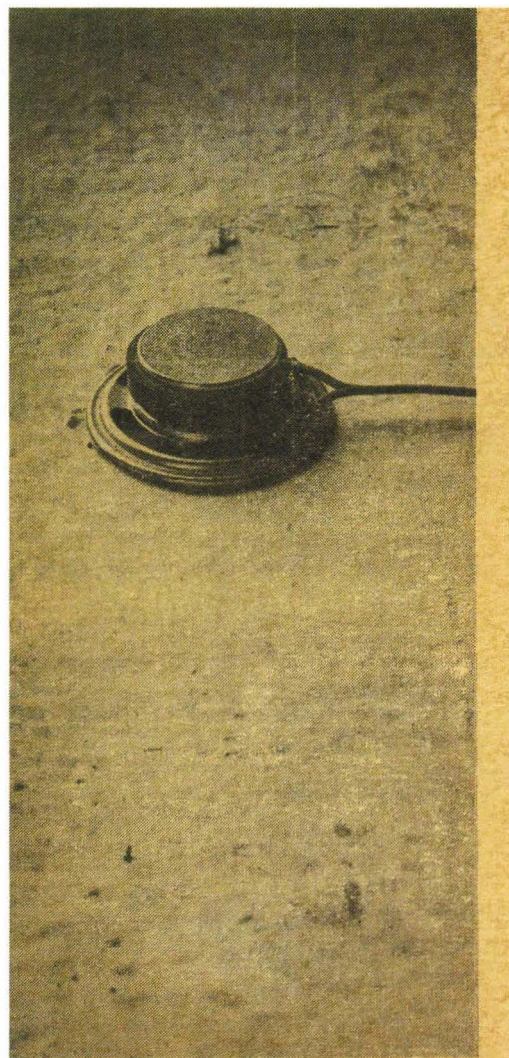


Nat Goodden

Notations

16–19 November 1983

venue: Akumulatory 2 Gallery

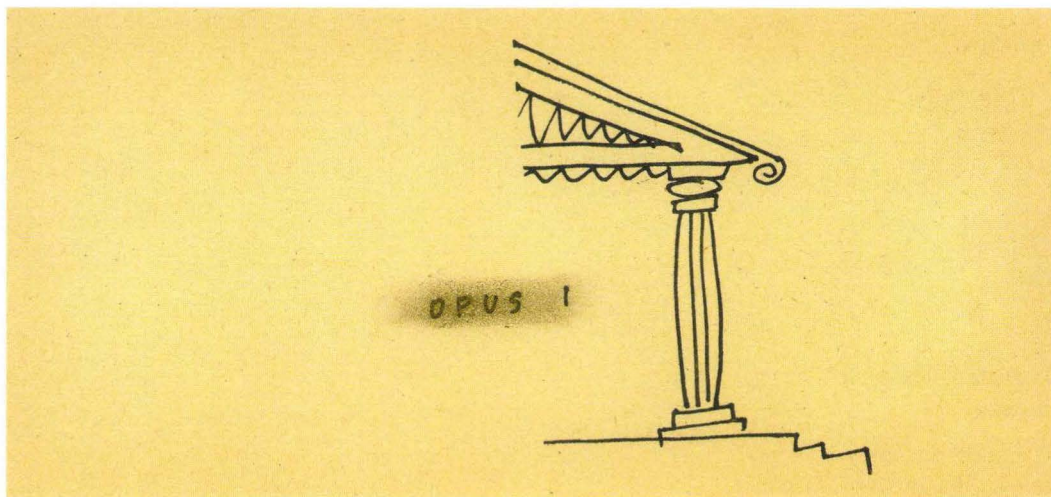


Jarosław Kozłowski

Opus I

23–26 November 1983

venue: Akumulatory 2 Gallery

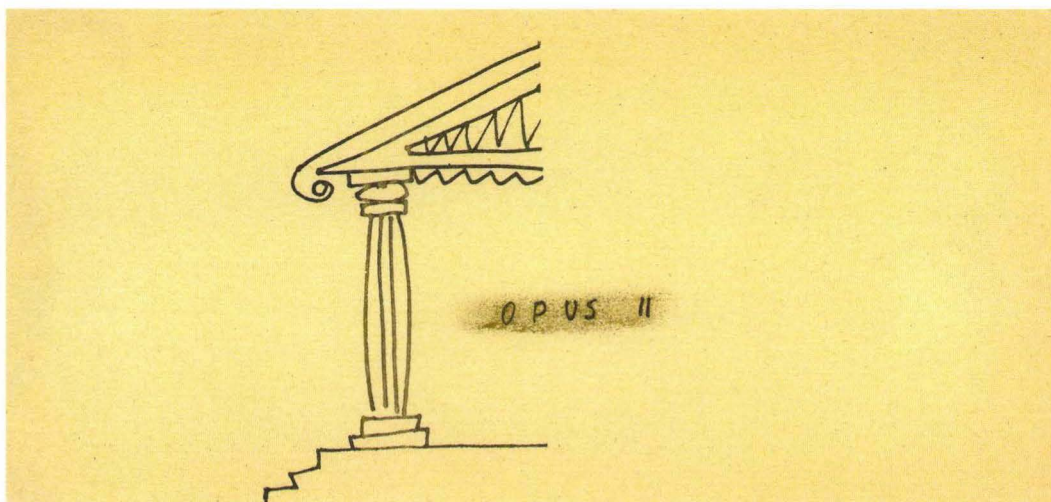


Jarosław Kozłowski

Opus II

30 November – 3 December 1983

venue: Akumulatory 2 Gallery



1984

MALARSTWO

Tadeusz Kalinowski

Painting

11-14 January 1984

venue: Akumulatory 2 Gallery

Tomasz Wilmański

Shadows

25-28 January 1984

venue: Akumulatory 2 Gallery



1984

Jerzy Kopec

Awakening

15–18 February 1984

venue: Akumulatory 2 Gallery



Peter Mandrup

Sculpture Growth

22–23 February 1984

venue: Akumulatory 2 Gallery

WZRASTANIE RZEŹBY

Lone Arendal

11 Small Paintings

24–25 February 1984

venue: Akumulatory 2 Gallery

11 małych obrazów

Joan Jonas

Camino sin nombre (performance)

14 March 1984

venue: Akumulatory 2 Gallery


CAMINO SIN NOMBRE

Helmut Nickels

Read, Write (action)

17 March 1984

venue: Akumulatory 2 Gallery



czytać, pisać

Dorothee von Windheim

Salve Sancta Facies

28–31 March 1984

venue: Akumulatory 2 Gallery



Salve Sancta Facies

1984

Raimund Girke

Painting

11-13 April 1984

venue: Akumulatory 2 Gallery



PAINTING

Emmett Williams

Metamorphoses (exhibition)

Genesis (performans)

25-26 April 1984

venue: Akumulatory 2 Gallery

GENESIS

METAMORPHOSES

Ann Noël

Conflux

27-30 April 1984

venue: Akumulatory 2 Gallery

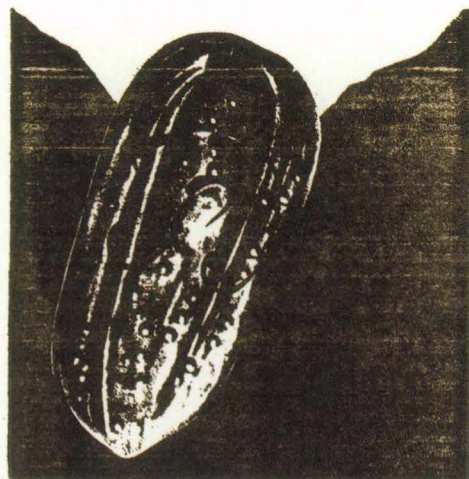
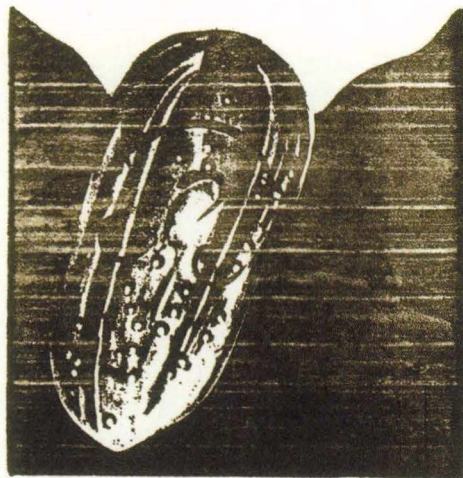
Hansjörg Mayer, Kees Boeke and Emmett Williams, Dorothy Lannone, Robin
Thomas, Thomas, Esakawa, Felix and David Goethgens, Emmett Garry, Garry
and Eliot, Daniel Sporn, Nain Hoover, Mac Adams & Dorothy, Rosemary Perle,
Terry Fox, George Bokey, Peter Sedgwick, Daniel Sporn, Bernhard Lugnbühl and
Ed Kienholz, Dorothy Lannone, Peter Hutton, Margaret De Wits, Barbara & Max
Adams, Toni Stross, Michael Morris & Vincent Trasov, Ken Hughes, Emmett and
Garry, Eliot Quaoert, David Goethgens & Garry, Ken Hughes & Emmett, Murray
Ken Hughes & Emmett, Thomas, Barbara, Felix & David, Emmett & Garry, Thomas
Barbara, Barbara Heurnisch, Emmett, Ken Hughes, Garry & David, Klaus Weimer
Ruth and Robert Rehfeld, Stefan Kayser, Emmett and Garry, Romaine Ferné &
Eliot, Dorothy Lannone, Emmett and Garry, Emmett, Eliot & Garry, Romaine
Terry, David, Eliot and Garry, MA & Miss Swihart, Gudula Lennert and Donald
Quaoert, Jessie Rockeman & Garry, Emmett, Eliot & Garry, Bernhard Lugnbühl,
Ed Kienholz & Nancy, Daniel Sporn, Marie-Josée von Plessen, Bernd Heister,
Michael Hoyerler etc. Peter Hutton, Margaret DeWits, Mac & Barbara Adams &
Emmett, Dorothy Lannone, Michael Steiner, Emmett & Garry, Eliot & Quaoert,
Michael & Sumie Harpitz, David Goethgens and Garry, Bengt Adles, Emmett
& Erik Dietman, Garry and Emmett, József Kaszowski, Andrzej Dłużewski
Dorothy and Arthur Cohen, Garry, David and Joedi, Emmett, Garry and Eliot,
Jean, Donald & Eliot Quaoert, Garry, Emmett, Erik Dietman & Emmett Williams,
Emmett, Erik, Michael Craig-Martin, Paul-Armand Getta, Bernhard Heidebeck etc.
Bengt Adles, Erik Dietman, Suzanne Nessun and Emmett Williams, Benoit
Bengt, Inge, Erik, Emmett etc. Garry and David, Joyce and Terry Johnson,
Emmett, Barbara Richter, Anja von Beulwitz & Heinrich, David, Garry & Eliot,
Ulula & René, Bob, Sumie & Michael Harpitz, Jocelyne & Gérard Grisey,
Peter Hutton, Margaret DeWits, Ludwig Gosswitz and Barbara Goethgers,
Dorothy, Emmett and Garry, Dorothy Lannone, Rainer & Agnes Pretzell,
Wolf Yoder and Mercedes, Garry, Emmett, Dorothy, Emmett, Garry & David,
József Kaszowski and Emmett, Garry, József and Inge, Emmett etc.
Garry, Emmett, József & Inge, József, Emmett and Garry, József,
Emmett Williams, Bogdan Reizynski & Kinga, Katarzyna, József and
Emmett, Inge & József Kaszowski, Emilia & Andrzej Dłużewski, Kajetan
Emilia, Kajetan & Garry, Emmett Williams, Andrzej, Emilia Dłużewska
Garry, Zuzanna Szostak, Katarzyna Szostak, József & Miłda Szostak
Emilia, Andrzej, Katarzyna, Katarzyna Szostak & Emmett,
Joséph & Miłda Szostak, Alex, Emmett & Garry, Emilia & Andrzej,
Kajetan Dłużewski, Emmett, Garry, Helmut Kayzer, Margaret, Andrzej, Emil
Emmett & Helmut Kayzer, Henryk Szostowski & Edward Krasinski, André
and Emmett, Margaret, Katarzyna, Andrzej, Emilia etc. Emmett & Garry,
Niki de Saint Phalle, Dorothy Lannone, Françoise Ernaux, Walther, Ulula etc.
Emmett, The Dagor Brothers, Jocelyne & Gérard Grisey, Emmett and Garry,
Garry, Eliot, The Dagor Brothers, Gérard, Jocelyne & Emmett, Heinrich and
Emmett, Michael Haerder, Bogdan Reizynski, Wojciech Bruszewski etc.
Ulula & René, Bob, Kinga, Bogdan, Wojciech, Ludwig Gosswitz, Dorothy,
Romaine and Terry Fox, Mummy and Robin, Garry & David Goethgens and
Emmett Williams & Dorothy Lannone, Rainer & Agnes Pretzell, Ulula Block,
Penelope Gäbler, Garry, Kurt Yoder & Eliot Quaoert, AY-O and Emmett,
David, Dorothy & Shiroki Tajiri, Hans Umbelager & Frau Schmidt, Mummy &
Mary, Michael Haerder, Rainer Pretzell, Kathie, Robin, Mary & Fleur Stevenson,
Dorothy and Emmett, Carl Magnus and Martin Engelman, David Goethgens and
Garry, Gino di Maggio and Emmett, Dorothy Lannone, Emmett Garry and David,
Emmett & Garry, Garry and Dorothy, Dorothy and Emmett, Keith Gokard, Harry
Adam, Mary Davé, Eliot & David Sandy Meigs & Emmett, Garry and Emmett,
Giuseppe Spagnuolo, David, Eliot, André Thomkins and Emmett, Garry and
Eliot, Hans and Frau Helmy, David & Garry, Gérard, Jocelyne & Raphael Gurr,
André Thomkins, Margaret Rospé, Peter Hutton, Margaret DeWits, Romane
Bahn and Terry Fox, Garry, Wojciech Bruszewski & Bernhard Lugnbühl etc.
Emmett and Hansjörg Mayer, Robin, Kathie, Mummy & Mary, Eliot Quaoert,
Kathrin Adams and Garry, David, Eliot, Jean & Donald, Barbara Goethgens,
Bernhard Lugnbühl, Michael Haerder, David, Garry and Kurt Yoder, Louis
Sandy Meigs, Garry & Eliot, Emmett, Garry & Louisa, Johanning, Emmett and
Garry, John Schaefer & Garry, McCollison & Joanne, Ott und Skam, Wolf and
Helga Kötzer, David & Garry, Shiroki Tajiri & Emmett, Jean & Eliot Quaoert,
Louisa & Emmett, Kurt Yoder & Garry, Toni Stross & Emmett, Eliot and Garry,
Michael Morris, Vincent Trasov & Emmett, Dorothy Lannone, Emmett & Garry,
Eliot & Garry, Toni Stross & Emmett, Richard Kaszowski & Joan Jo, Boris
Karlton Sulzbach, Ann Holyoke Lehmann, Eberhard Blum, Peter and Margot,
Kiri Moutins, Mac and Barbara Adams, Michael Morris and Vincent Trasov,
Rolf, Julius, Donald, Jean & Eliot Quaoert, Emmett & Garry, Emmett & Garry,
Hansjörg Mayer, Emmett, Toni Stross and Malina Müller, Peter & Margot,
Wojciech Bruszewski, Emmett, Garry, Emmett, Garry & Eliot, Garry & Emmett,
Michael Morris, Vincent Trasov & Margaret Rospé, Michael, Benoit, Mummy,
Bernward Meyer & Emmett, Donald, Jean & Eliot, Emmett & Garry, Dorothy
Bernward, Benoit and Kiri Moutins, Dick Higgins, Hannah, Emmett & Garry,
Monika Kapczur, Rainer and Agnes Pretzell, Jan Kooman, René Block &
Emmett, Dick Higgins, Emmett & Garry, Hannah, Mook, Jeremiah, Mook on
Emmett, Gérard and Jocelyne Grisey & Emmett, Jeremiah, Mook, Garry, Garry,
Daniel Sporn and Marie-Josée von Plessen, Dick Higgins & Hannah, David
& Garry, Emmett and Jean, Dick Higgins, Mook, Benoit, Romane, Barbara
Louisa, Garry, Heintke, Emmett & Garry, Peter Hutton & Margaret Healy,
Berlin Diary: January 15 - August 23, 1981. Dinners & parties are underlined.

Sven-Åke Johansson

Function Reversal (musical action)

10 October 1984

venue: Akumulatory 2 Gallery

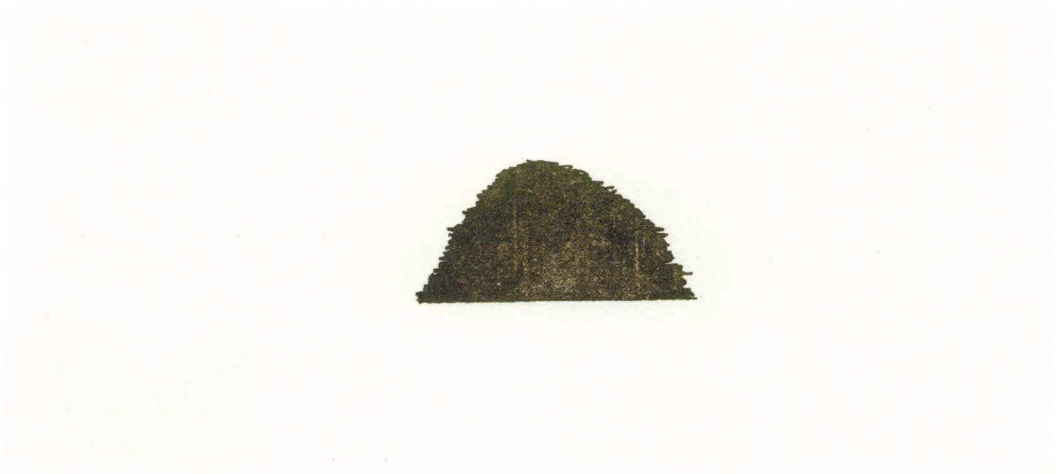


Reiner Ruthenbeck

Twilight

12–13 October 1984

venue: Akumulatory 2 Gallery

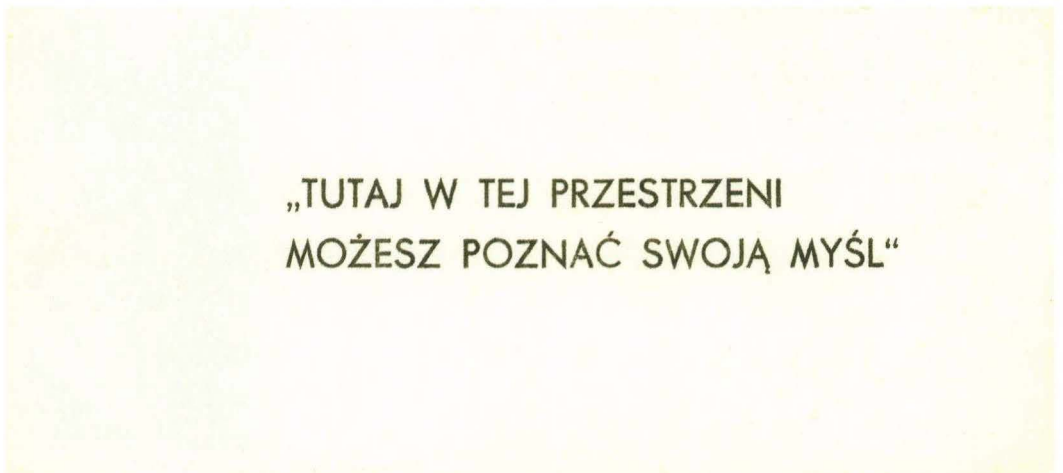


John Blake

The Blinding

7–8 November 1984

venue: Akumulatory 2 Gallery



Andrzej Bereziański
Rock Panorama
9–12 November 1984
venue: Akumulatory 2 Gallery

ŚCIANY

SKALNE

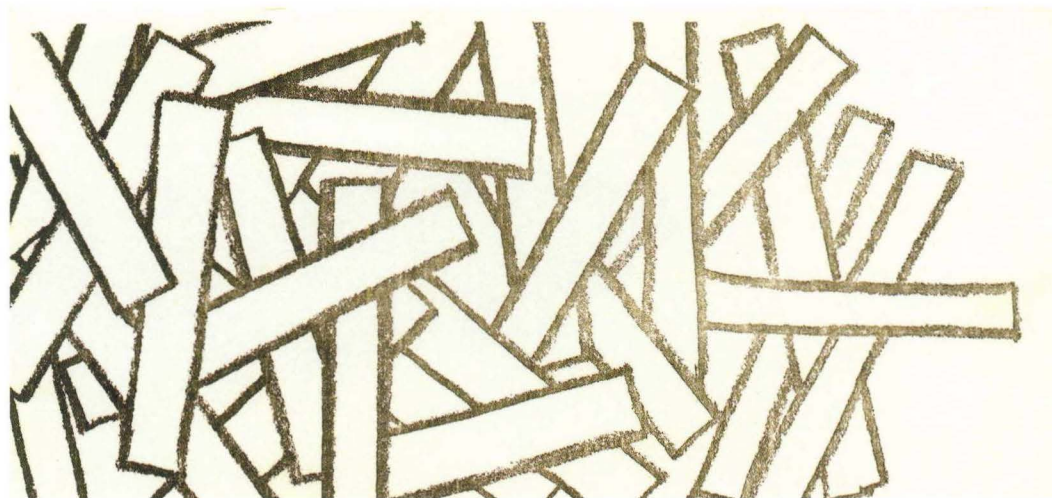
PÓŁKI

SKALNE

RUMOWISKO

SKALNE

Jacek Jagielski
Double Space
12–15 December 1984
venue: Akumulatory 2 Gallery



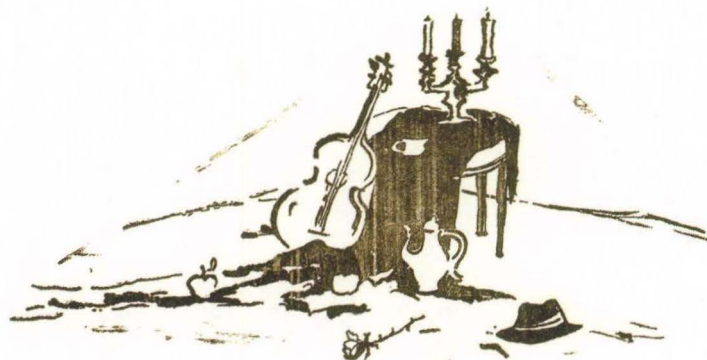
1985

Jarosław Kozłowski

Still Life with Wind and Guitar

9–11 January 1985

venue: Akumulatory 2 Gallery

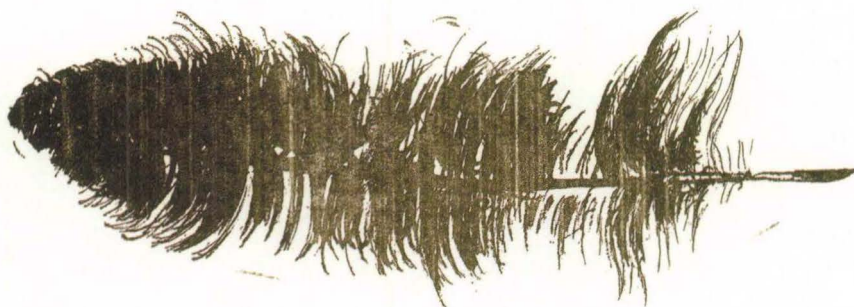


Hanna Luczak

Interpretations V: 19 Objects You Should Know

30 January – 1 February 1985

venue: Akumulatory 2 Gallery



Leszek Brogowski

Several Pictures from Outside the 'Painting Book'

28 February – 2 March 1985

venue: Akumulatory 2 Gallery

KILKA OBRAZÓW SPOZA „KSIĄŻKI MALARSKIEJ”

Izabella Gustowska

Multiple Portrait from the *Relative*

Similarity Characteristics cycle

13 March 1985

venue: Akumulatory 2 Gallery

PORTRET WIELOKROTNY

z cyklu:

„WZGLĘDNE CECHY PODOBIENSTWA”

1985

Mariusz Gill

A Column

27–29 March 1985

venue: Akumulatory 2 Gallery



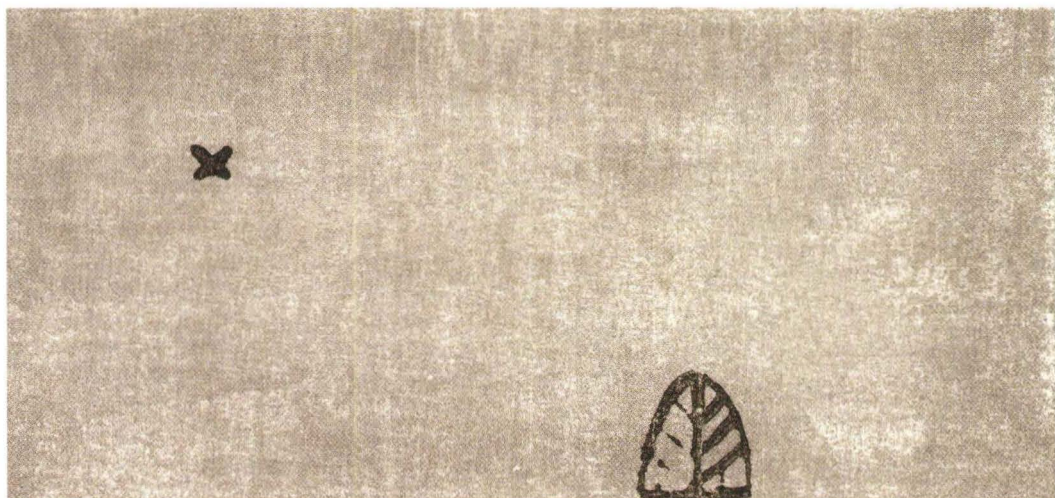
K O L U M N A

Piotr Postaremczak

Wind

8–10 May 1985

venue: Akumulatory 2 Gallery



Janusz Dziubak

Scores

9–11 October 1985

venue: Akumulatory 2 Gallery

PARTYTURY

Avis Newman

This . . . the Dream's Navel

23–25 October 1985

venue: Akumulatory 2 Gallery

before the careless look

1985/1986

Helmut Nickels

Reflections (action)

4 December 1985

venue: Akumulatory 2 Gallery

REFLEKSJE

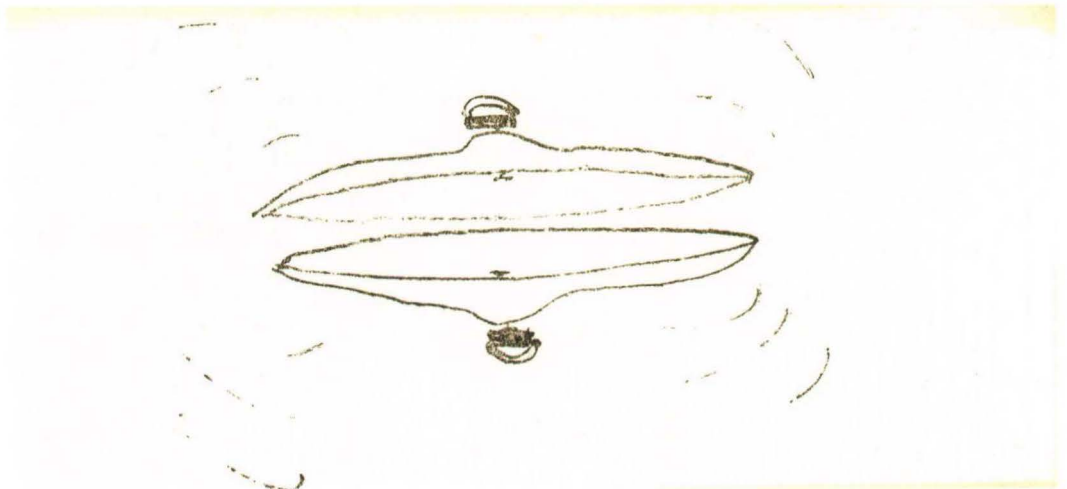
Sven-Åke Johansson

If You See This, What Do You Hear?

(musical action)

27 February 1986

venue: AT Gallery



Emmett Williams

*ABC etc., or ABC et cetera,
or ABC and so on . . .* (exhibition)

Musica (performance)

8–9 April 1986

venue: AT Gallery

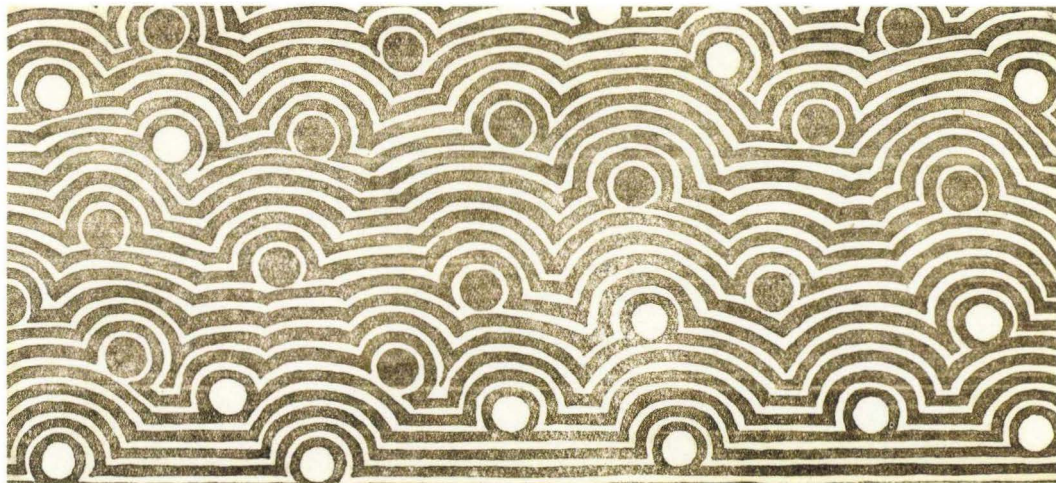
ABC etc.
lub
ABC et cetera
lub
ABC itd.
lub
ABC i tak dalej
lub

Ann Nöel

Points of View

9–10 April 1986

venue: AT Gallery



Geoffrey Hendricks

Berliner Tagesbuch Watercolors. Sky

Ladders Night and Day (exhibition)

23–25 April 1986

Wood Pile Performance (performance)

23 April 1986

venue: AT Gallery

BERLINER TAGESBUCH WATERCOLORS

SKY LADDERS NIGHT and DAY

WOOD PILE PERFORMANCE

Peter-Jörg Splettstösser

Quartär

8–9 October 1986

venue: Wielka 19 Gallery

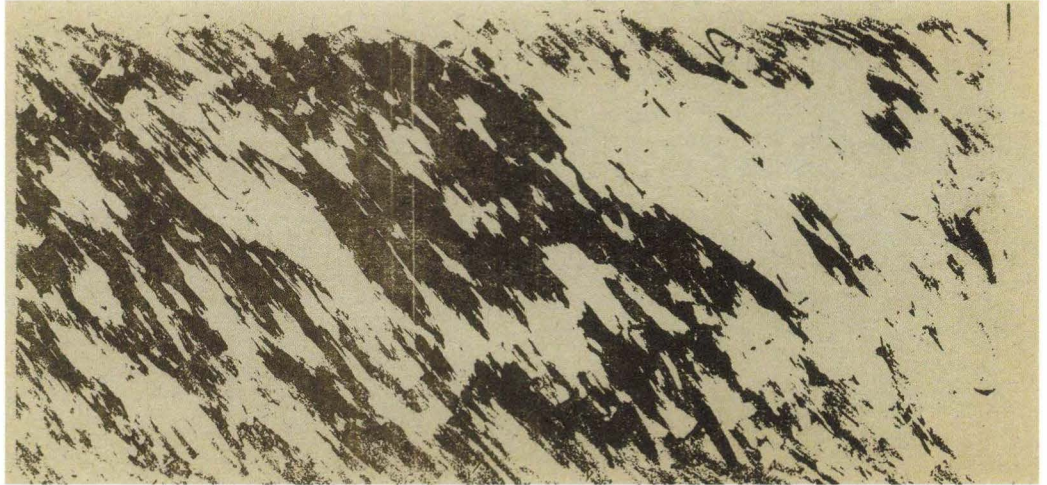
QUARTÄR

Helmut Streich

Punctuation

10–11 October 1986

venue: Wielka 19 Gallery

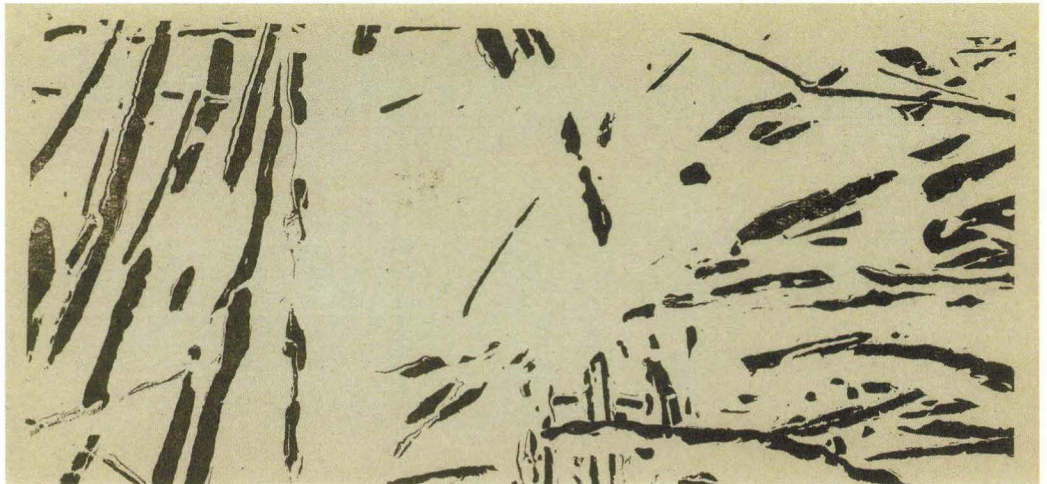


Michael Porter

Untitled

1–14 November 1986

venue: Wielka 19 Gallery



1987/1988

GALERIA AKUMULATORY 2
-PWSSP - POZNAŃ
(SALA GALERII A.T.)

**DICK
HIGGINS**

"SKŁADANKA"
(PERFORMANCE)

WTOREK, 10. III
GODZ. 19⁰⁰

Dick Higgins
Medley (lecture, action)
10 March 1987
venue: AT Gallery

Wolfgang Fuchs
Solo. Improvised Music (musical action)
25 March 1988
venue: Wielka 19 Gallery

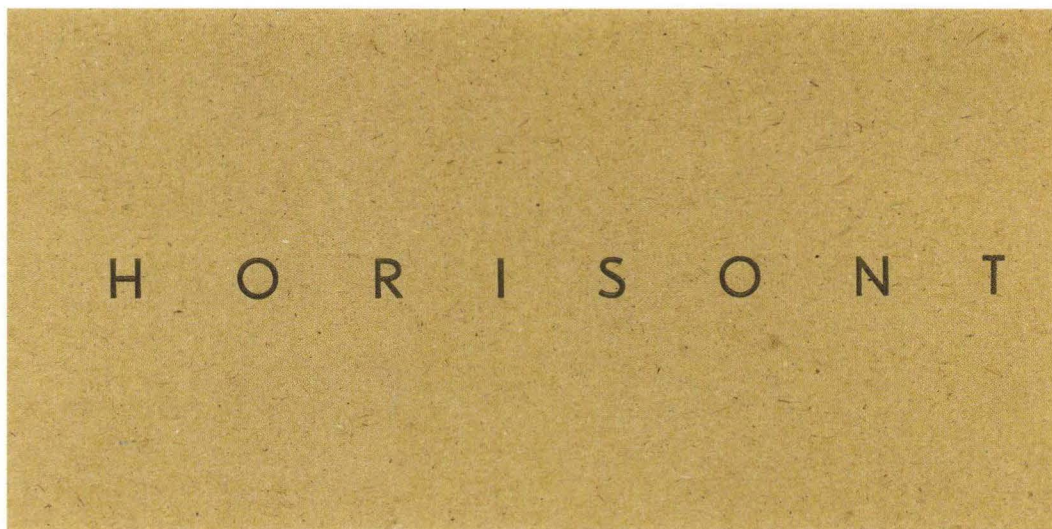
SOLO

Lone Arendal

Horisont

18–20 September 1989

venue: Lecture Hall of the State Graduate
School of Plastic Arts in Poznań

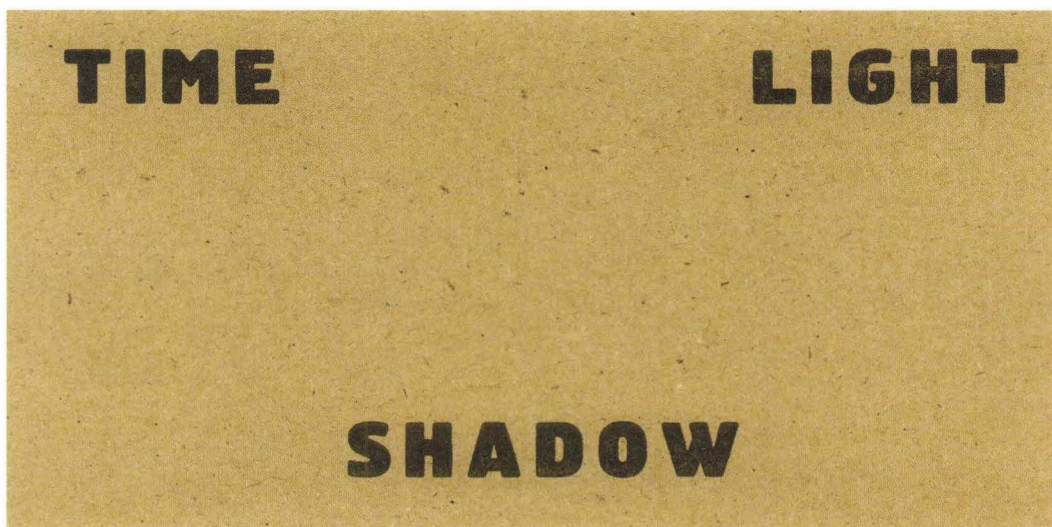


Peter Mandrup

Time — Light and Shadow

18–20 September 1989

venue: AT Gallery



1989/1990

Trevor Gould

Mountain

24-27 October 1989

venue: Wielka 19 Gallery

M
OUN
TAIN
GÓRA

Piotr Szyhalski

Better Days Soon

9-11 January 1990

venue: AT Gallery

„Początek aktu stanowi tu nie dające się określić pobudzenie
zmysłowe.

Ciąg dalszy – to jakieś wyobrażenie psychiczne bardzo niejasne,
tępe, gdyż przytępiona jest zdolność odbierania wrażeń zmysłowych.

Zakończenie – to podróż powietrzna po dachach“

Iwan Michajłowicz Sieczenow: „Odruchy mózgowe,,
PWN, Warszawa 1986, rozdział pierwszy pl. „Ruchy
mimowolne“ § 9, strona 78

Wojciech Bruszewski

Romance

16–17 January 1990

venue: Akumulatory 2 Gallery

ROMANTYKA

Wojciech Olejniczak

Terrarium — Seventh Day

6–8 March 1990

venue: Lecture Hall of the State Graduate
School of Plastic Arts in Poznań

GALERIA AKUMULATORY 2 (PWSSP)

6 – 8 MARZEC 1990, godz. 15.00 – 18.00

WYSTAWA W AULI PWSSP w POZNANIU

ALEJE MARCINKOWSKIEGO 29

WOJCIECH OLEJNICZAK

TERRARIUM

dzień siódmy

1990

Andrew Dutkewych
Under the Bridge
27–29 March 1990
venue: Wielka 19 Gallery

POD MOSTEM

Richard Wilson
Take Away
18–30 October 1990
venue: Centre for Contemporary Art
Ujazdowski Castle, Warsaw

CENTRUM SZTUKI WSPÓŁCZESNEJ
GALERIA AKUMULATORY 2

uprzejmie zapraszają na wystawę

Richarda Wilsona

zorganizowaną przy współdziałaniu THE BRITISH COUNCIL

w czwartek 18 października 1990 roku o godzinie 18
Zamek Ujazdowski, Warszawa Aleje Ujazdowskie 6
tel. 28-12-71

Rolf Langebartels

Cable Car Music (musical action)

3 November 1990

venue: ON Gallery

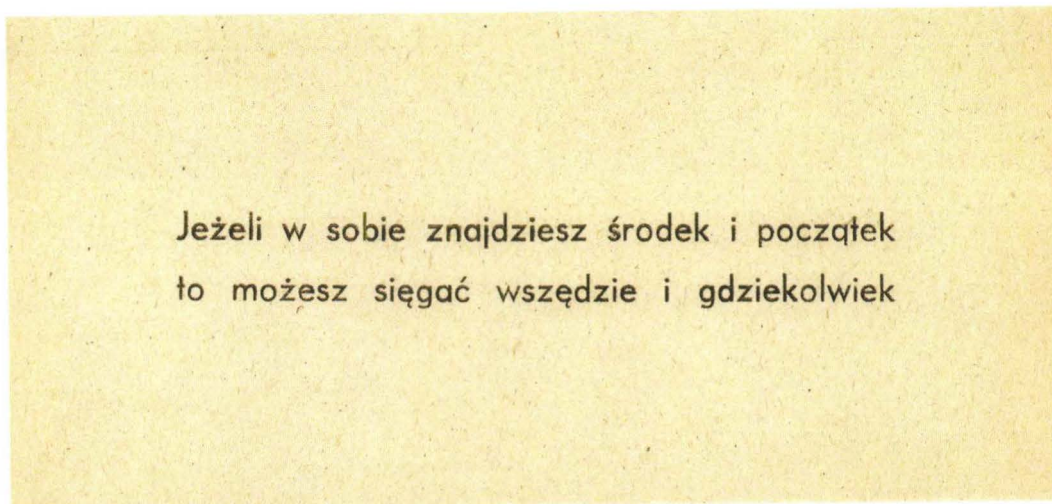


Maria Anna Potocka

If You Find a Centre and Beginning in Yourself

7–9 November 1990

venue: ON Gallery



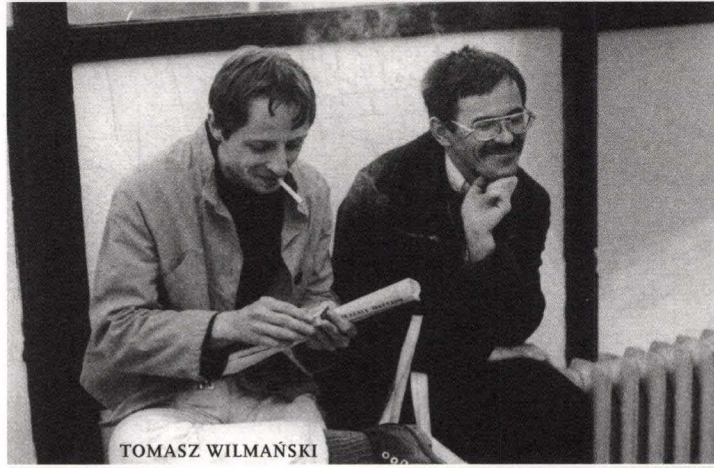


KONRAD KOZŁOWSKI

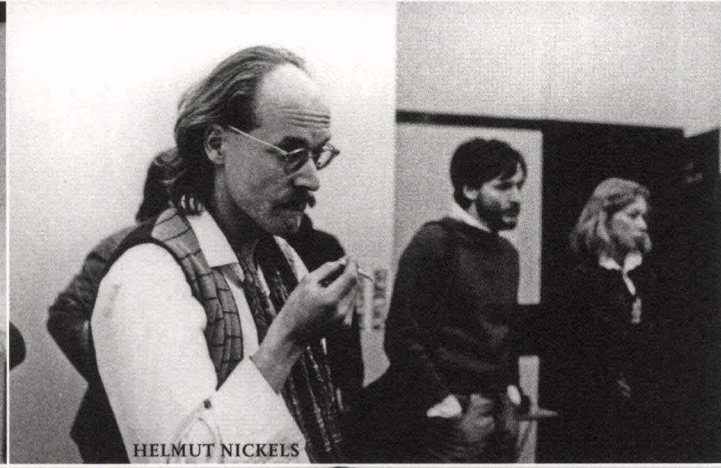
BEN KLASSNIK



MARCIN BERDYSZAK



TOMASZ WILMAŃSKI



HELMUT NICKELS



JAROSŁAW KOZŁOWSKI

ANDRZEJ BEREZIAŃSKI
JOHN BLAKE



ANDRZEJ POPIAK

KINGA KOZŁOWSKA



JOANNA ADAMCZEWSKA
DANUTA MĄCZAK



TADEUSZ KALINOWSKI
WŁODZIMIERZ DUTKOWIAK



JAN SWITKA

TADEUSZ BRZOWSKI



MARIOLA DĄBROWSKA

GRZEGORZ GAUDEN

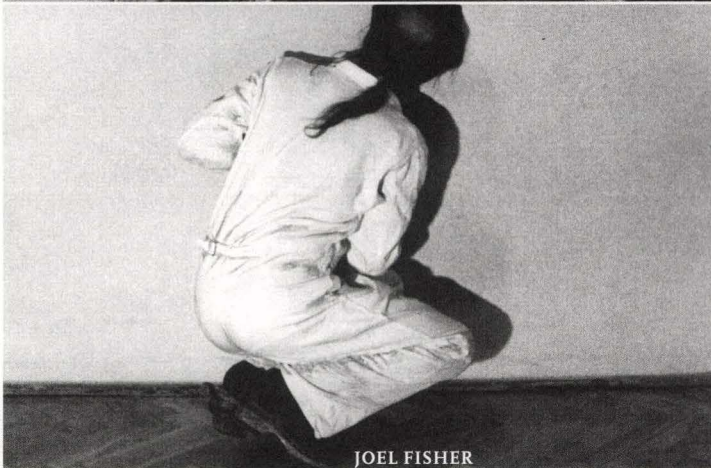


BOGUSŁAW KACZMAREK

JOHN BLAKE



IAN MCKEEVER



JOEL FISHER



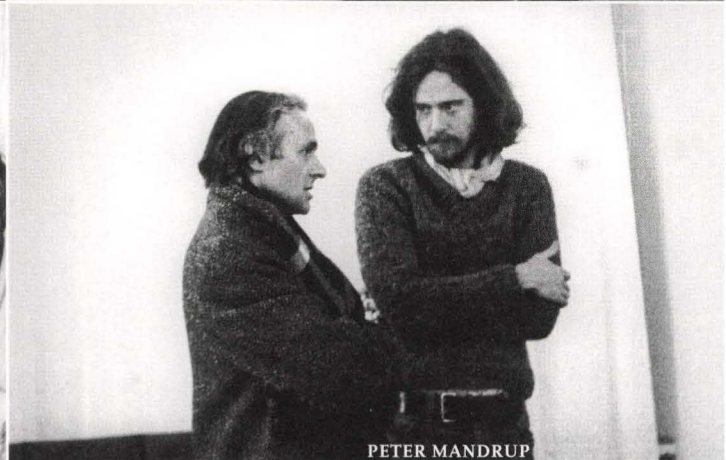
TADEUSZ MATUSZCZAK



KIRSTEN JUSTENSEN MARIUSZ GILL
STEFAN KĘSZYCKI ERIC ANDERSEN JAROSŁAW KOZŁOWSKI



ANDRZEJ JUR GRZEGORZ GAUDEN JERZY PIOTROWICZ



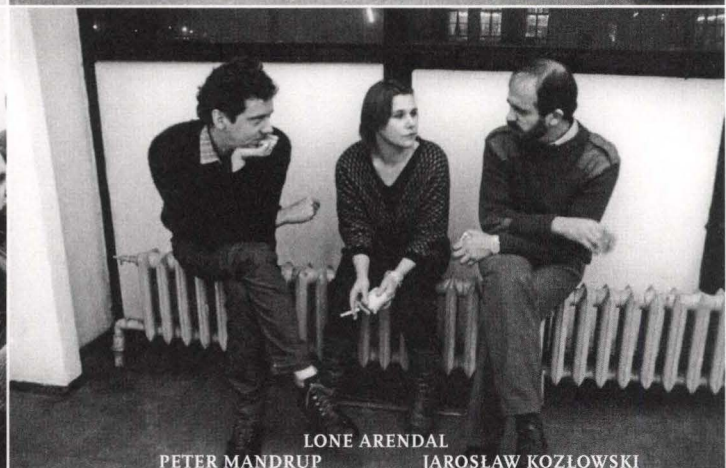
PETER MANDRUP



ANDRZEJ KOSTOŁOWSKI ANDRZEJ BEREZIAŃSKI



TADEUSZ KALINOWSKI



LONE ARENDAL
PETER MANDRUP JAROSŁAW KOZŁOWSKI



JERZY KAŁUCKI



ALICJA KĘPIŃSKA

JERZY JEKOT

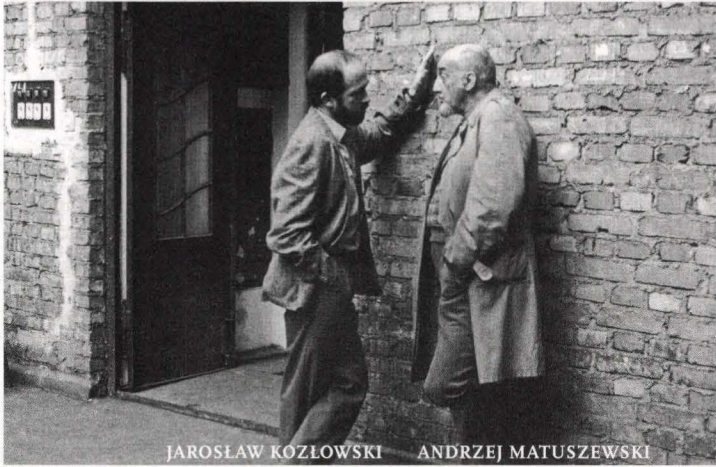


ANDRZEJ BEREZIAŃSKI

IWONA MALIŃSKA

JERZY LUDWIŃSKI

CEZARY OSTROWSKI

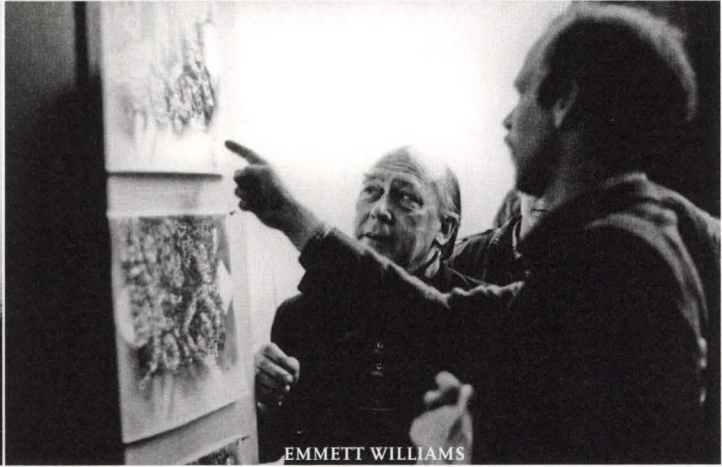


JAROSŁAW KOZŁOWSKI

ANDRZEJ MATUSZEWSKI



ANDRZEJ DŁUŻNIEWSKI



EMMETT WILLIAMS



BARBARA SCHMIDT-HEINS MARIA ANNA POTOCKA



MARTUSZ KRUK
WŁODZIMIERZ NOWACZYK



WACŁAW TWAROWSKI JAROSŁAW KOZŁOWSKI
TADEUSZ KALINOWSKI ANDRZEJ KURZAWSKI



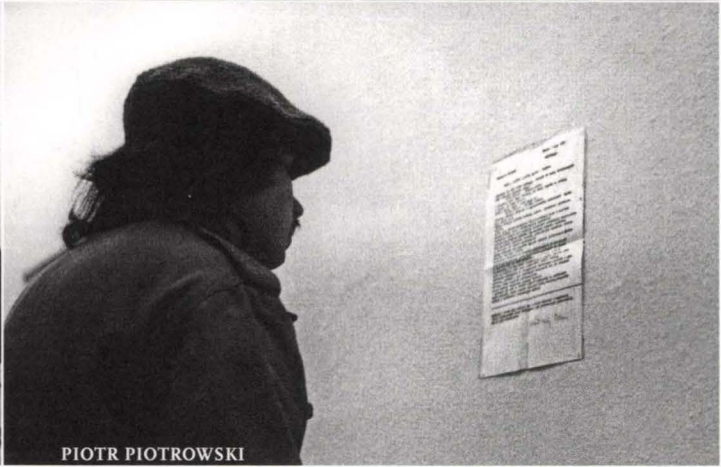
BOŻENA CZUBAK WACŁAW TWAROWSKI



ANDRZEJ KOSTOŁOWSKI KRZYSZTOF WODICZKO



GRZEGORZ DZIAMSKI PIOTR PIOTROWSKI



PIOTR PIOTROWSKI



HANNA LUCZAK



MARIA ANNA POTOCKA
BOGDAN PERZYŃSKI



WŁODZIMIERZ BOROWSKI
GRAŻYNA BOROWSKA
MARIA ANNA POTOCKA



DOROTHÉE VON WINDHEIM
JAROSŁAW KOZŁOWSKI



JERZY LUDWIŃSKI
JAROSŁAW KOZŁOWSKI



ANDRZEJ TUROWSKI
KONSTANTY MALINOWSKI
KINGA KOZŁOWSKA



FILIP KOZŁOWSKI
ERYK KOZŁOWSKI

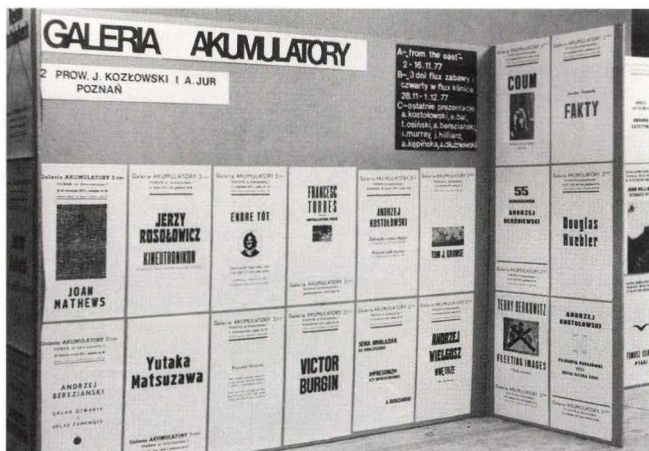
**Exhibitions Presenting
the Akumulatory 2 Gallery
1979–2011**

Galeria Akumulatory 2

Foto-Medium-Art

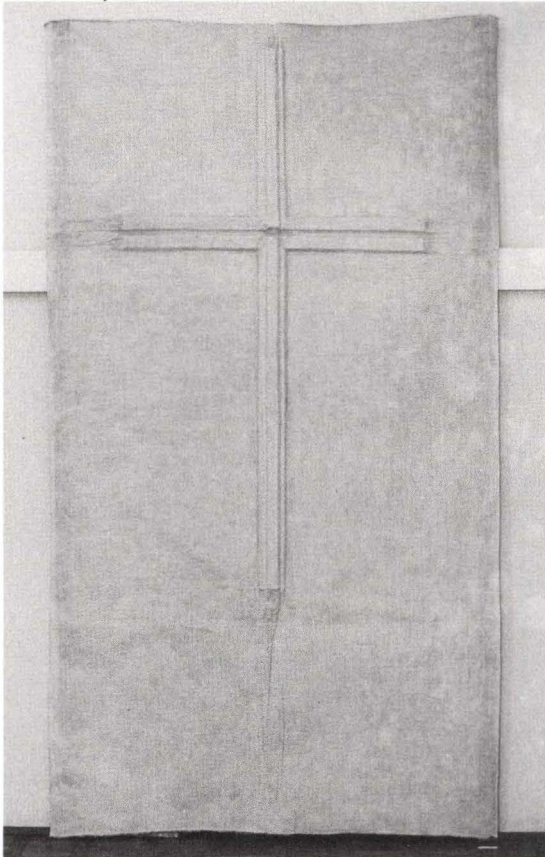
January 1979

Wrocław



Akumulatory 2 Gallery
 as part of *2nd Biennial of New Art*
 BWA, Zielona Góra
 6–9 May 1987

DANUTA MAĆZAK, TRANSFER INSTALLATION



IN THE FOREGROUND JACEK JAGIELSKI'S *INFLEXION*;
 ON THE WALL DRAWING INSTALLATION BY HANNA ŁUCZAK



Akumulatory 2 Gallery
as part of the exhibition *Alternative Galleries*
2002
Inner Space, Poznań

MIKOŁAJ POLIŃSKI, CELESTIAL MECHANICS, 2002, INSTALLATION



Akumulatory 2 Gallery

Polish Institute in Berlin

as part of the exhibition *Fluxus East — Fluxus-Netzwerke
in Mitteleuropa*

28 September – 8 November 2007

Kunsthau Bethanien, Berlin

ADAM GARNEK, *VEHICLE-TRANSFER*

IN THE FOREGROUND TOMASZ WILMAŃSKI'S; ON THE WALLSPAINING AND DRAWINGS BY ANDRZEJ BEREZIAŃSKI

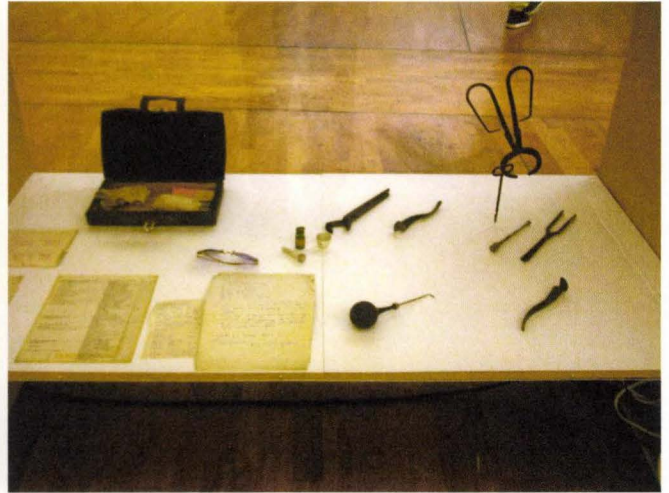


Fluxus East. Fluxus Networks in Central Eastern Europe

28 October 2010 – 27 February 2011

Henie-Onstad Kunstsenter, Høvikodden





Artists / Art Critics

Joanna Adamczewska, 110 × 100, 1983

110 × 100 is wall narrative about the reproduction of a cover page of a magazine. Each of the one hundred matrices contained the same text of one hundred and ten words. Besides the meaning of the words themselves, the different prints offered their own semantics of the negative.



IN THE MIDDLE: JOANNA ADAMCZEWSKA



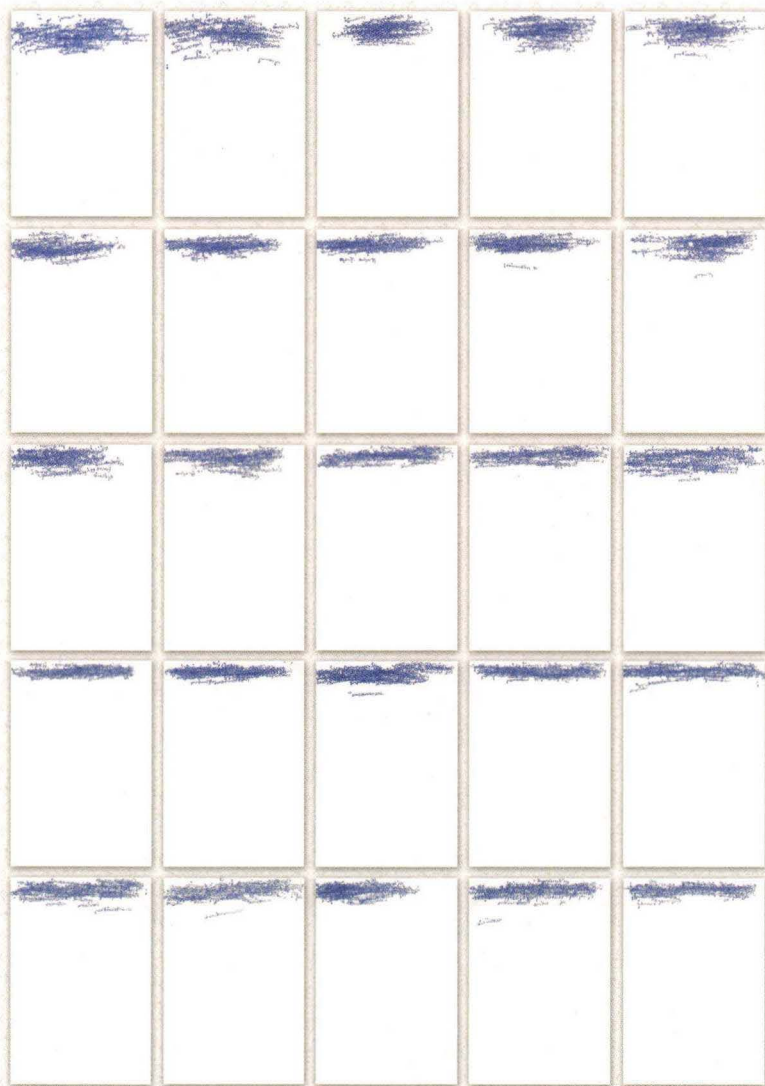
Podnieć je mójem na dnie zasadnie
 opisy, a mianowicie:

Cwiczenia¹ piśmienne²

Podnieć je mójem na dnie zasadnie¹
 opisy, a mianowicie:¹¹

a) Cwiczenia mechaniczne w piśmie,¹⁶
 b) Cwiczenia w poprawnym i pięknym wypra-
 cieniu swych myśli za pomocą piśma.²⁸

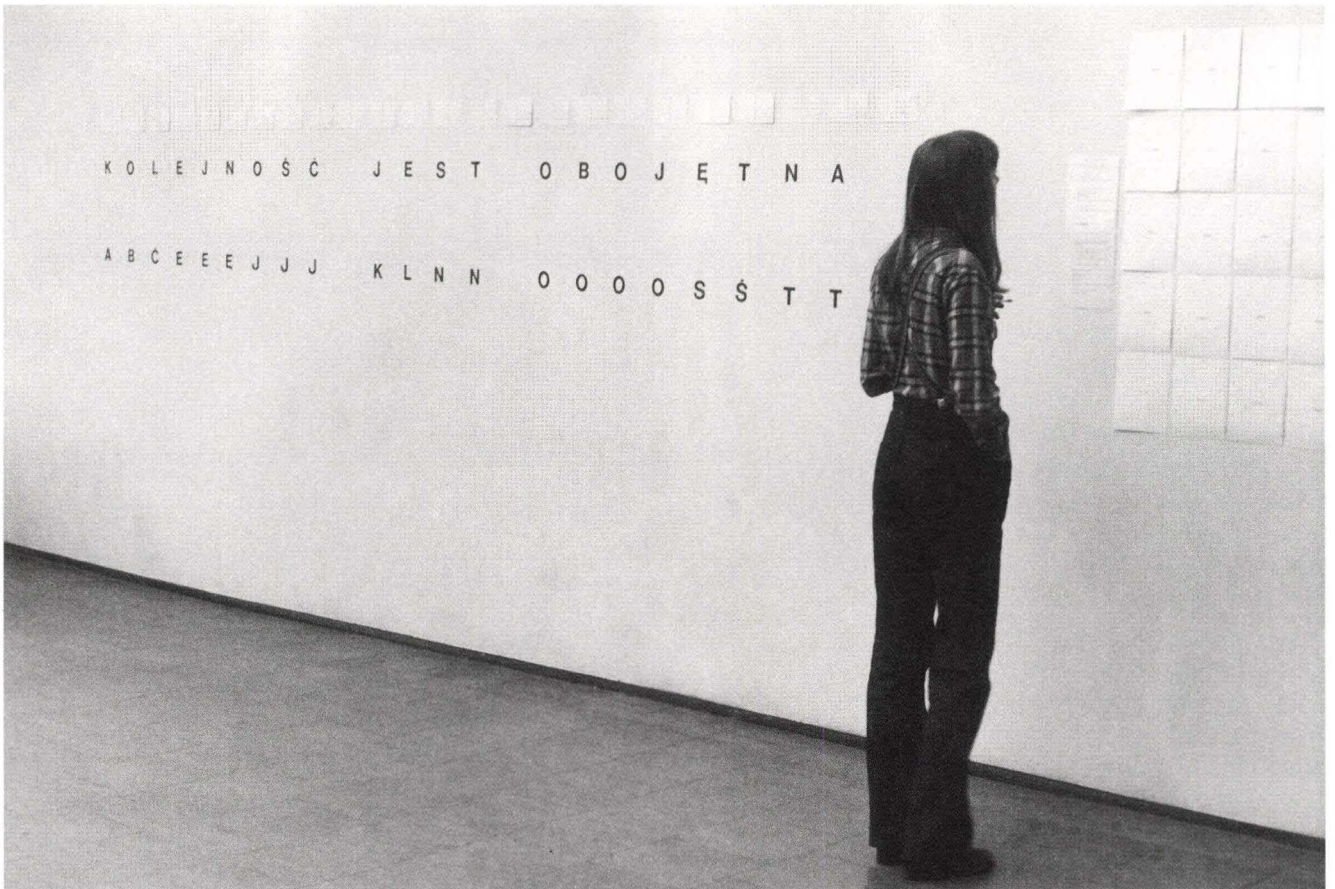
W nowszych czasach przedstawiają prawie
 wyłącznie wolną rękę na zwyczajny
 sposób piśma i oplatę tej się daje zauważyć,
 że uwolniony z tradycji starożytności i wy-
 betności piśma. Oni nie są nowo do tego
 przyzwyczajeni, miedzy innymi, nad swym
 piśmem i przy poprawnym wypracowaniu swo-
 cai swą ręką nie tylko na te, ale i na
 zwyczajny sposób. Najwięcej tej przy pisaniu
 używają się powinnam wyżyć z liniami
 poziomymi, atomowymi granic dla liter
 małych i dużych, dla liter, które muszą
 się poruszać w jednym lub dwóch liniach.



Joanna Adamczewska
 110 x 100
 1983, drawing,
 213 x 149 cm

Eric Andersen, Untitled, 1980

The Danish Fluxus artist presented a retrospective of his designs, ideas, scenarios of events.



210x297 the following was published 210x297

I have confidence in you :
abcdefghijklmnopqrstuvwxy

3 or 4 people in 1 row

walk around at the back of the chairs following strange lines in the audience, each of the walking-performers with a bag containing instructions and materials for actions never seen before.

the walking-performers settle in a circle around a person in the audience, a person the first performer in the walking-line selects.

the second performer in the walking-line decides what action from the bags the selected person in the audience must perform.

the third performer in the walking-line helps the audience-performer with good advices if it is necessary.

(the fourth performer in the walking-line watches the audience-performer for some time to see what is going to happen to the action).

The walking performers continue in this way as many times as they want.

That neither the walking-performers nor the audience-performers will feel comfortable or uncomfortable but only do what I expect them to do.

To be performed by 2. violinists.

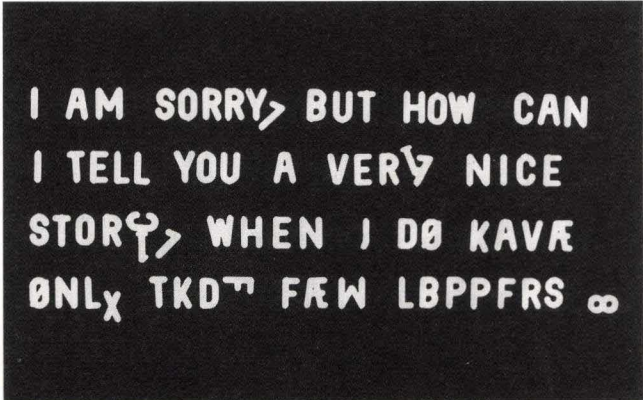
to call by opus and a number.

announce 'X'
(perform 'X')
announce that('X'or'Y') took place in
the same period.

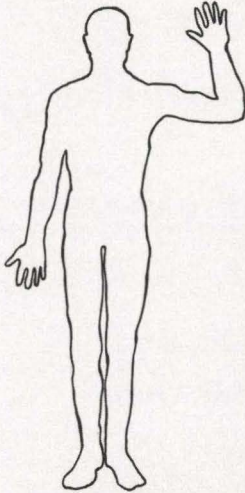
dec. 11, 1963 : sit down from 7 PM to 8.03 PM (danish time)
and think about the people all over the world who may be performing this.

1. select some objects which address themselves to your acoustic imagination.
2. play with them after a predetermined system.

the frequency a'''' is played as a violinfrequency for 30 sec. - intensity : pp. - each year which passes after the first of april 1962 involves that the frequency is lengthened with 5 sec.



Eric Anderson
I Am Sorry . . .
1971, printed matter,
37.5 x 47.5 cm



a. ved opfølgning af punkt c.

BOXIN

Lokale, lokale-opdeling, udstyr og øvrige omstændigheder, herunder dommere, læger, sekundanter, fotografere, reportere, publikum m.v. kendt fra udvalgte berøringsforetagelser gentages ved behov.

De to deltageres overflade optegnes i løbet af en til overfladen kontrasterede farve.

Følgende størrelse og præcise placering kan evt. bestemmes efter en nøje undersøgelse af den enkelte deltager, således at afgrænsningen af feltene vil blive i fuld overensstemmelse med en afgrænsning af organer eller særlige anatomiske områder.

Det bestemmes, hvor hyppigt de enkelte felter må berøres, idet der foretages en nærsagt vurdering af den acceptable berørings-frekvens for det enkelte område hos hver deltager på baggrund af følgende iagttagelser af begge deltagere.

1. Person-vægt (kritiske værdier: 51, 54, 57, 60, 63½, 67, 71, 75 og 81 kg).
2. Levealder (kritiske værdier: 15 og 17 år).
3. Boinerfaring (særlige parametre, deltagelses-frekvens, samlet varighed, antal medvirkende).
4. Berøringsforhold (særlige parametre: fortæller, afst., dosering, dybde, parametris, dynamis, amplit, intellektuel reduktion, hallucinationer, hovedfald, andre perspektivforstyrrelser og traumer).
5. Personlighed-organisation (særlige parametre: koherens, effektivitet, traumer, tolerancer, dybdefunktioner, relativ intellektuel funktion, delvis symtomer, koncentration, reaktion, koordinations).
6. Særlige patologiske fund.
7. Særlige kliniske symptomer.

Ved afgrænsningen af berørings-felterne og ved bestemmelsen af den acceptable berørings-frekvens for det enkelte felt ber det på baggrund af disse iagttagelser nøje påses, at de to deltagere sikkes således, at de ved berøringerne begyndelse har lige muligheder i enhver henseende.

Hvis der under berøringerne opstår ulige muligheder i nogen henseende i forholdet mellem de to deltagere, skal stævne-løsen øjeblikkeligt gribe ind og ændre den acceptable berørings-frekvens for de enkelte berørings-felter i overensstemmelse med nye, mere nøjagtige beregninger, således at lige muligheder igen kan fremskaffe.

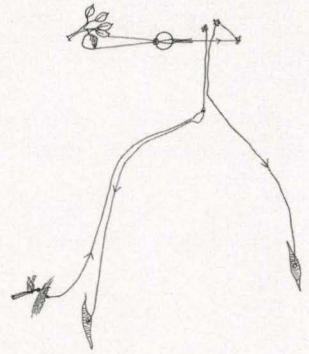
Når en berørings-fælde hos en af deltagere er blevet berørt det acceptable antal gange, skal stævne-løsen standse forløbet for at udvise det påtegnede felt.

Såfremt en af deltagere ikke er påtegnede flere berørings-felder, medens den anden stadig er påtegnede mere end et felt, indkaldes nye deltagere.

Denne deltagelse afgøres ved lodtrækning blandt publikum. Nye berøringer foretages i overensstemmelse med det nævnte, idet der dog ikke ændres ved påtegningerne hos den tilbageværende deltager.

Forløbet standser, når de aktuelle deltagere hver kun har et påtegnede felt, og når disse berørings-felder har berørings-frekvensen 1.

d. ved arkivering af punkt b.



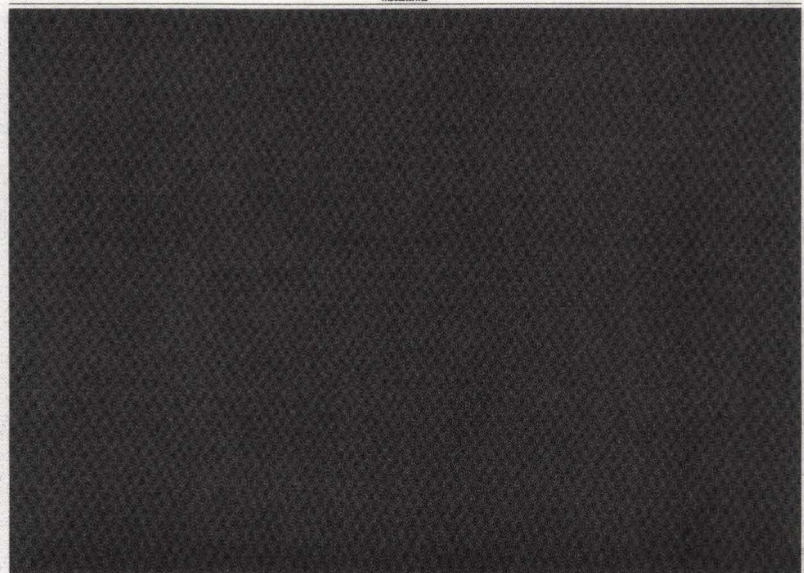
e. ved afslutning af punkt b.

ALMINDELIGE BERØRINGER I OFFENTLIGT LOKALE

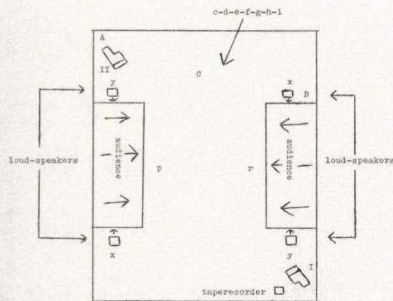
BOXIN kan ved en række ændringer af de nævnte kriterier bringes til at omfatte enhver berøring i offentligt lokale. Det skal derfor foreslås, at der ved en udvælgelse af nærmere bestemmelser herfor særligt tages hensyn til deltagernes sociale erfaring, tilgængelige berørings-rettigheder og øvrige rådigheds-privilegier.

ved afslutning af punkt b.

Eric Andersen
 Boxin
 1974, printed matter,
 42 x 60 cm



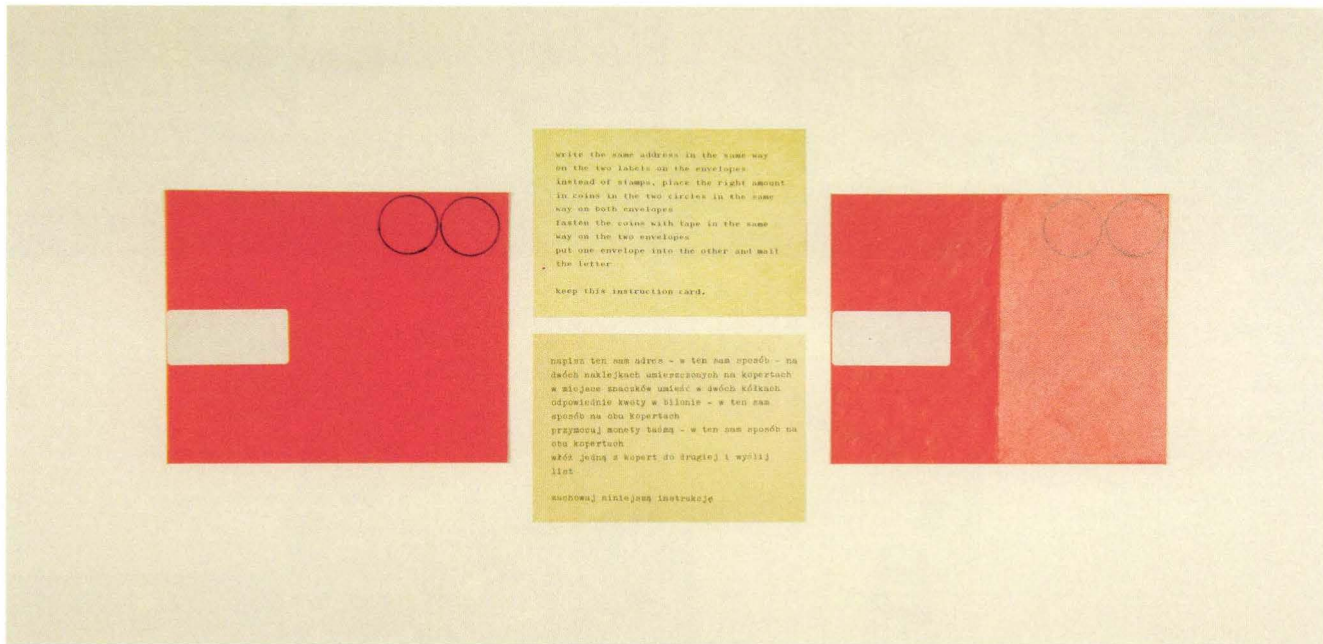
the area of performance



In any succession :

- a. interpret the first page on the grandpiano number 1.
- b. replay from the taperereorder this or that if that : use the loud-speakers x if that : use the loud-speakers y
- c. 2 persons situated on two high chairs with their faces turned to each other read aloud page 11 from Fingertans Rade by Jones Joyce. At the same time 2 metronomes play (turned to the audience and situated at P and R) 111 and 114.
- d. 3 persons work with the following material : Big paperbags full of small pieces of coloured paper, cloth etc. - a stopwatch - a knife - a blowing device.
- e. 1 person does two actions simultaneously : one with the left hand another with the right hand.
- f. 1 person does the same thing several times but each time according to a new parametre and new variables.
- g. 2 persons (one situated at 1 and one at 2) change places without touching anything but the floor and without crossing each others lines of walking. One direction : max. 20 cm.
- h. 1 person does something as fast as possible. Everytime a mistake is made it's followed by a pause of 3 min.
- i. 5 persons gather at C.

and that makes up opera
by eric andersen
for 1 alto-singer
1 pianist
2 actors
2 dancers
Duration : 20 minutes.



Write the same address in the same way on the two labels on the envelopes. Instead of stamps, place the right amount in coins in the two circles in the same way on both envelopes. Fasten the coins with tape in the same way on the two envelopes. put one envelope into the other and mail the letter.
keep this instruction card.

napiś ten sam adres - w ten sam sposób - na dwóch naklejkach umieszczonych na kopertach * niejane znaczków umieść * dwóch kółkach. Odpowinicie kwoty w bilonie - w ten sam sposób na obu kopertach. przy pomocy taśmy i wybił list.
zachowaj niniejszą instrukcję

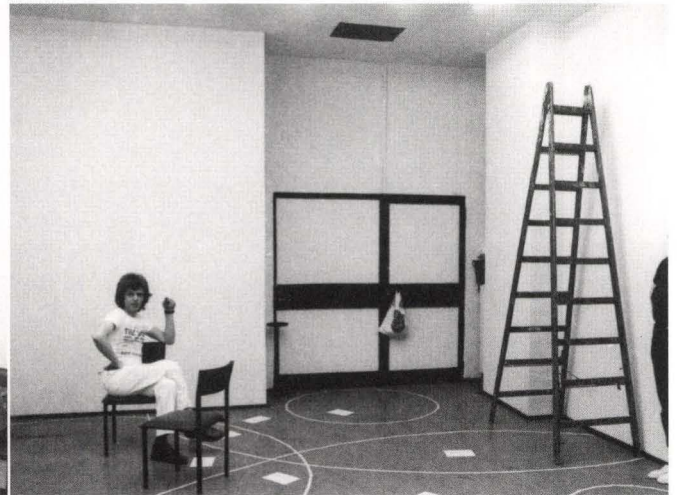
Eric Andersen
Opera
1970s, drawing, printed matter, 48 x 70 cm

Write the Same Address . . .
1962, collage, 30.2 x 61 cm

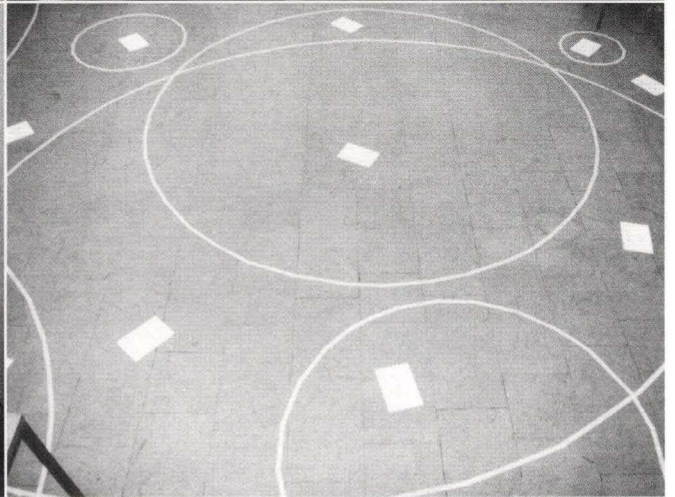
Eric Andersen, Kirsten Justensen, Disconceptions, 1983

Two Danish artists performed three actions together. The first one paid attention to the public's reaction to the changing pace of wall slide projections. In the second one the artists marked various elements of the room while one of them read out a text that commented on, or contradicted, the goings-on. In the third one the artists initiated the halving of the gallery space and the various elements inside it, which the public then actively joined in.

ERIC ANDERSEN



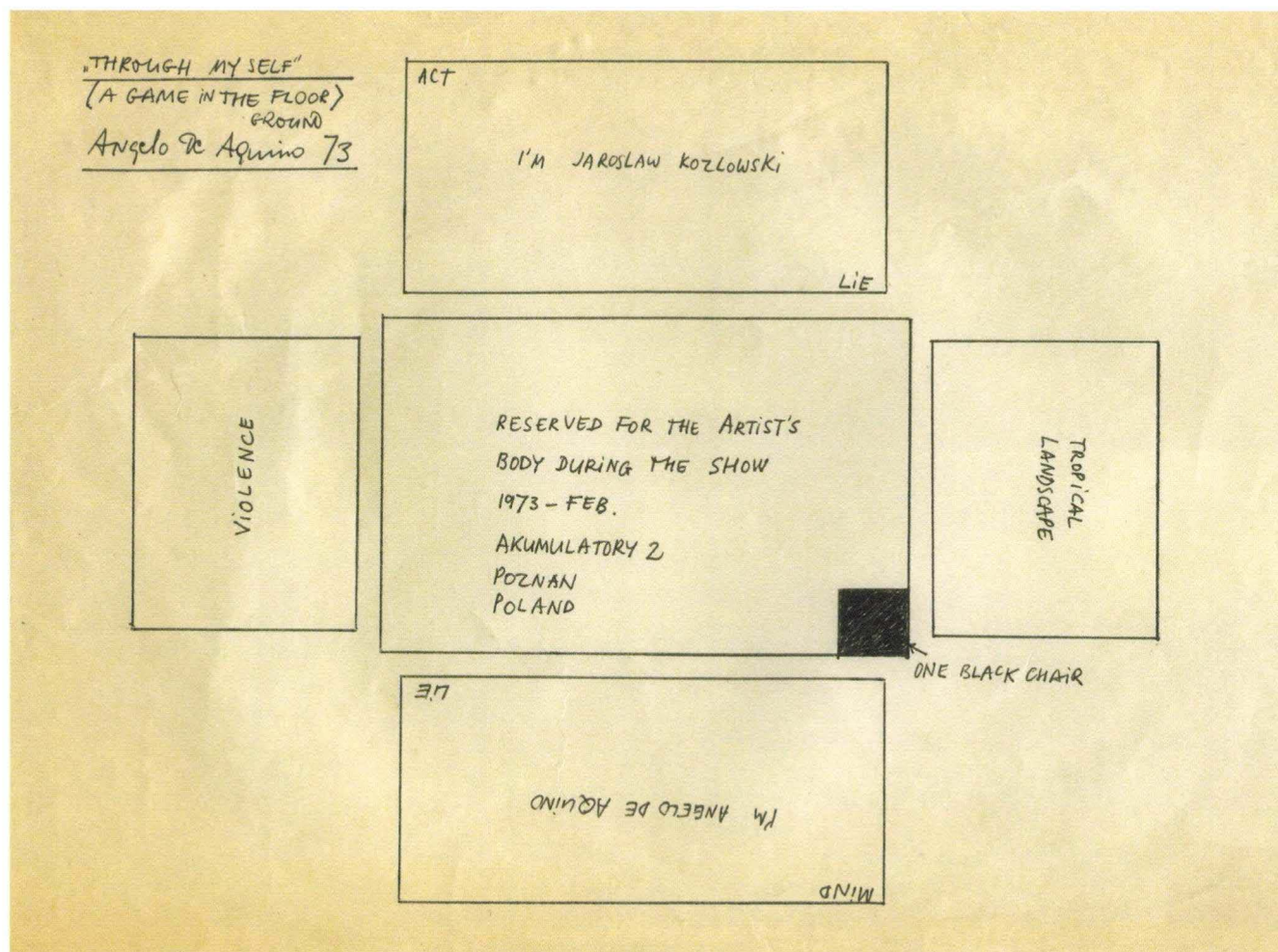
IN THE MIDDLE: KIRSTEN JUSTENSEN

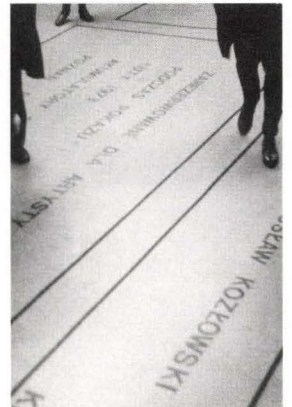
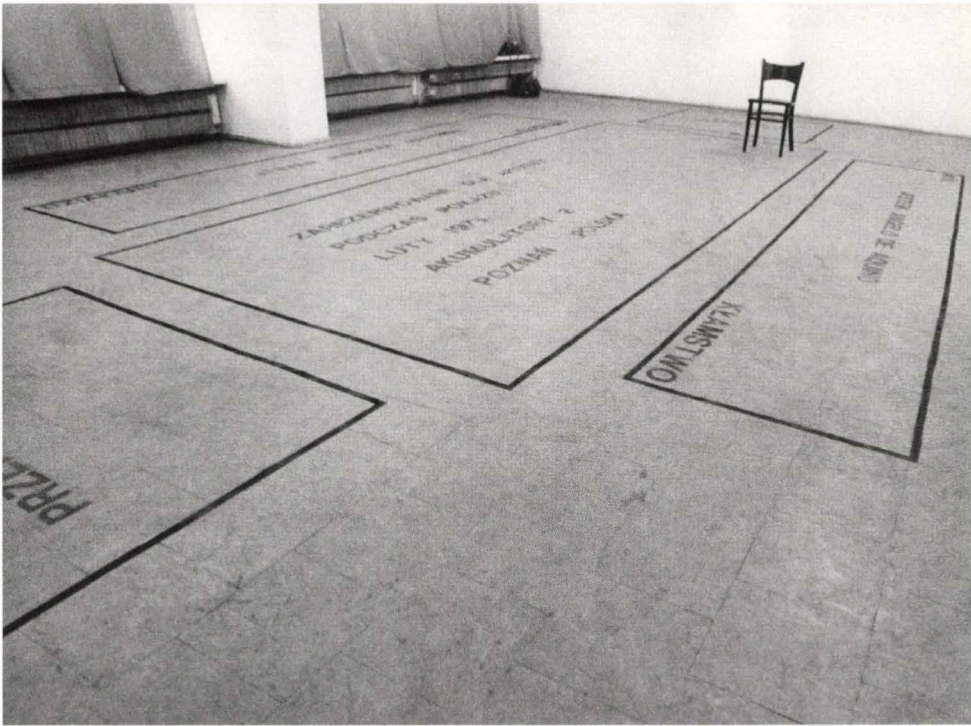
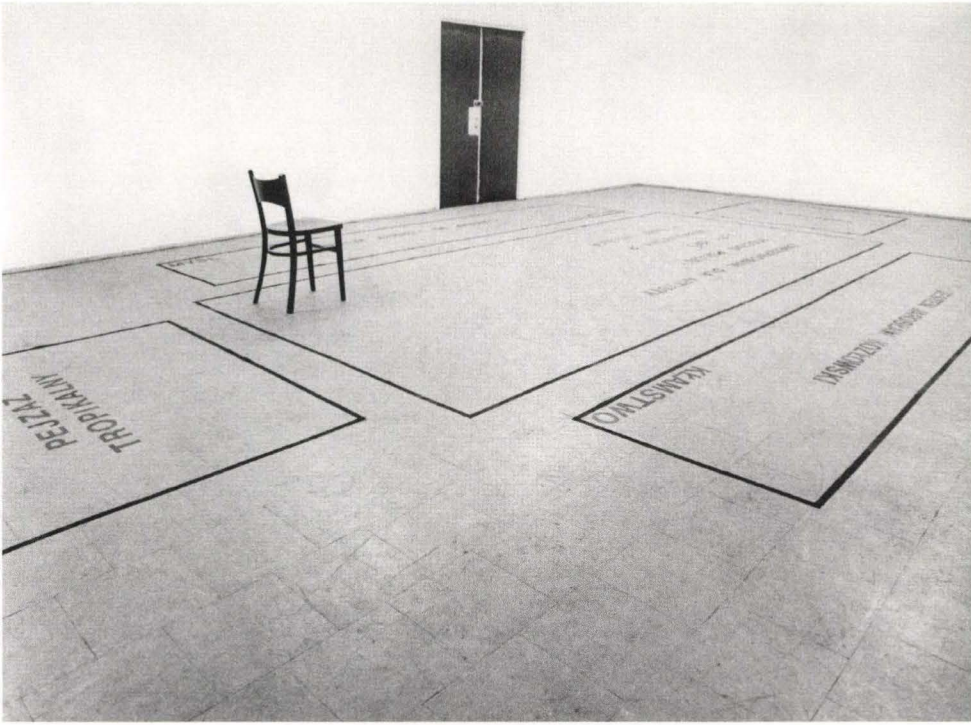


Angelo de Aquino, Through My Self, 1973

The gallery space was marked as an activity field according to a layout submitted by the Brazilian artist. On the sector-divided floor were plotted words which formed various conceptual configurations.

Angelo de Aquino
Through Myself
(Playing on the Floor)
1973, drawing,
21.5 x 31.5 cm

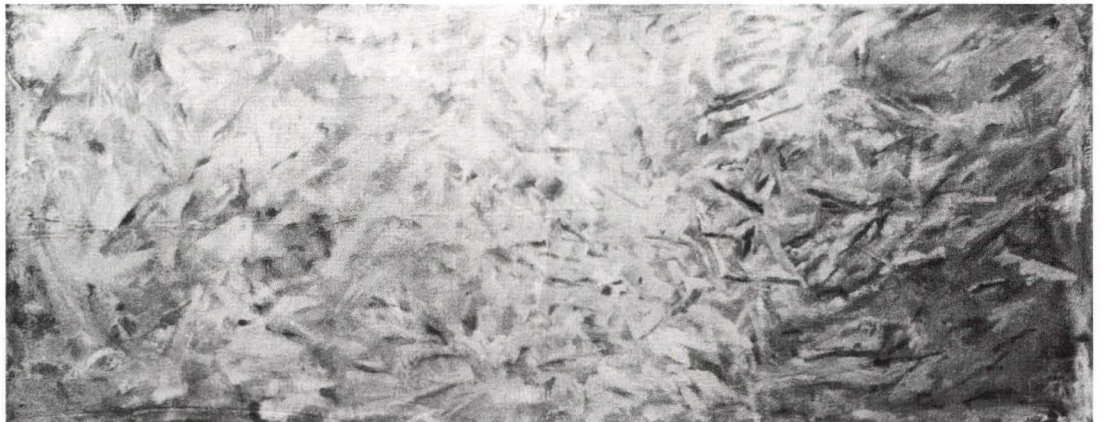
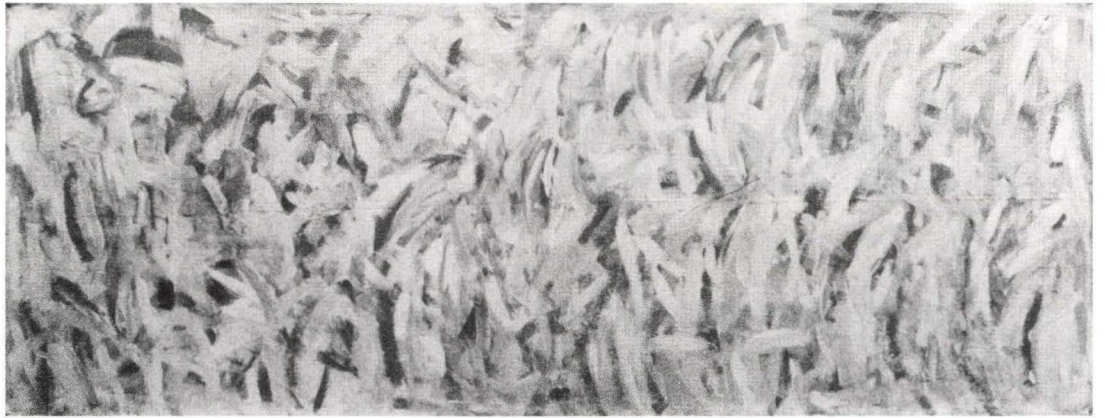




Lone Arendal, Painting, 1981

LONE ARENDAL



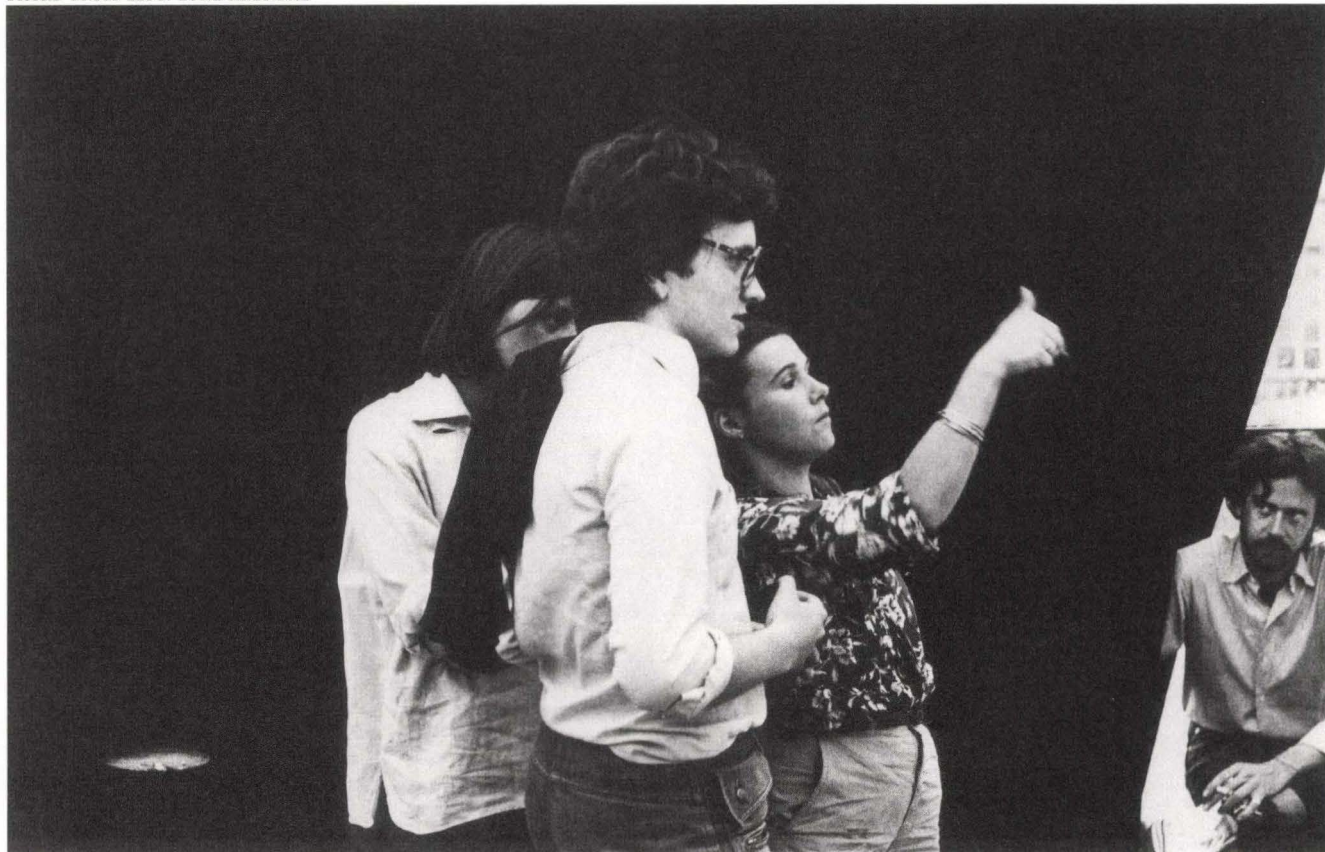


Lone Arendal, Painting, 1983

The exhibition featured three paintings. They were based on drawing studies, one of which was reproduced in the exhibition poster.



THIRD FROM LEFT: LONE ARENDAL



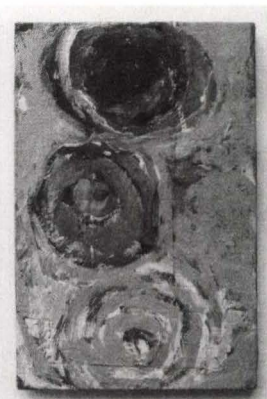
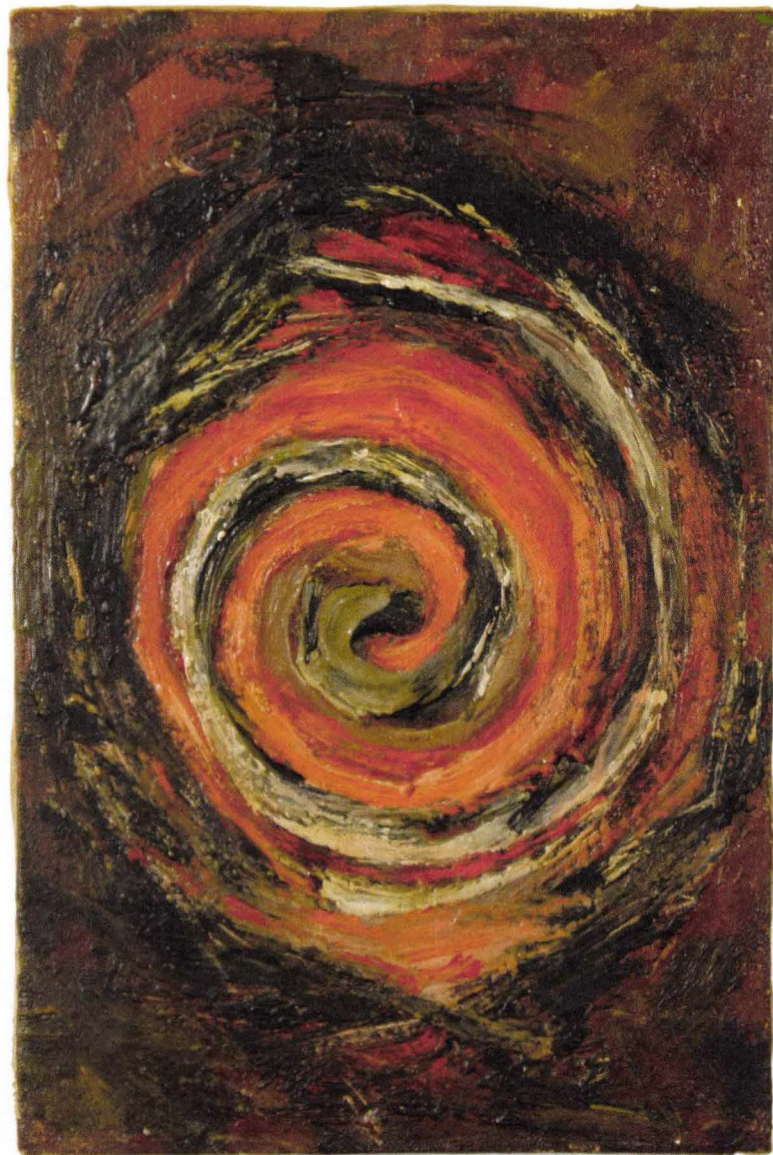


Lone Arendal, 11 Small Paintings, 1984

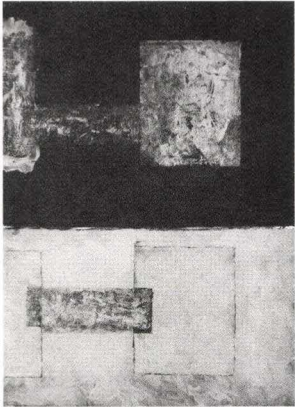
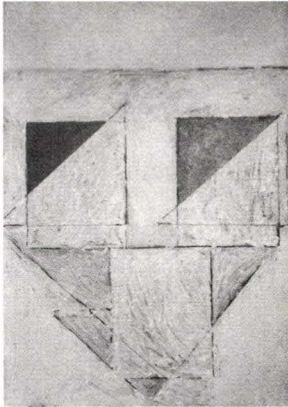
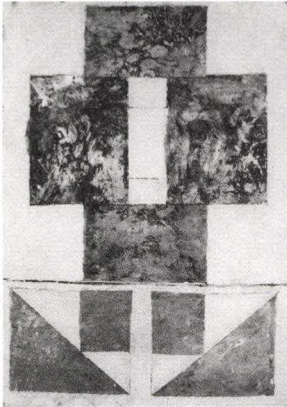
The artist showed a series of small-format oil paintings. Part of a closed series, each successive piece expanded upon its predecessor's idea and originated the next one.



Lone Arendal
Untitled
1984, oil on canvas,
30.5 x 20 cm



Lone Arendal, Horisont, 1989

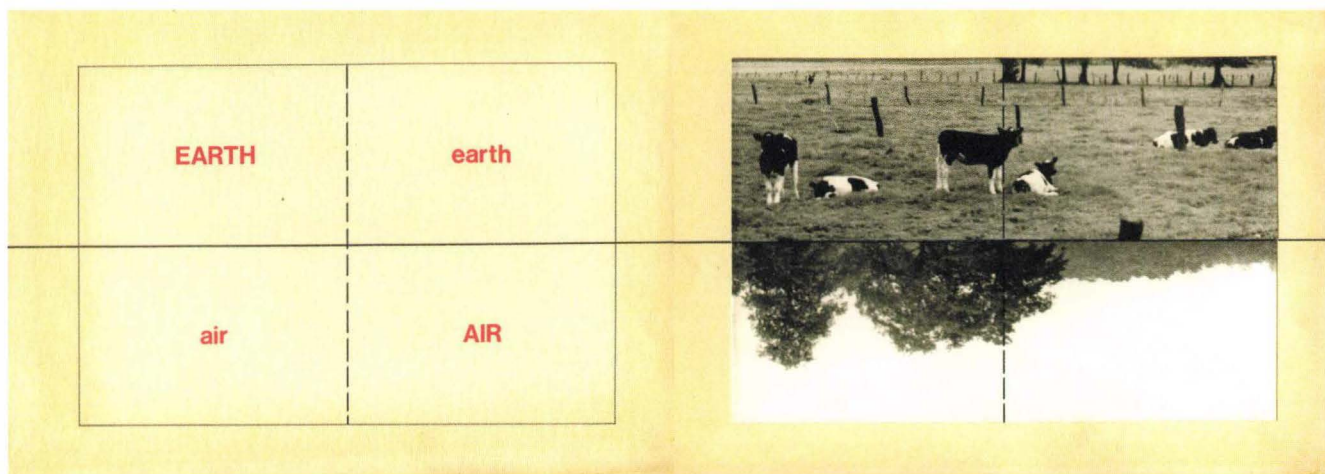




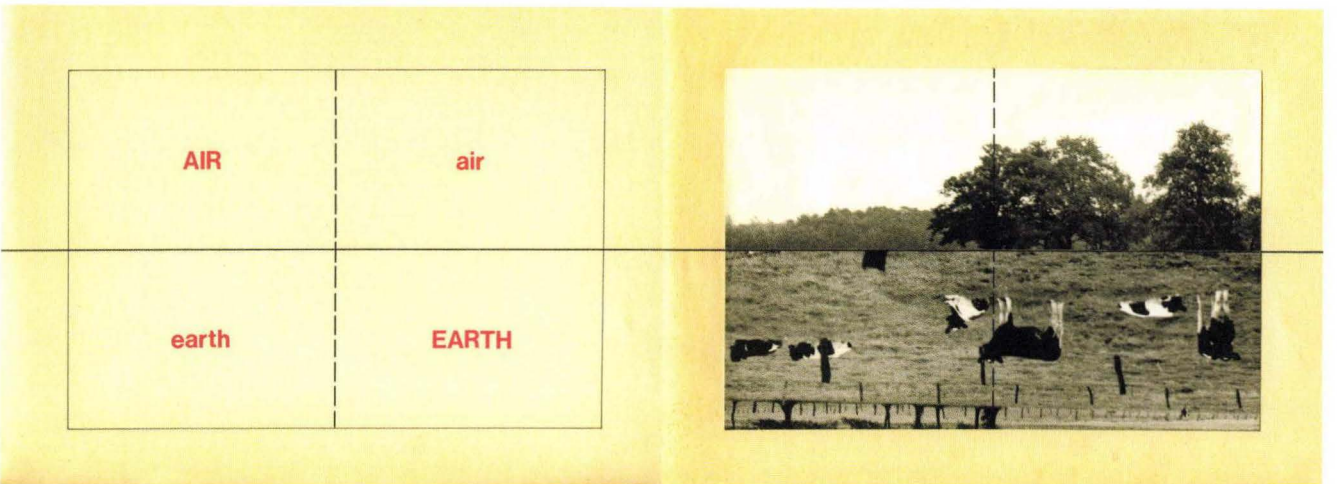
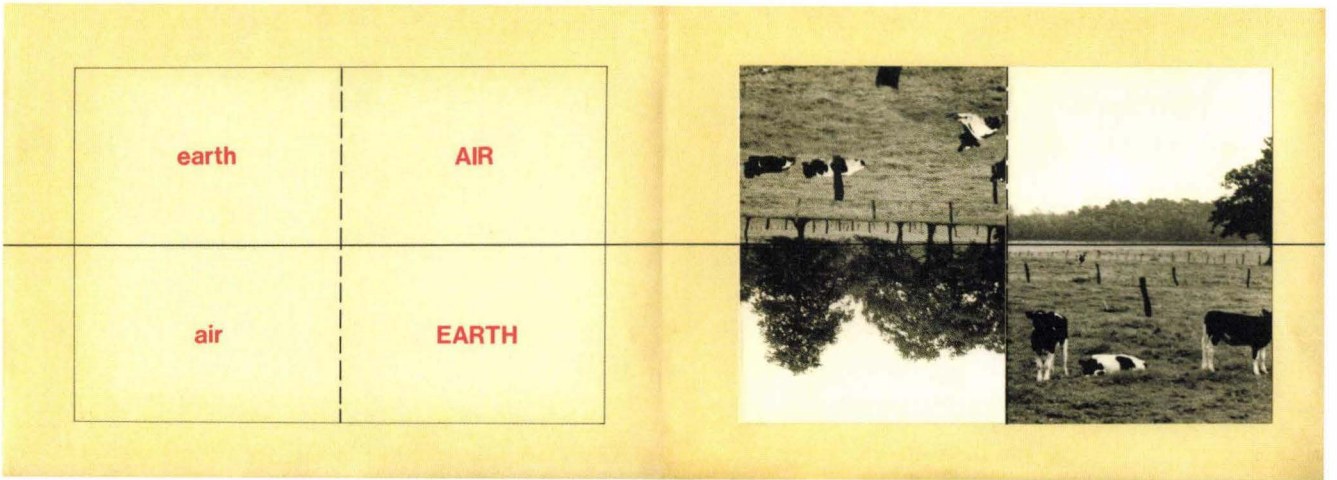
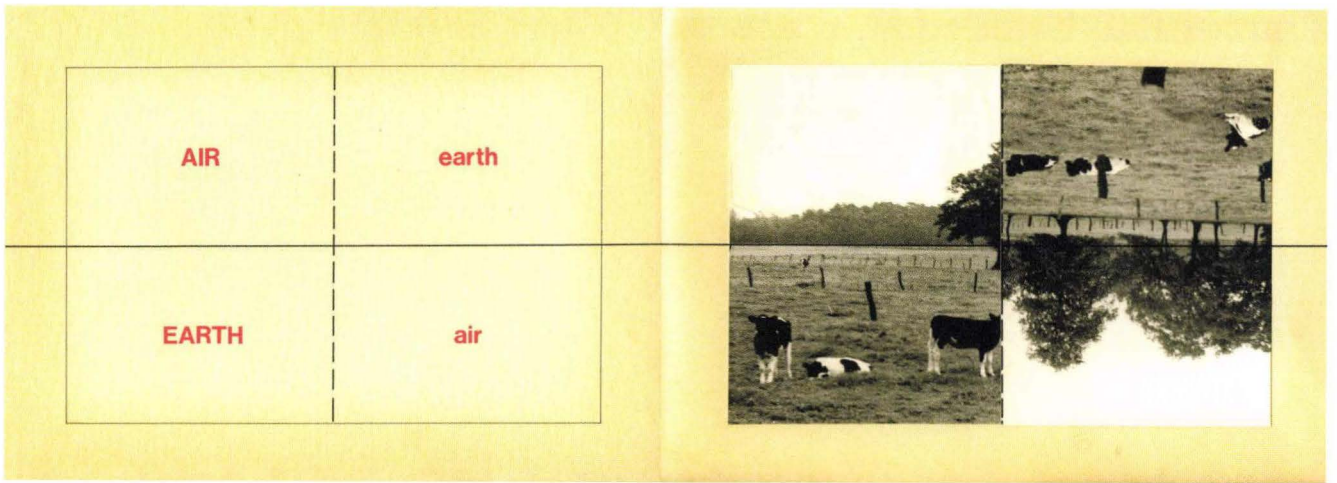
Lone Arendal
Untitled
1984, mixed media,
98 x 55 cm

Imre Bak (with László Lakner), Untitled, 1973

For a joint presentation with László Lakner the artist submitted photography-and-text recordings that relativised the established order of vision.



Imre Bak
Imagine It Yourself
1973, photography,
printed matter, 8 works,
21.5 x 30.5 cm each



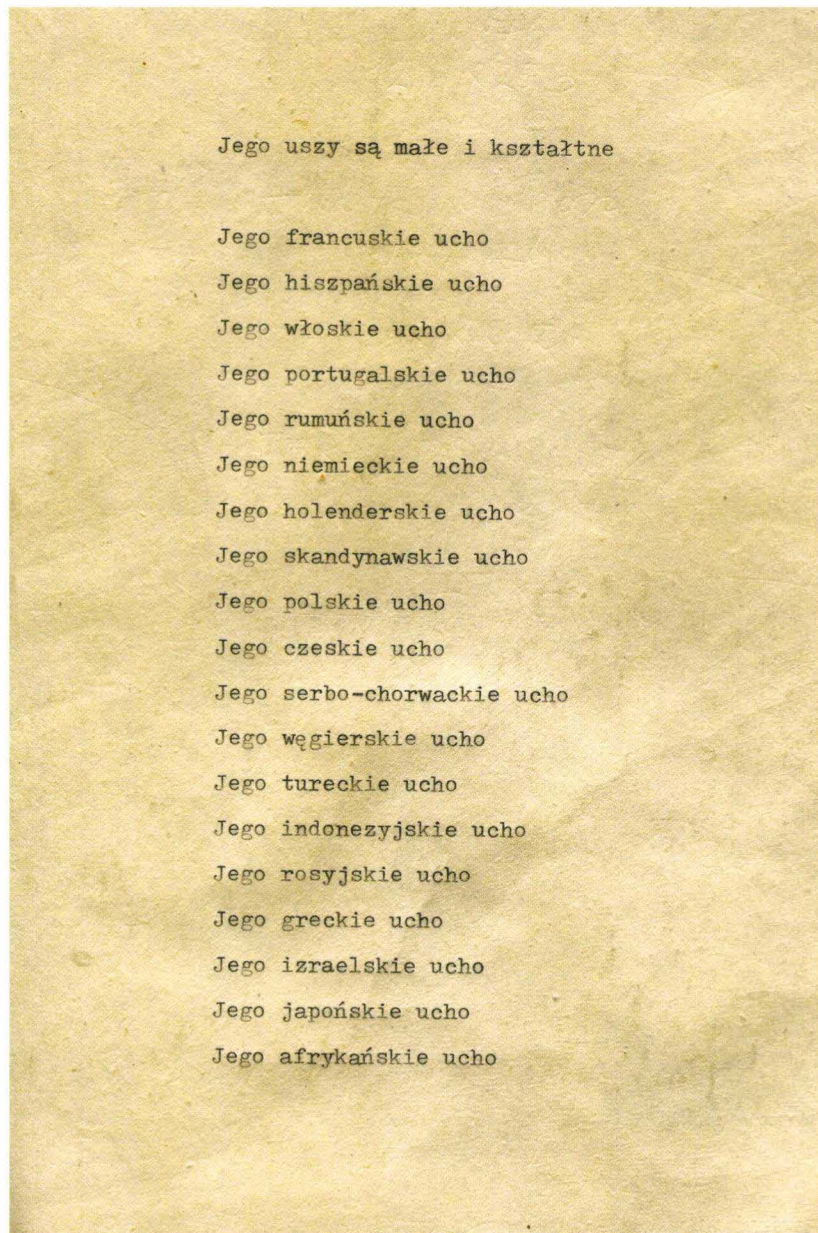
Eduard Baal, Untitled, 1978



Eduard Baal
Par Avion
1976, print in 4 parts,
45 × 63 cm each

Philippa Beale, His Ears Are Small and Neat. Multilanguage Art, 1981

The London-based artist showed two works consisting of a eighteen parts each in which a repeated image was accompanied by different translations of the same word.



His Ears Are Small and Neat

His French ear

His Spanish ear

His Italian ear

His Portuguese ear

His Rumanian ear

His German ear

His Dutch ear

His Scandinavian ear

His Polish ear

His Bohemian ear

His Serbo-Croatian ear

His Hungarian ear

His Turkish ear

His Indonesian ear

His Russian ear

His Greek ear

His Israeli ear

His Japanese ear

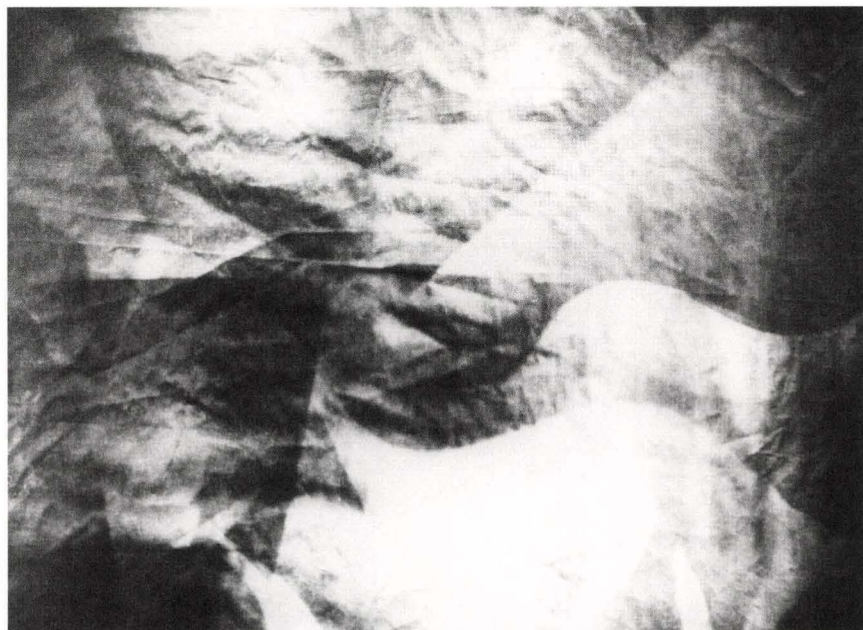
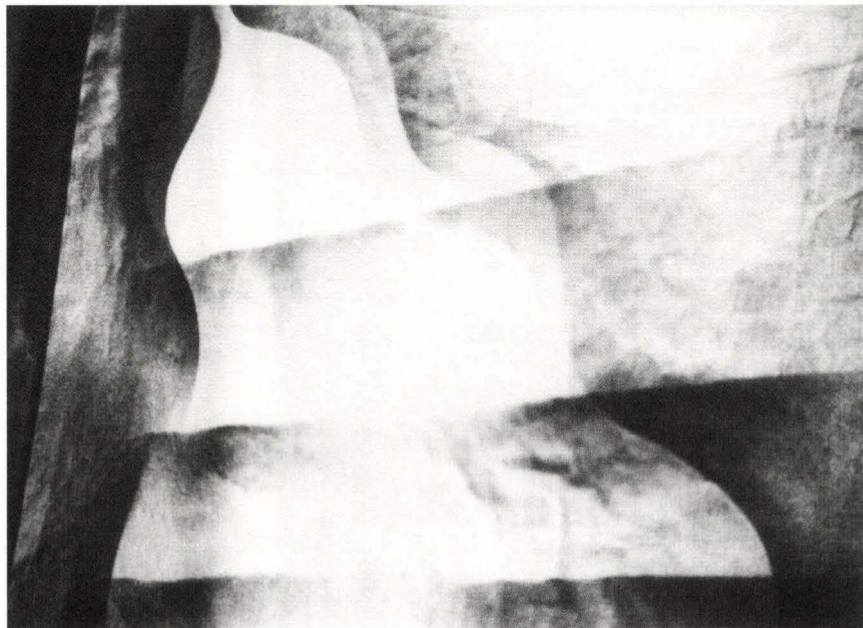
His African ear



Philippa Beale
His Ears Are Small and Neat
1980, linocut,
59.5 × 59.5 cm each

Andrzej Bereziański, Ray Traces. Stones, 1972

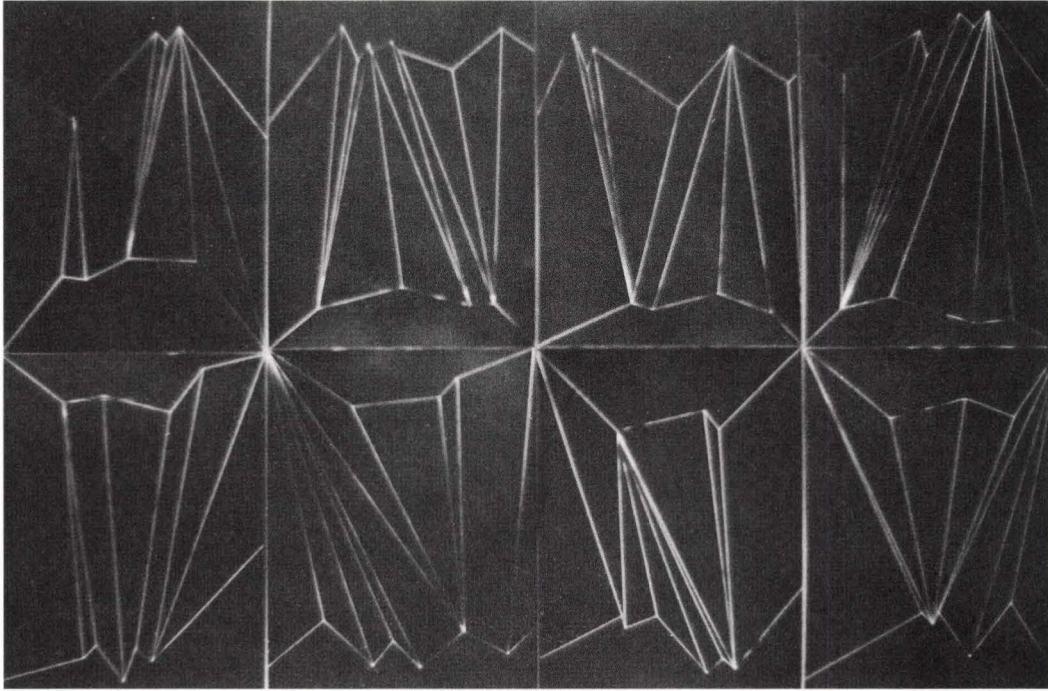
The artist presented three large canvas paintings (unframed and unstretched), which related to brief theoretical texts displayed next to them, and a free wall-mounted composition of illusionistic stones cut out in cardboard.



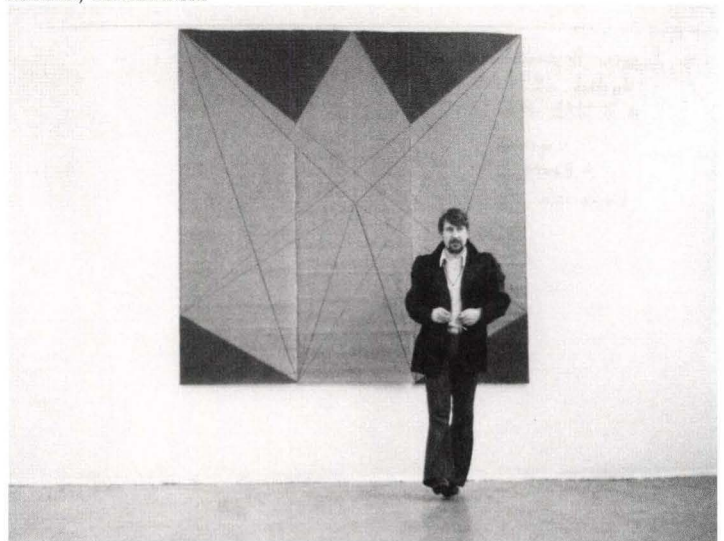
Andrzej Bereziański
from the *Stones* cycle
1972, mixed media

Andrzej Bereziański, Mountain Landscape. Model. A Theory of Intuition, 1974

The exhibition comprised three parts: photographic drawings from the *Mountain Landscape* series, a loosely displayed large-format painting called *Model* and a text, *Theory of Intuition*.



ANDRZEJ BEREZIAŃSKI



Andrzej Bereziański, Open Order and Closed Order, 1975



Andrzej Bereziański
Energy Conversion
1975, printed matter on
paper (detail)

An open system is the beginning of any closed system.

A closed system exists simultaneously with energy; a zero set-up of a closed system =
growth = destruction

Even though a system is not closed, it can be closed partly
and this forces us to call it a closed system.

Energy change radiation a closed system in negative.
(A not necessarily apt example)

Andrzej Bereziański, Himalaya Series. Impressionism, 1976

The artist presented three paintings alluding to the Impressionist painting conventions.

SECOND FROM LEFT: ANDRZEJ BEREZIAŃSKI



Andrzej Bereziański
Himalaya Series.
Impressionism
1976, oil on canvas



Andrzej Bereziański, South Pacific. One Single Wave of South Pacific, 1977

FIRST FROM LEFT: ANDRZEJ BEREZIAŃSKI



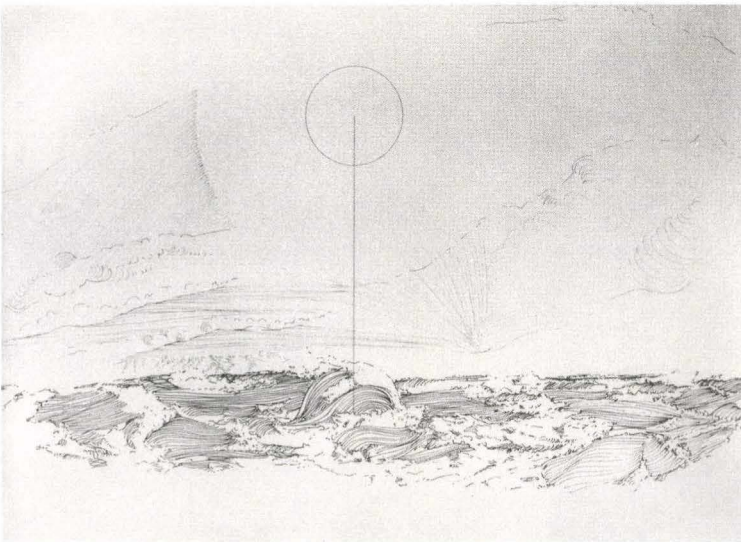
SOUTH PACIFIC, A HAND AND A MATCH-BOX

The man is seeing only a changeability of waves originated at the remote centres of disturbances. Those centres are going to change the very organization of South Pacific and indirectly— our consciousness. Are we then, merely living, feeling, thinking and acting subjects? When expanding, centres of disturbances are creating many centres of secondary disturbances. At this moment and at any other moments following it, waves in them are inconsistent. Waves of the Pacific are being animated outwardly, but *One Single Wave of South Pacific* has its internal life. A place being occupied by such a wave would be at the same time a place from which the direction of the waves is extending.

That wave has its spiritual, independent form and it is internally independent. Its animated matter would ascend in its activities over the material world into the sphere of life. All what is being light, substantial, and non-material, would be named spiritual. It is just so, that such a spirit is imparting its very existence to all of the South Pacific.

There is only one wave in the South Pacific, which exists even in a South Pacific devoid of water. In such a case, that wave is like a flame. When coming into being, this flame exists neither in the hand nor inside a match-box.

Andrzej Bereziański



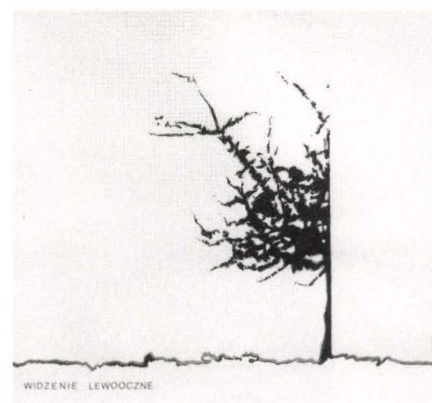
Andrzej Bereziański
*South Pacific. One Single
Wave of South Pacific*
1977, ink on paper,
50 × 70 cm

Andrzej Bereziański, How to Draw a Tree. Cyclical Presentations of Total Drawing (DRAWING ACTION), 1978

The first piece in a four-part series of cyclical instruction presentations of total drawing included, somewhat ironically, object drawings on the subject of 'How to Draw Trees' and three drawings informed by the theory of 'half vision'.



FROM LEFT: ANDRZEJ BEREZIAŃSKI



Andrzej Bereziański
How to Draw a Trees
1978, drawing,
58,5 × 49 cm each

THEORY OF HALF VISION

When we look at an 'objective object' each of the cerebral hemispheres perceives only part of the image ('object')— the left one that on the right and the right one that on the left.

Then the right hemisphere tries to complete the partial image that has arisen in the field of vision.

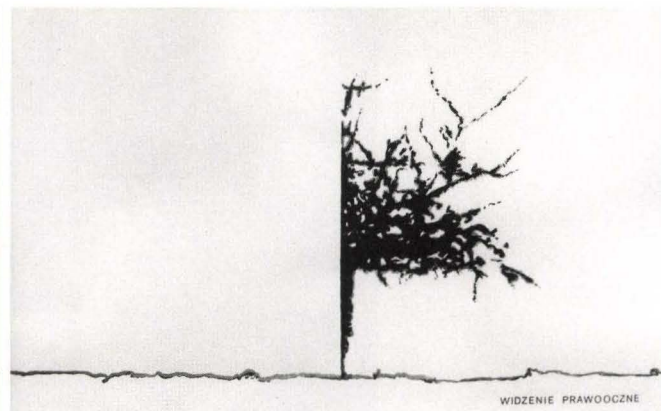
What is the 'objective object'?

It turns out that the answer will depend on what kind of world was visible to the brain during its development and what forms, shapes and lines determined the generation and then growth of specialised cells (neurons).

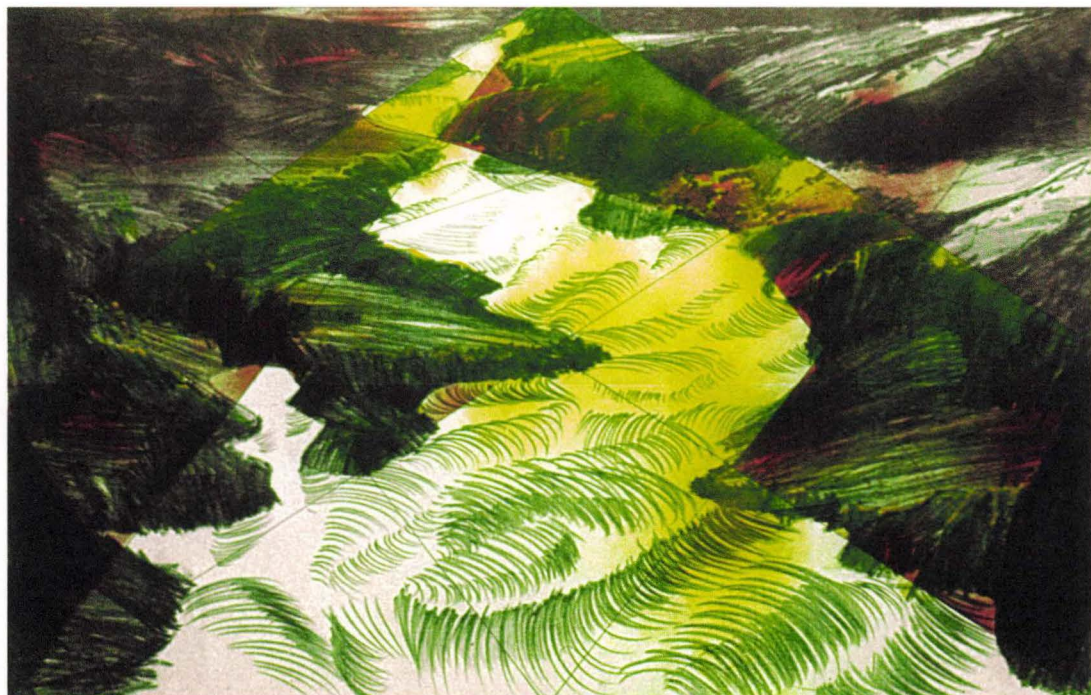
It turns out, therefore, that the ability to recognise the world visually has nothing to do with the recognition of an imaginary 'linear' world that originates mechanically and is a neuropsychic world.

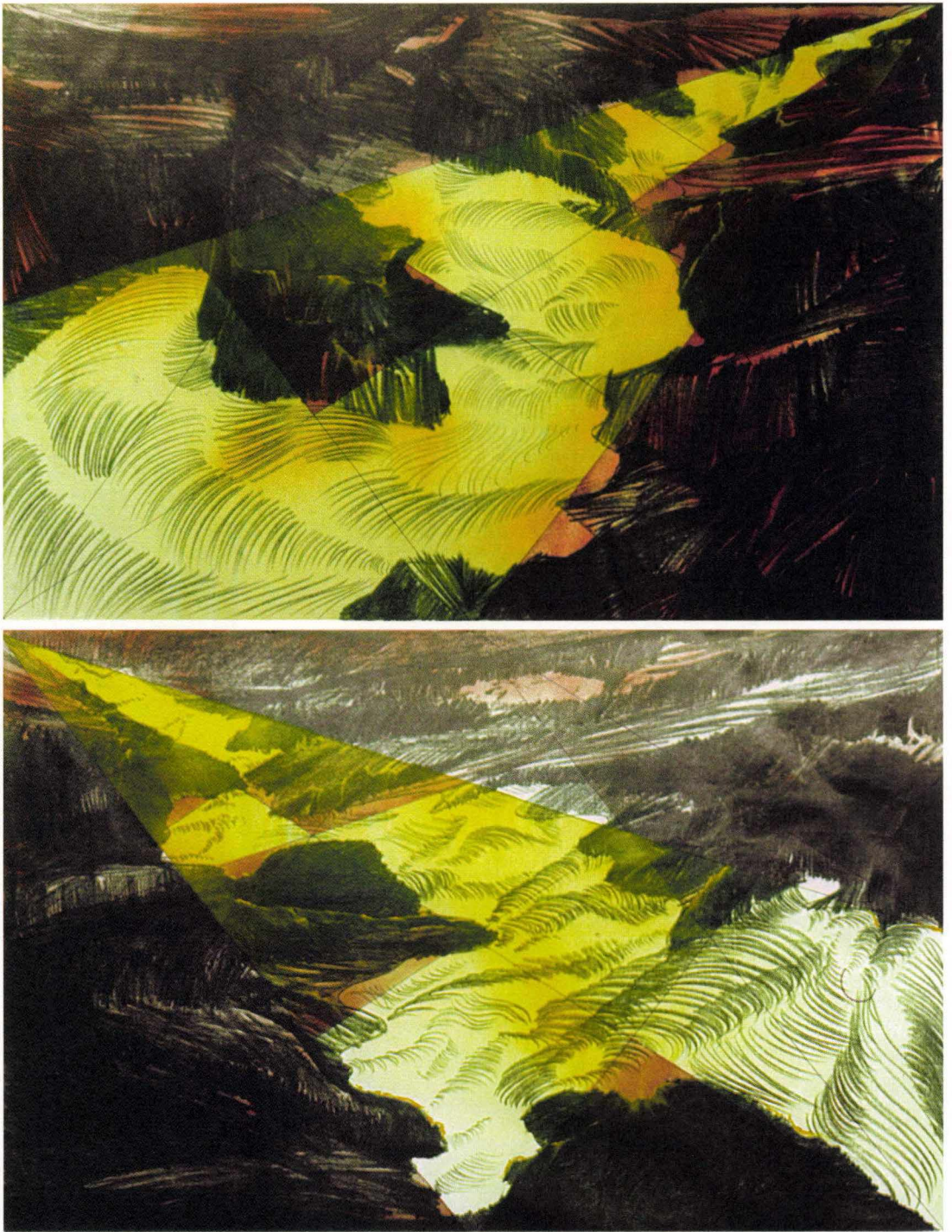
Andrzej Bereziański

Andrzej Bereziański
Half-Vision
1978, ink on paper,
63 × 100 cm, 70 × 101 cm,
64,5 × 101 cm



Andrzej Bereziański, White River. Cyclical Presentations of Total Drawing (3), 1979

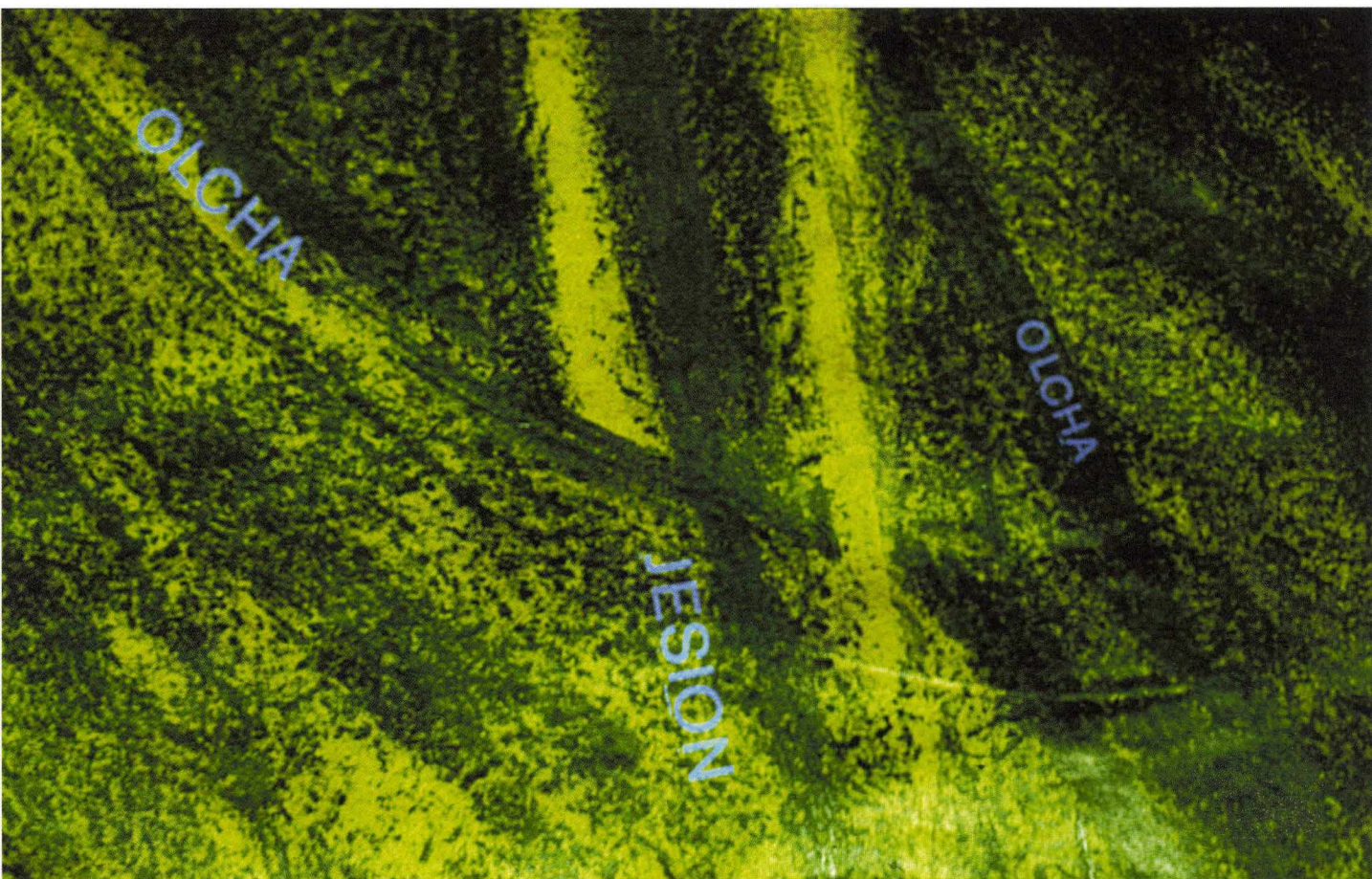




Andrzej Bereziański
White River
1979, pastel on cardboard,
80 × 1110 cm

Andrzej Bereziański, Forest, 1980





Andrzej Bereziański
Forest
1980, drawing on wrapping
paper, 126 × 199 cm
(detail)

Andrzej Bereziański, Horizon, 1981

In *Horizon*, in his characteristic ironic and provocative manner, Andrzej Bereziański again confronted the issue of the timeliness of the painting medium. Two large canvases dealing with the classic theme of painterly illusion were accompanied by a large, space-dominating wall inscription: "True Painting".

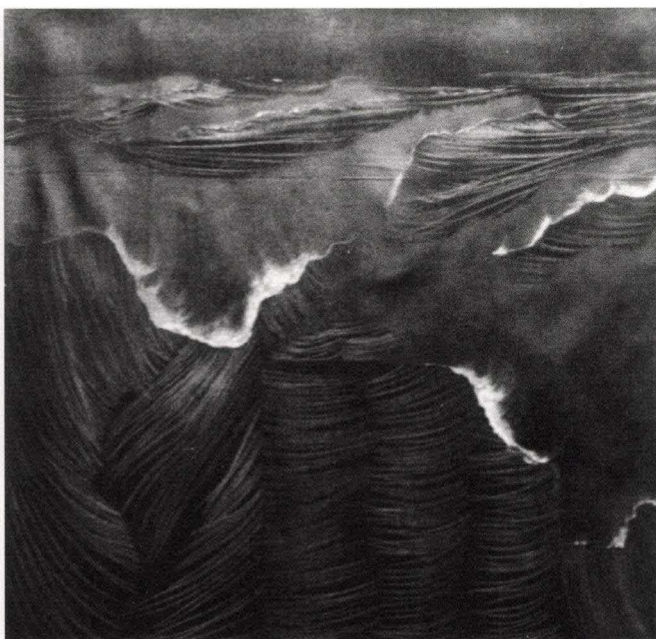


Andrzej Bereziański
True Painting
1981, oil on canvas



Andrzej Bereziański, *Three Waves in the Black Pacific*, 1983

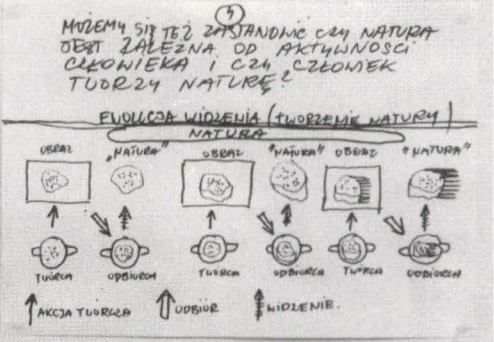
The artist showed his recent mixed-media paintings, combining painting and drawing elements, and referring to his earlier by six years drawing series, *South Pacific*.



①
 PACYFIK → OCEAN SPOKOJNY w/o ENKLAW
 TERMIN PACYFIK ITAKIEŻ JAKO "PACYFIK"
 ZWACZENIA TERMINÓW → TRZY "FALE", NA "CZARNYM" "PACYFIKU"
 "TO POJĘCIA KTÓRE BEZPOŚREDNIO NARZUCAJĄ SIĘ NASZEMU DOŚWIADCZENIU I DLATEGO "TRZY FALE NA CZARNYM PACYFIKU" TRUDNO JEST ZDEFINIOWAĆ W SPOSÓB JASNY.
 POWIADU U TYM WYPADKU ~~POWIADE~~ KĄDZDY TERMIN POCIĄDA ANTYCOCZYŻY

②
 CHARAKTER MUSIMY ZWRÓCIĆ UWAGĘ ZE W/H TERMINY RAZEM TWORZĄ FRAGMENT "NATURY"
 KONTRAST WSKAZUJE WYRAŹNIE NATO ZE NIE CHODZI TUTAJ O: JAKIKOLWIEK TRZY JAKIKOLWIEK FALE I JAKIKOLWIEK OCEAN JAKIKOLWIEK PACYFIK
 STWIERDZAMY TERAZ CO JEST WAŻNE CZY "TRZY"

③
 CZY "FALE"
 CZY "CZERNY"
 CZY "PACYFIK"
 CZY "TRZY FALE NA CZARNYM PACYFIKU"
 * TERMIN "NATURA" W TYM WYPADKU JESTBY UŻYTY W CELU ZAZNACZENIA ROZNIICY MIĘDZY TYM CO JESTO NATURALNE A NIENATURALNE MOZE ODPOWIADAĆ BY TUTAJ RACZEJ ZŁOTY "ZGODNIE Z NATURĄ" LUB "NIEZGODNIE Z NATURĄ"



Andrzej Bereziański
 Three Waves in the Black Pacific
 1983, mixed media

Andrzej Bereziański, Rock Panorama, 1984

The exhibition's centrepiece a large canvas painting with a mountain landscape motif, in which little flags had been stuck to indicate rock walls, ledges and debris. The composition was accompanied by drawing sketches of the painting's selected fragments.

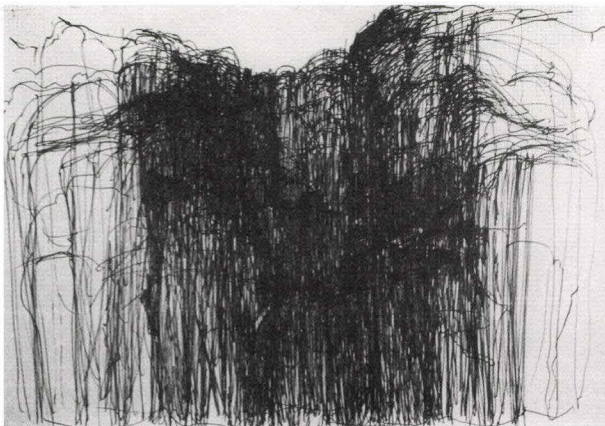
FROM LEFT: ANDRZEJ BEREZIAŃSKI



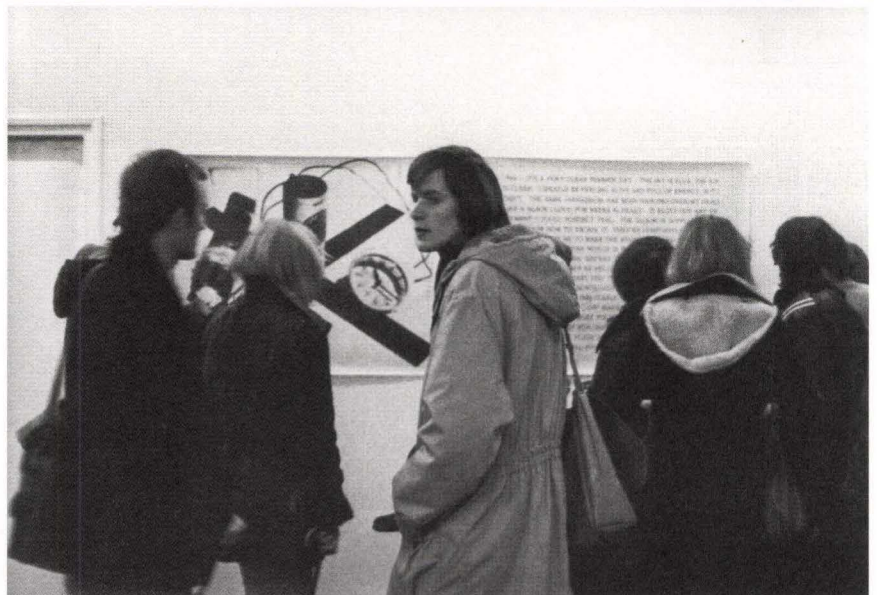
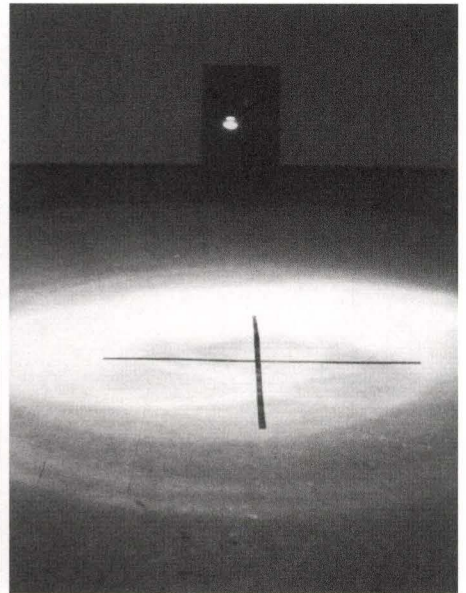


Andrzej Bereziański
Rock Panorama
1984, oil on canvas,
136 × 294 cm

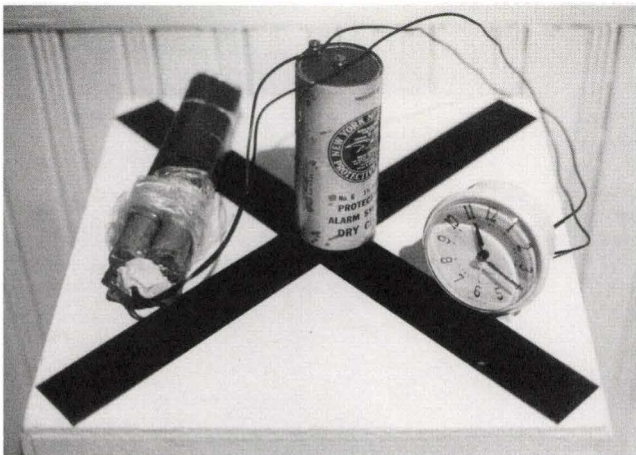
Andrzej Bereziański
*Rock Walls, Ledges and
Debris*
1984, ink on paper,
70 × 100 cm each



Terry Berkowitz, *Fleeting Images*, 1976



It's really no wonder everyone feels alienated.
If you think back to when you were a child,, a certain mental picture formed.
You have an image of how you looked— mostly constructed from old photographs.
The remembrance of mental make-up is different.
You think about what THEY said about you, that you were a happy child or a sad child,
a misearble child or an anxious child, or a beautiful, ugly, depressed, energetic child.
You failed at everything or succeeded all the time.
You were a gem, a star, a bore, or a burden.
The list of possible definitions is endless.
But, when you're alone, you know —subconsciously —you know, when you when you face
yourself, that you weren't quite like that.
You weren't what THEY said — we became what expected,
And in the interim — a person died.
The person inside just closed itself off —walled itself up behind layers and layers of defense,
behind words of justification.
But there that person is
Always just below the surface
Peeking through in the mirror
Showing up through those two holes we say are eyes.
But they're not eyes,
No,
They're are the walls of a prison.
Each time a reflection is see another appears.
It is impossible to stabilize those fleeting images.
After all, if it's not you
WHO IS IT?
Terry Berkowitz

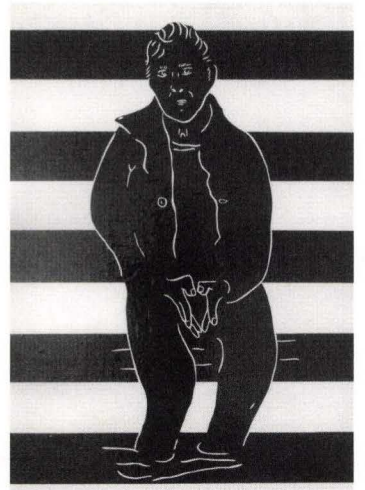
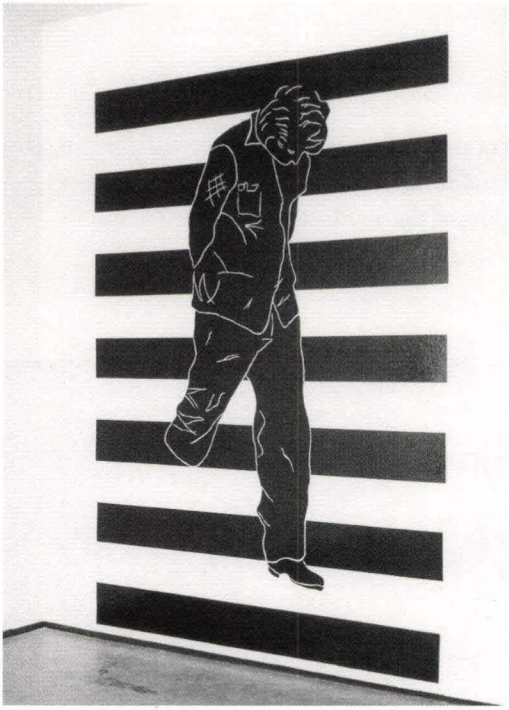


Tony Bevan, Portraits and Emblems, 1983

The project, an interpretation of the artist's painting works, consisted of three portraits/emblems cut out in black self-adhesive tape. The way they were arranged on the walls, their size and mutual relationships meant that they could be viewed as one work in three sequences.

FROM RIGHT: TONY BEVAN

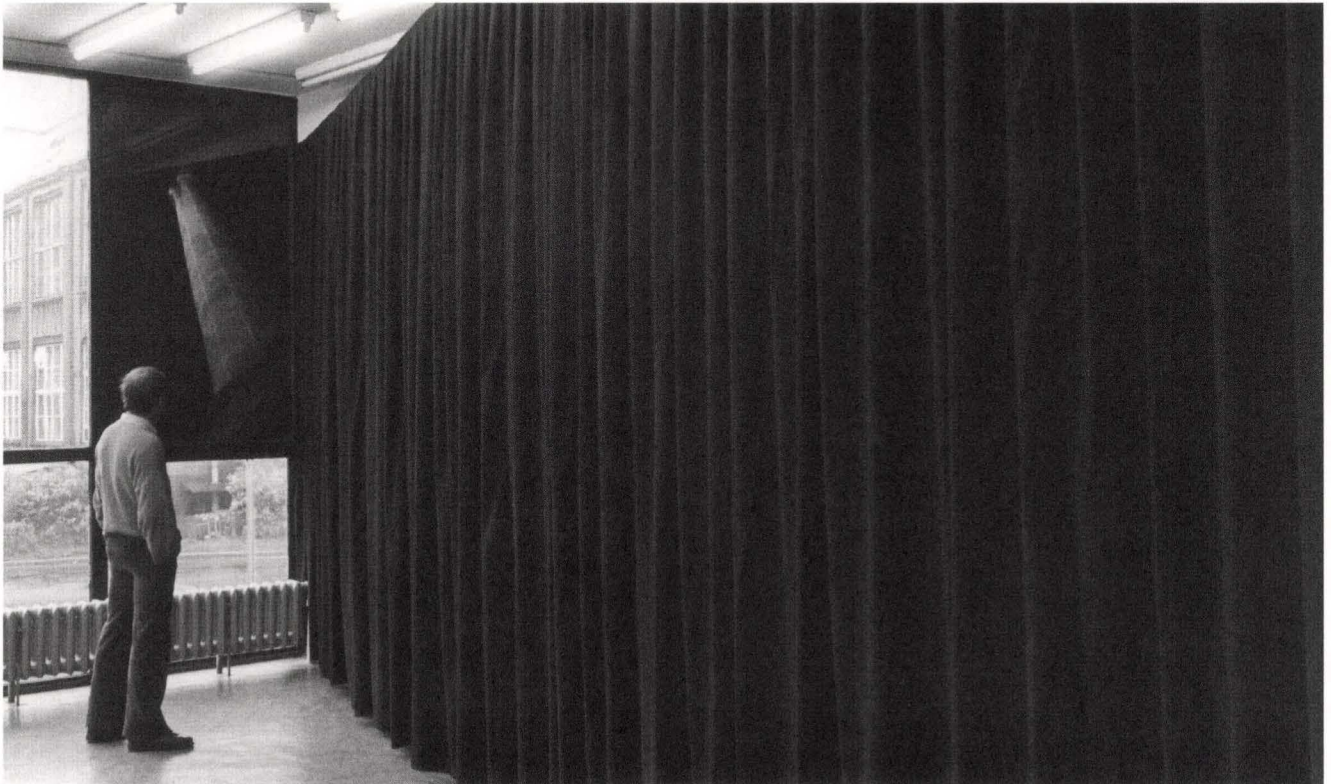




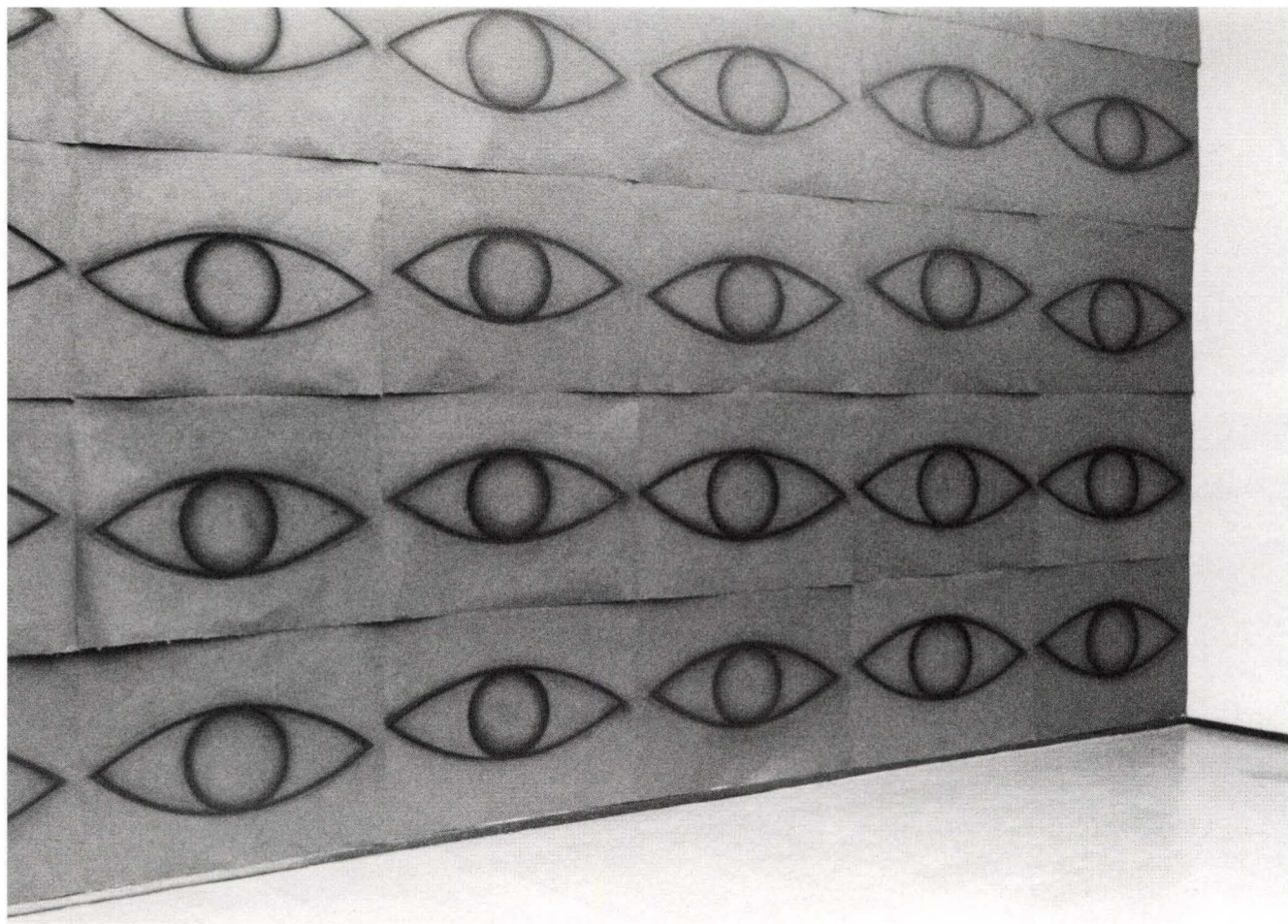
John Blake, Remember, 1980

The installation consisted of three elements: a large-format photograph mounted outside on the window, a black screen dividing the gallery space, and a looped recording of the word 'remember'.

FROM LEFT: JOHN BLAKE



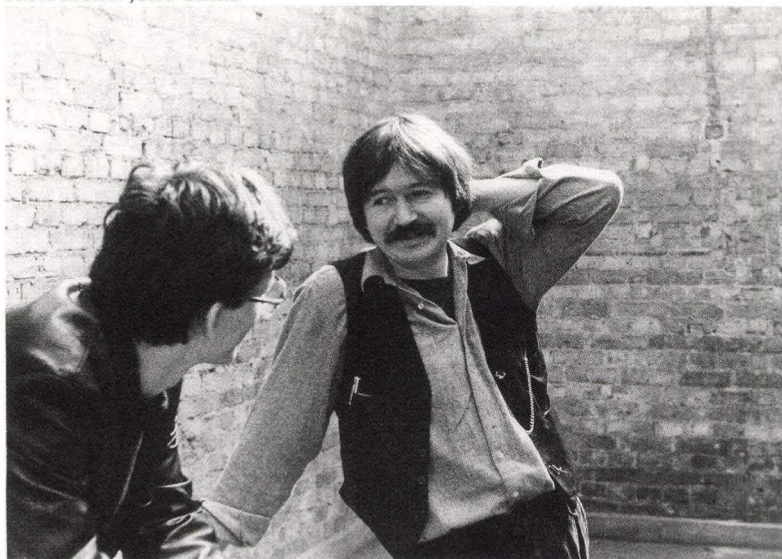
John Blake, *Untitled*, 1981



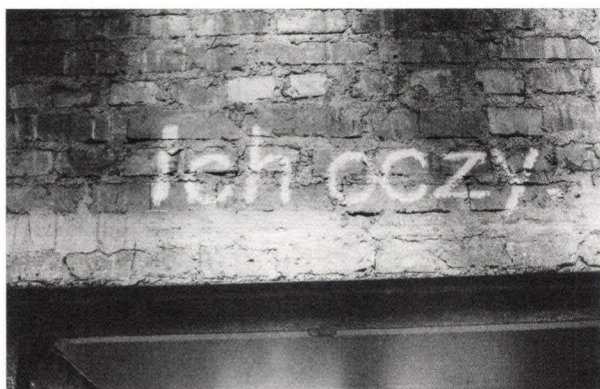
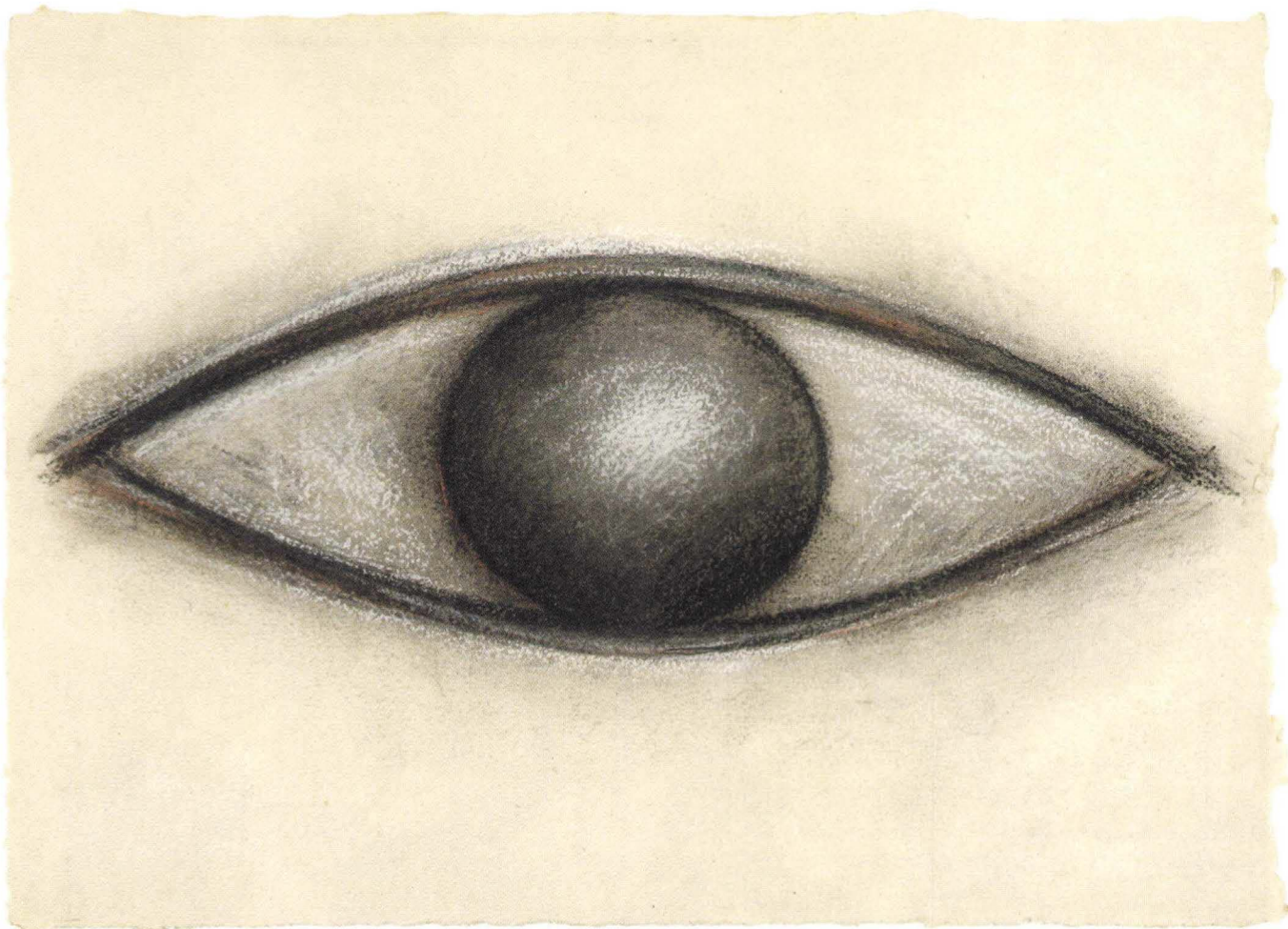
John Blake
Untitled
1980/81, charcoal on paper

John Blake, Their Eyes, 1981

FROM RIGHT: JOHN BLAKE



John Blake
Their Eyes
1980/81, drawing,
41 x 56.5 cm



John Blake, *The Blinding*, 1984

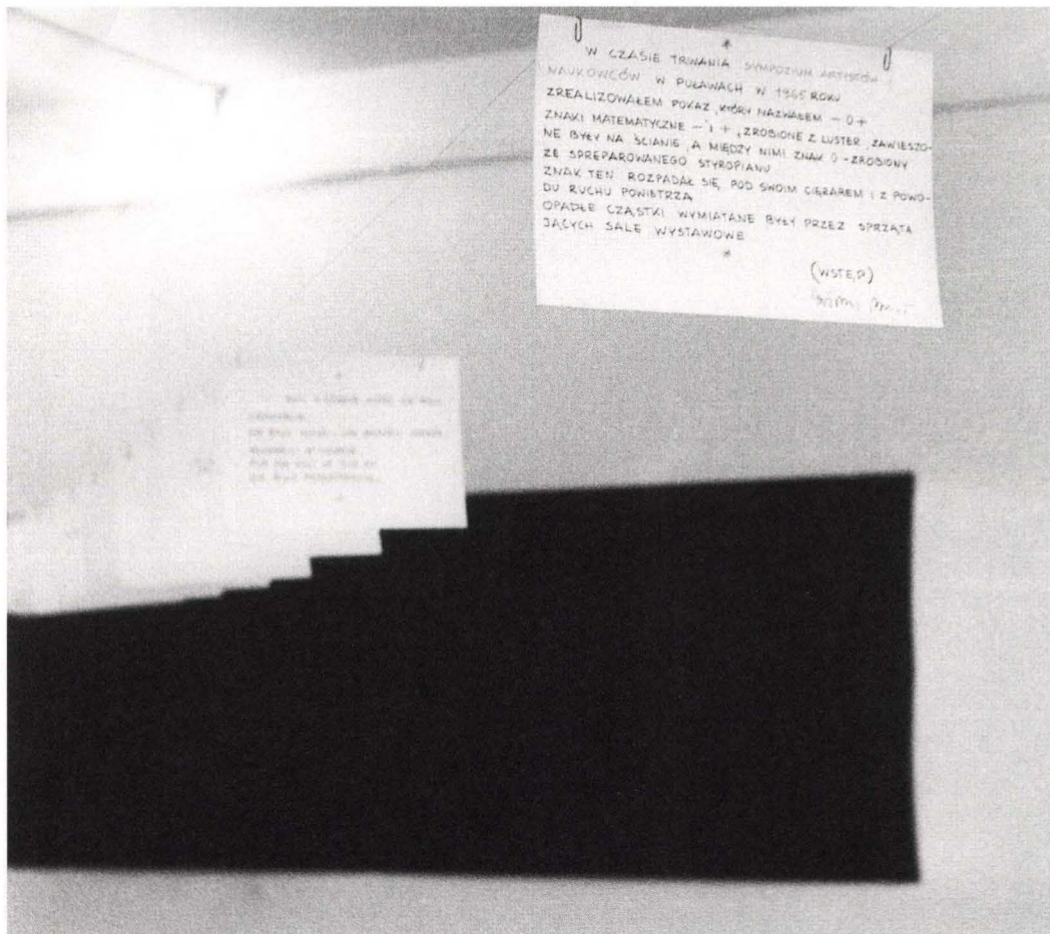
The installation consisted of the projection of a slide image, vibrating along the vertical axis, of a hand-covered face, a black curtain serving as a negative screen, and an ultra-violet light source.

IN THE MIDDLE: JOHN BLAKE

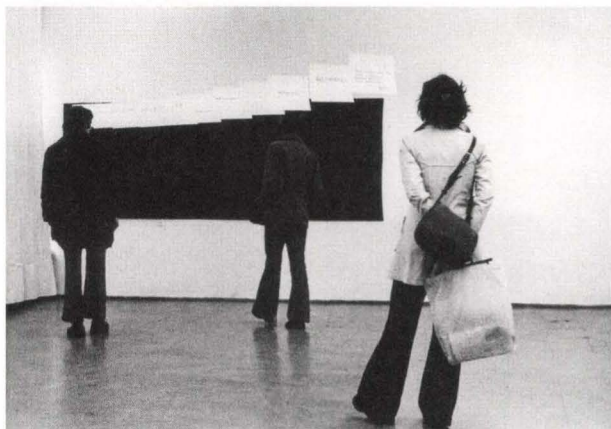




Włodzimierz Borowski, Black, 1977



Włodzimierz Borowski
Black / White
1976–77, text, 24 pages,
22.7 × 32.5 cm



During the 1965 Artists and Scientists Symposium in Puławy I carried out a show which I called – 0 +. The mathematical signs – and + were made of mirrors and mounted on a wall with the 0 sign, made of prepared styrofoam, between them. That sign collapsed under its own weight and the particles that fell on the floor because of the draught were swept away by the cleaning ladies.

[Introduction] Włodzimierz Borowski

They marched into a black that wasn't a darkness.
It wasn't anything — nor a lack of anything.
They entered the black, but they didn't walk in it
Because it wasn't a space.
They walked and talked . . .

It's purple sheep

Green ravens

Blue as a devil

Brown pestilence

Clear type

Blue character

It's dark, it's comprehensible

A purple night, the brightness of death

Pink despair, black dawn



They entered a growing brightness.

They were happy

Not to see anything anymore

They hurried a lot

And they passed

The circle of light

They walked in darkness

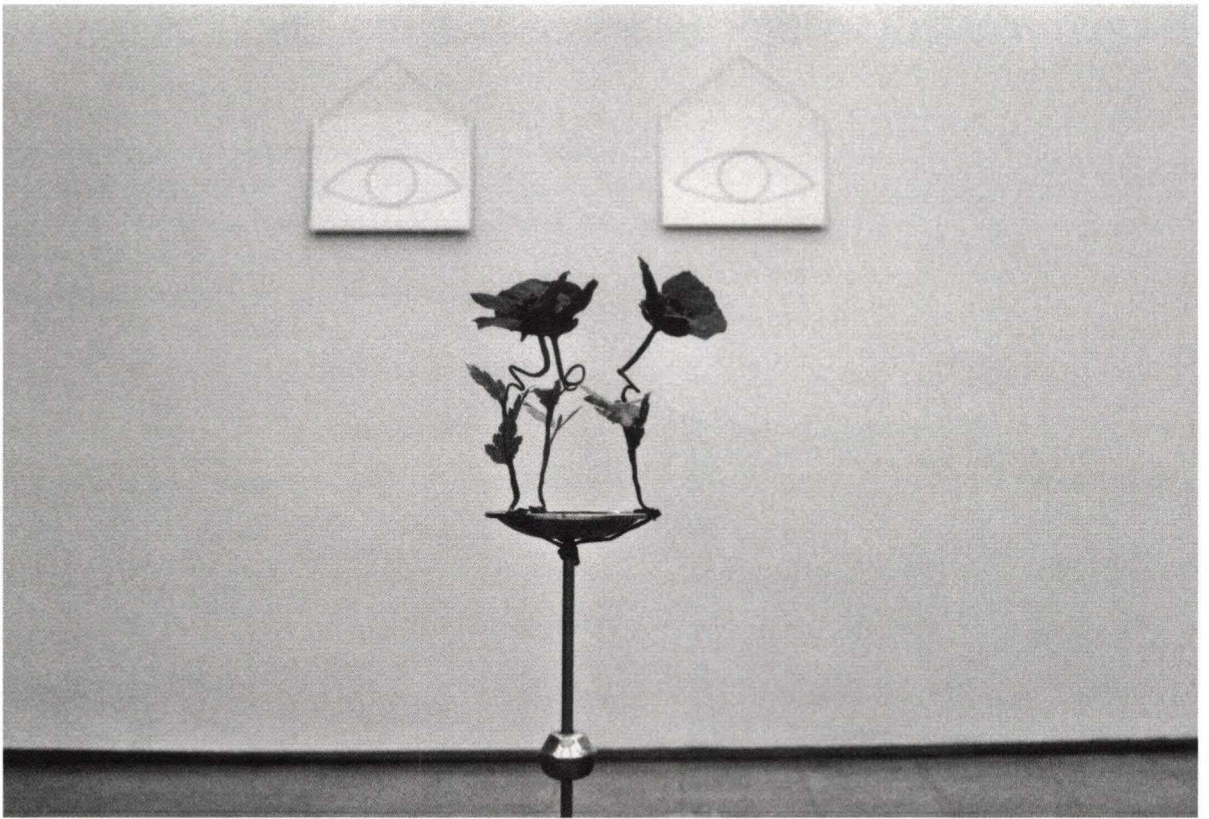
And counted off the time.



Włodzimierz Borowski, Cataract, 1981

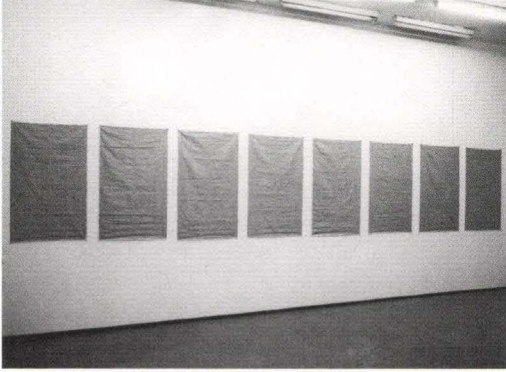
FROM LEFT: WŁODZIMIERZ BOROWSKI





Włodzimierz Borowski, To See or To Hear, 1983

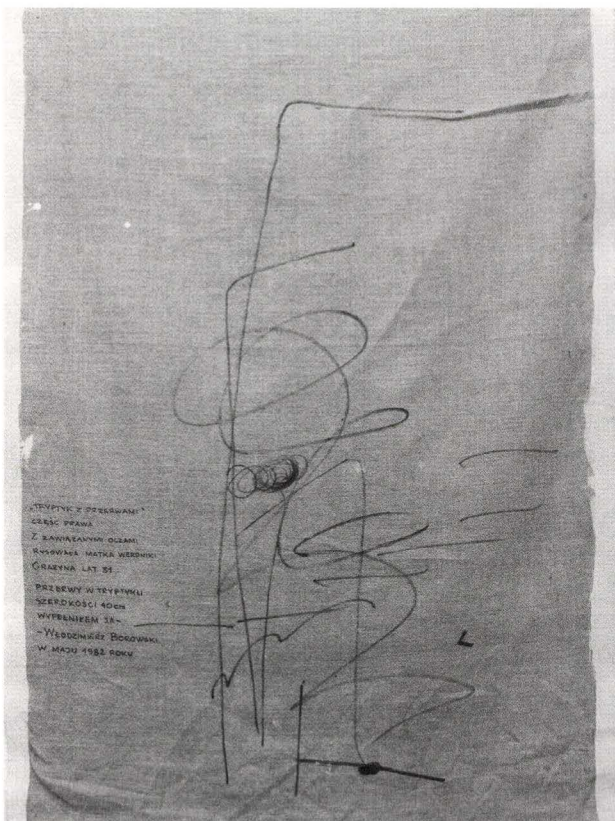
The exhibition consisted of two projects. One was a painting series — eight rectangles of grey, unprimed, frameless canvas. In the margin of each piece was handwritten 'I was', on several there were red traces of drawings or signs. The second project, *A Triptych with Interludes*, comprised three drawings (also on unprepared canvas) made by three different persons with their eyes closed.



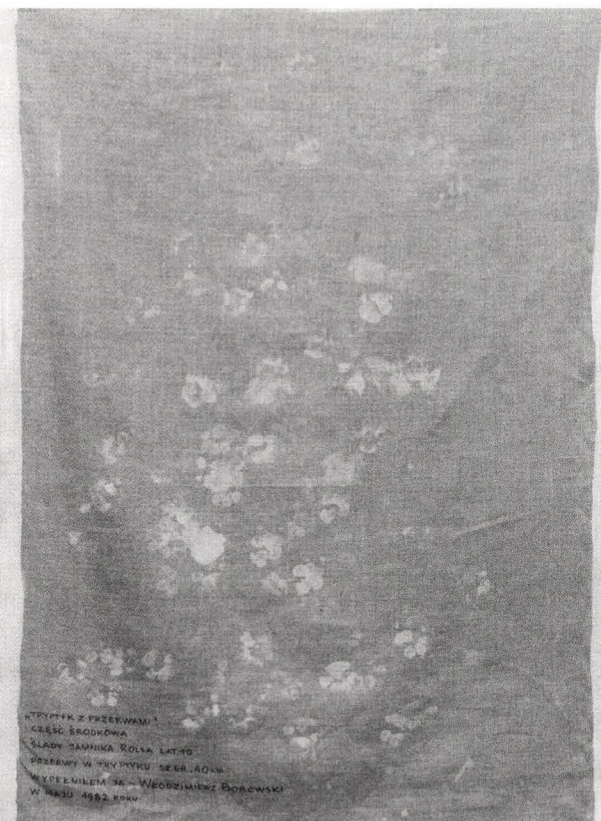
Włodzimierz Borowski
from the *Triptych with
Interludes* cycle
1981–1982, drawing on
canvas, 107 × 69 cm each

FROM RIGHT: WŁODZIMIERZ BOROWSKI

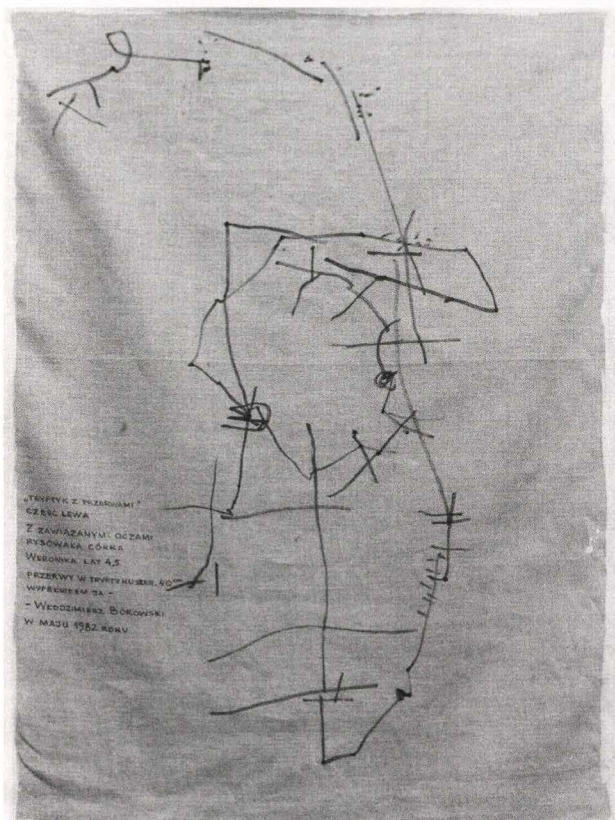




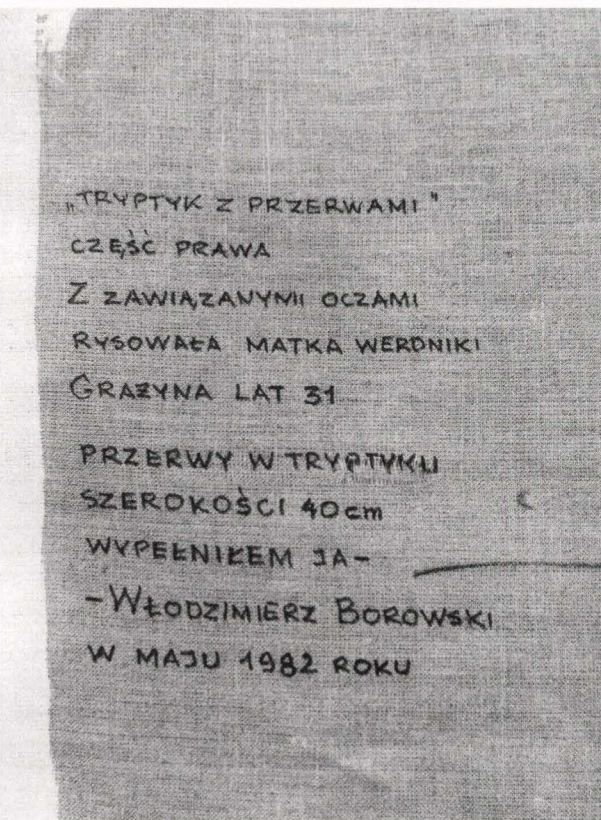
"TRYPTYK Z PRZERWAMI"
CZĘŚĆ PRAWA
Z ZAWIĄZANYMI OCZAMI
RYSOWAŁA MATKA WERDNIKI
GRAZYNA LAT 31
PRZERWY W TRYPTYKU
SZEROKOŚCI 40cm
WYPEŁNIEM JA -
- WŁODZIMIERZ BOROWSKI
W MAJU 1982 ROKU



"TRYPTYK Z PRZERWAMI"
CZĘŚĆ ŚRODKOWA
ŚLADY SAMNIKA ROLSA LAT 10
PRZERWY W TRYPTYKU SZER. 40cm
WYPEŁNIEM JA - WŁODZIMIERZ BOROWSKI
W MAJU 1982 ROKU



"TRYPTYK Z PRZERWAMI"
CZĘŚĆ LEWA
Z ZAWIĄZANYMI OCZAMI
RYSOWAŁA GÓRA
WERONKA LAT 43
PRZERWY W TRYPTYKU
SZEROKOŚCI 40cm
WYPEŁNIEM JA -
- WŁODZIMIERZ BOROWSKI
W MAJU 1982 ROKU



"TRYPTYK Z PRZERWAMI"
CZĘŚĆ PRAWA
Z ZAWIĄZANYMI OCZAMI
RYSOWAŁA MATKA WERDNIKI
GRAZYNA LAT 31
PRZERWY W TRYPTYKU
SZEROKOŚCI 40cm
WYPEŁNIEM JA -
- WŁODZIMIERZ BOROWSKI
W MAJU 1982 ROKU

"TRYPTYK Z PRZERWAMI"
CZĘŚĆ LEWA

Z ZAWIĄZANYMI OCZAMI
RYSOWAŁA CÓRKA

WERONIKA LAT 4,5

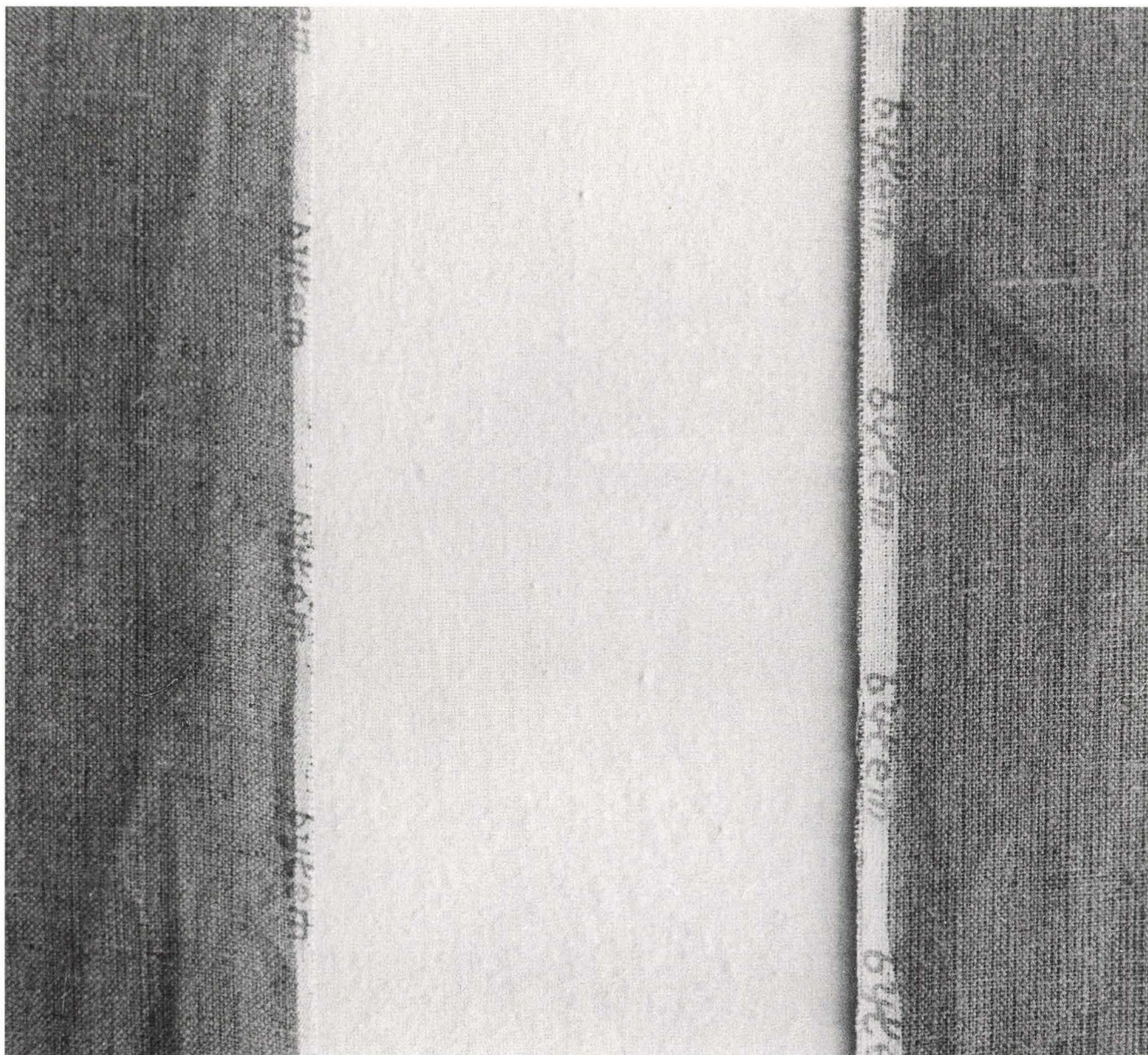
PRZERWY W TRYPTYKU SZER. 40^{cm}
WYPEKNIĘM JA -

- WŁODZIMIERZ BOROWSKI

W MAJU 1982 ROKU

Włodzimierz Borowski
from the *Triptych with
Interludes* cycle
1981–82, drawing on
canvas, 107 × 69 cm
(detail)

from the *To See or To Hear*
cycle
1983, canvas, 107 × 69 cm
(detail)



János Brendel, Contemporary Hungarian Avant-garde

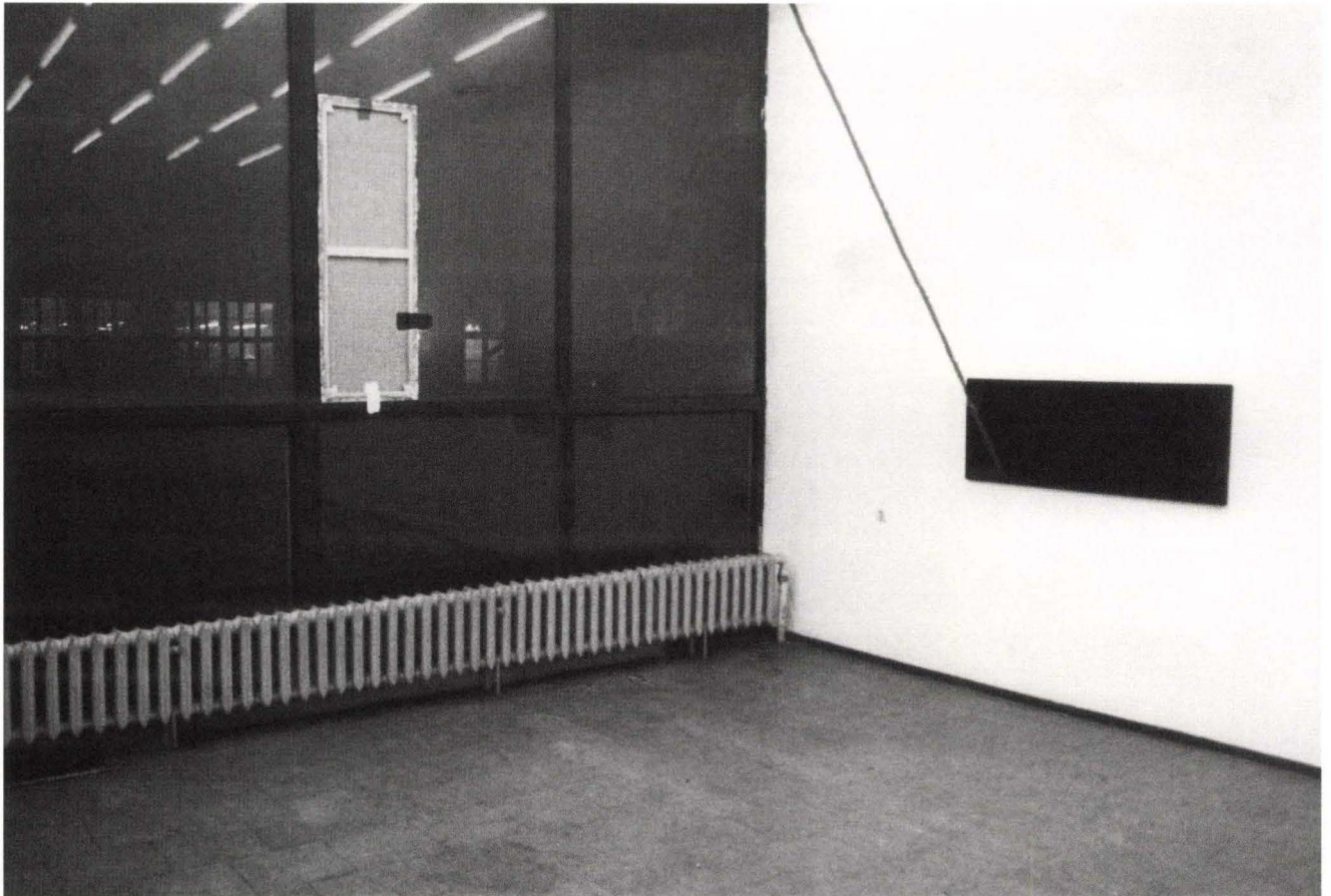
(LECTURE), 1973

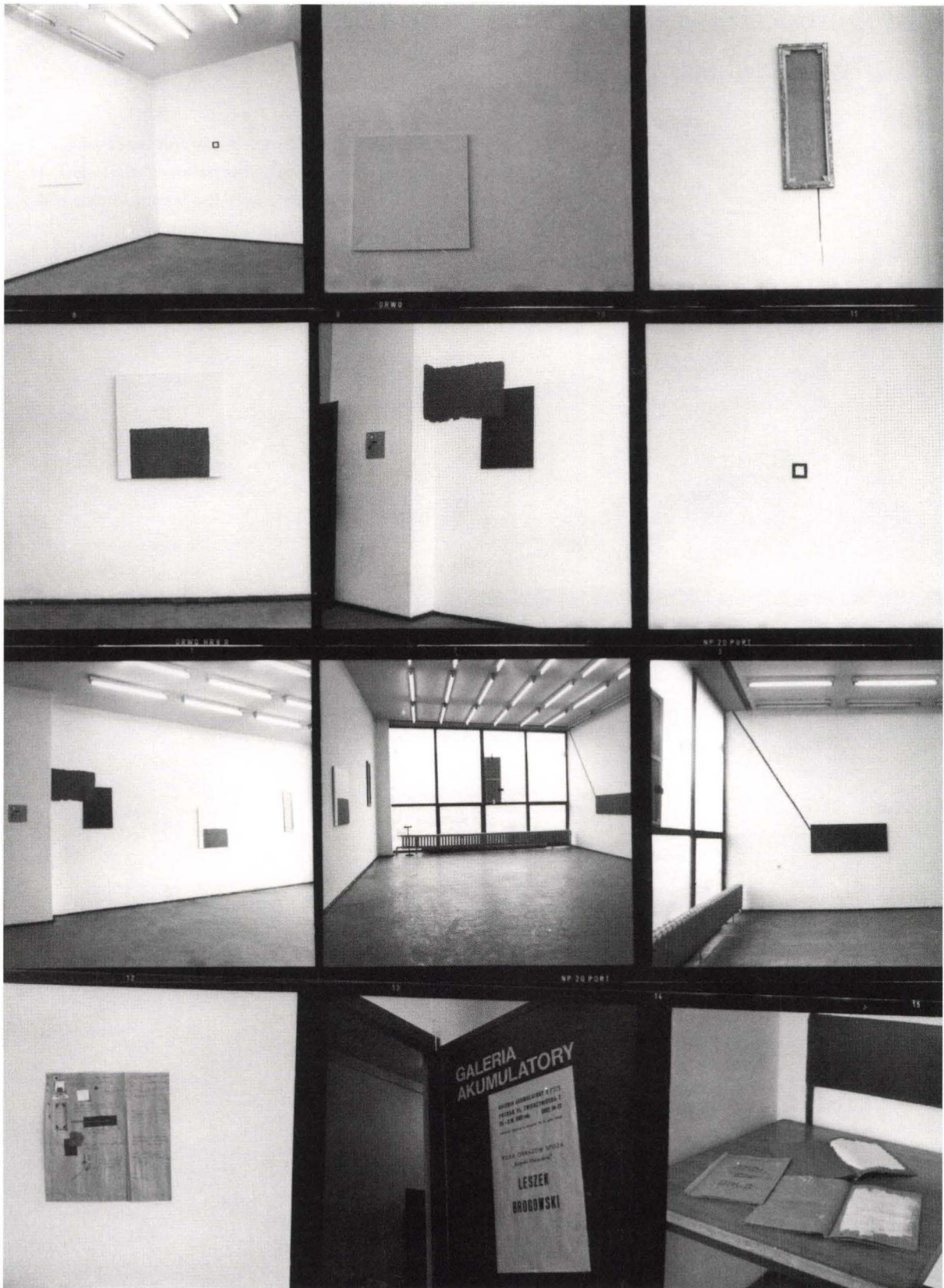


Leszek Brogowski, Several Pictures from Outside the 'Painting Book', 1985

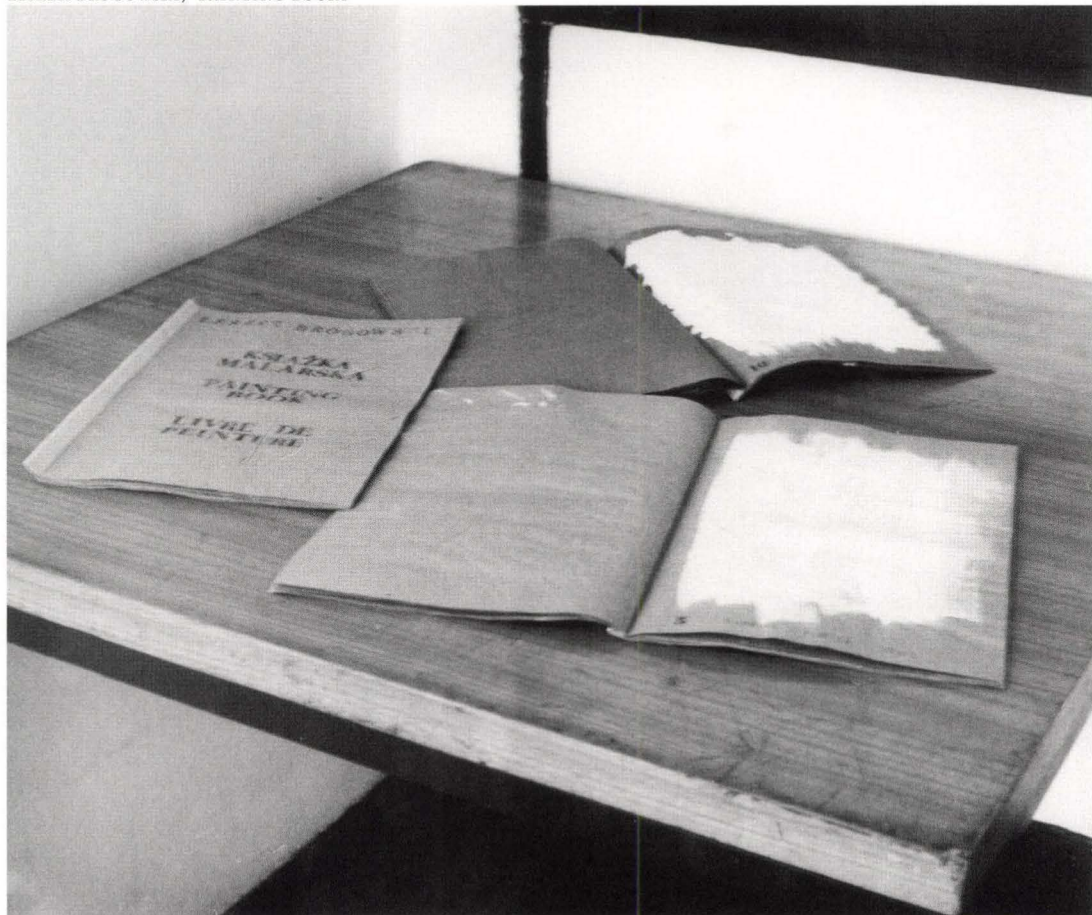
The exhibition featured seven paintings on canvas and hardboard. Some of them annexed the surrounding space — the gallery's window, floor, walls. Complementing the visual content were the works' lengthy titles, which introduced interplay between image and text.

LESZEK BROGOWSKI





LESZEK BROGOWSKI, 'PAINTING BOOKS'

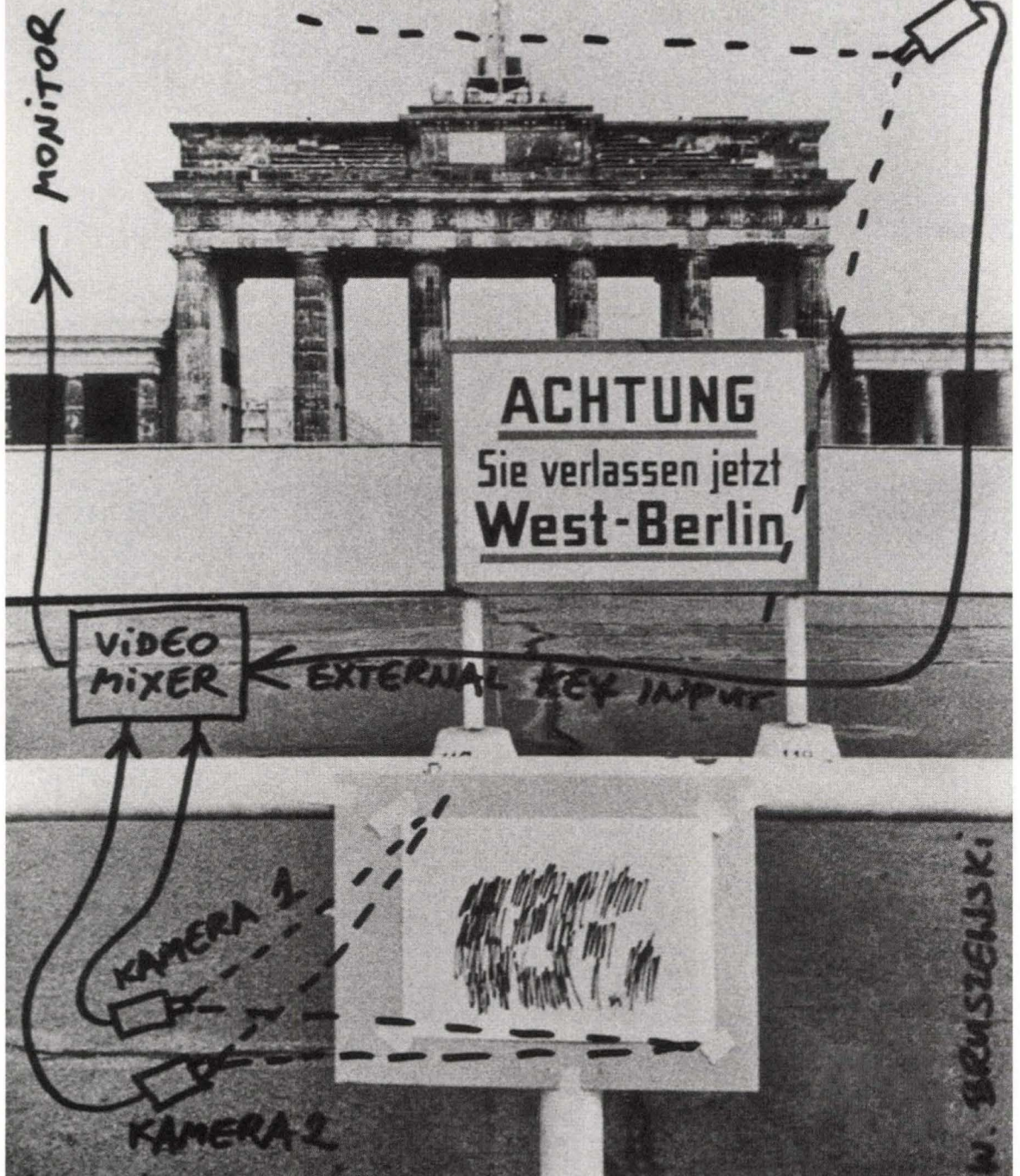


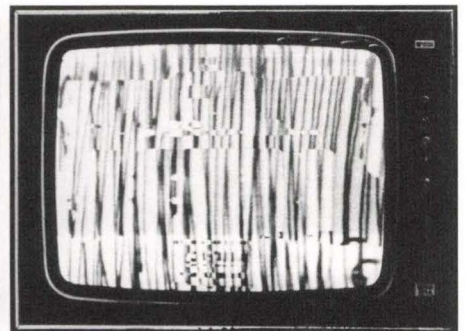
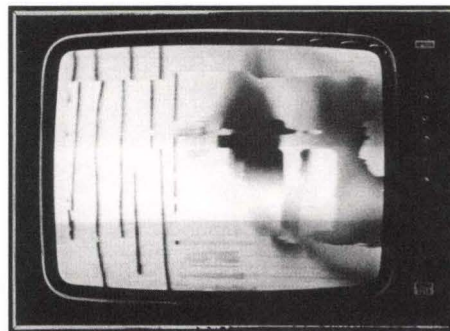
Wojciech Bruszewski, *Berliner Drawings* (EXHIBITION);
Video on Art (LECTURE), 1981

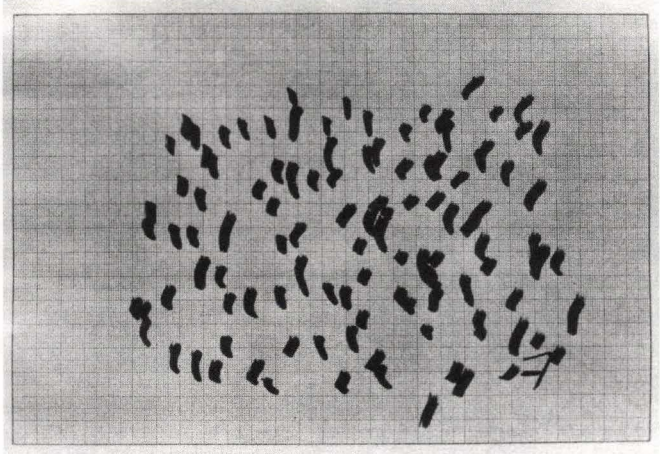
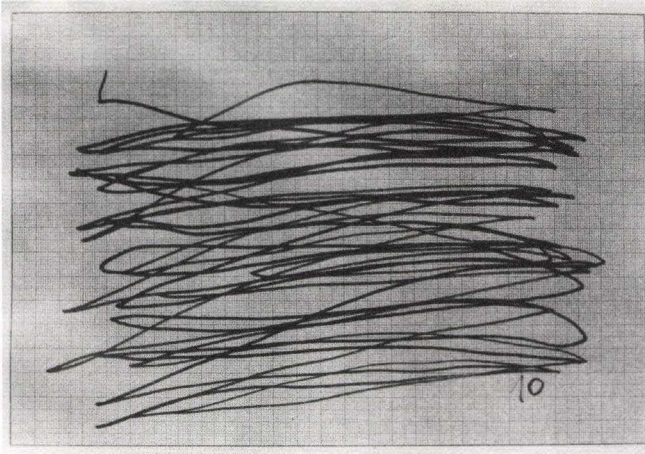
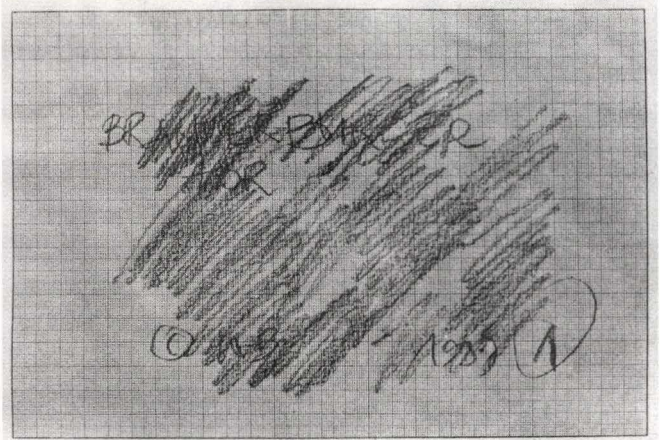
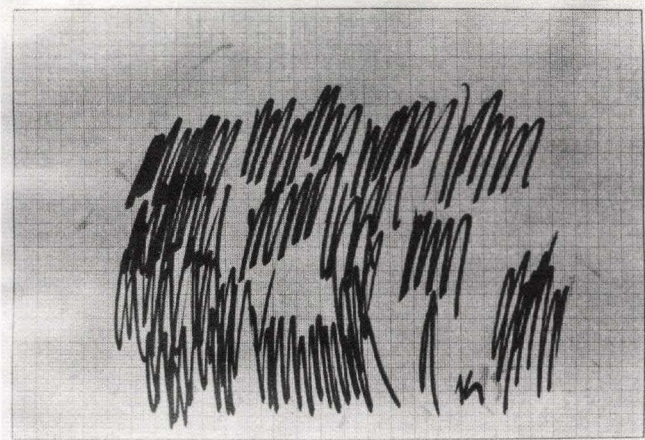
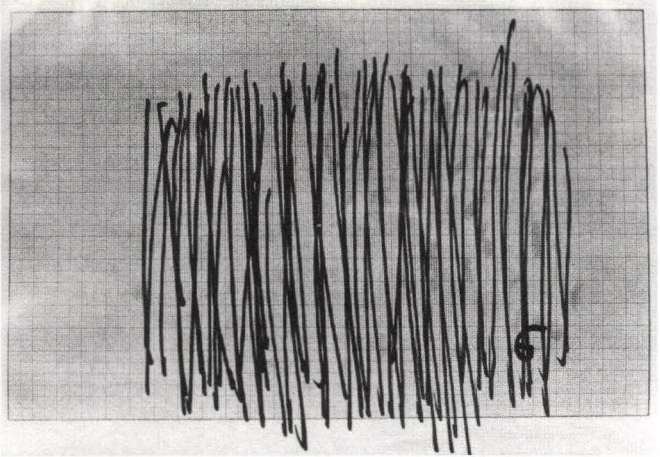
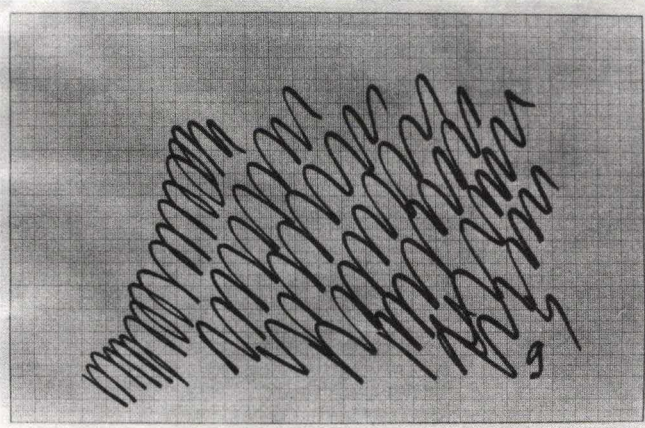


Wojciech Bruszewski
Brandenburger Tor from the
Berliner Drawings series
1981, photograph, drawing,
100 x 70 cm

RYSUNKI
BRAMY BRANDENBURSKIEJ
(BERLIN 1981)







Victor Burgin, Untitled, 1976

The artist showed his *Lei-Feng* (1974), comprising photographic collages, short text and commentary. Alluding to popular advertisements, the photo-texts (1975) decoded the language in which consumers' desires are shaped.

FROM LEFT: VICTOR BURGIN



Sensation



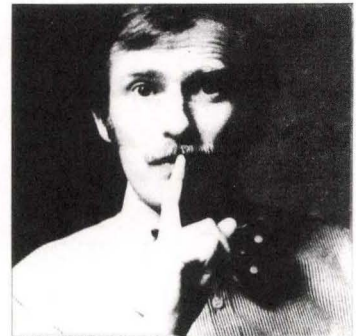
Create a little sensation
Feel the difference that everyone can see
Something you can touch
Property
There's nothing to touch it

ContraDiction



You've got it
You want to keep it
Naturally. That's conservation
It conserves those who can't have it
They don't want to be conserved
Logically, that's contradiction

Logic



Everything you buy says something about you
Some things you buy say more than you realise
One thing you buy says everything
Property
Either you have it or you don't

Reflect



Contradiction



Thinking of a change?
The change that changes everything
Two words — class consciousness
You'll never be the same again
Not just a different you, a radically different you

Victor Burgin
*Sensation/Contradiction/
Logic*
1975, printed matter,
44 × 76 cm

Reflect/Contradiction
1975, printed matter,
84 × 54.7 cm



The young soldier Lei-Feng asks his instructor if he may be assigned to a combat mission. When refused he cannot hide his impatience.



Lei-Feng is invited to his instructor's room. The writings of Mao may solve Lei-Feng's ideological problem.



"Did Zhang Si-de fall gloriously in front-line action?" asks the instructor. Lei-Feng replies that Zhang Si-de died in a coal-mining accident.

The difference between language and iconic imagery is most marked in the case of the photograph. The linguistic sign bears an arbitrary relationship to its referent, the photographic image does not. There is no law of nature which dictates that the linguistic sign "tree" (or "arbre," or "baum") should be associated with the thing with which it is in fact associated, this is a matter of cultural convention. In the case of the photograph on the other hand the image is in a sense caused by its referent, just as there is a causal connection between the presence of an air-current and the direction in which a weather-vane points, so a photo-sensitive emulsion necessarily registers the distribution of light to which it is exposed, leading Pottier to describe the photograph as a "quasi-predicate" of the light which stands to it as "quasi-subject".

The character of the photographic image replicates, *mutatis mutandis*, that present to the exposed film. What lines and volumes then emerge to our eye are related to their referents, as Voll has emphasised, strictly according to geometrical principles of projective transformation. In an ingenious assumption the photograph is held to re-produce its object. However, the relationship between a photographic image and its referent is one of reproduction only to the extent that Christopher Wren's death-mask reproduces Christopher Wren. The photograph abstracts form, and mediates, the actual. For example, a photograph of three people grouped together may, in reality, have comprised a live model, a two-dimensional "flat-out" figure, and a wax dummy. In the actual presence of such an assembly I would quickly know them for what they were. No such certainty accompanies my cognition of the photographic group. Barthes found in photography "... precious miracle, a reality from which we are sheltered," but if photographs shelter us from reality it is by nothing more ineffable than a shortage of information.

I.



The instructor rebukes Lei-Feng. Lei-Feng already has a job to do and it is unnecessary to look for another.

II.

Saussure was not referring simply to brute sensation when he said that the linguistic signifier is a sound-image. "When we hear people speaking a language that we do not know," he remarked, "we perceive the sounds but remain outside the social fact because we do not understand them." Saussure's signifier is not a physical phenomenon but "... the psychological imprint of the sound, the impression that it makes on our senses." When considering the visual channel we can similarly distinguish between the physical and the social fact. Panofsky writes, "When an acquaintance greets me on the street by removing his hat, what I see from a formal point of view is nothing but the change of certain details within a configuration forming part of the general pattern of colour, lines and volumes which constitutes my world of vision." In identifying the configuration as an object (gentleman) and the change of detail as an event (hat-removing), he observes that he has overstepped the limits of purely formal perception and entered a sphere of meaning.

In the semantics of Katz: "The structure of a conceptually complex sense is ... reflected in the form of semantic markers, which serve as the formal elements to make an analysis possible. For example, the most common sense of the English noun "chair" can be decomposed into a set of concepts which might be represented by the semantic markers: (Object), (Physical), (Non-living), (Artifact), (Furniture), (Portable), (Something with legs), (Something with a back), (Something with a seat), (Seat for one). Eco has termed "recognition senses" those properties of an object which serve as quasi semantic markers. He has noted, "When, for example, Pottier distinguishes in the *seamer/arm-chair* the senses "with arms" and "with a back" (which are precisely what distinguish an arm-chair from a stool), he is indicating with verbal means components that we also recognise in the image of an arm-chair." We may add that Pottier is also in discussing components which we abstract from the continuum of sense impressions which constitute our perception of an actual arm-chair. Panofsky's gentleman may thus be decomposed without losing him to the elements of undivided sense, and the change of detail in the phenomenological reduction. There may be posited an intermediary level of recognition senses from which the object-as-sign is articulated.

III.



In the Service of the People was written by Mao in memory of the soldier Zhang Si-de. Lei-Feng knows the essay perfectly and does not understand why he must return to it now.

IV.

The semiotics of iconic signs confronts two basic questions which are so closely related as to be frequently confused. The one concerns the mechanics of denotation by which an iconic sign simultaneously presents and mediates its object. The other concerns the process in which the object is itself culturally constituted as a sign. The former is fundamentally a technical question which may be resolved in the areas where semiotics overlaps such disciplines as psychology and mathematics. The latter is a social, ultimately ideological, question the answer to which seeks to give account of the articulations through which a culture presents reality.

The posing of the former, above, has ideological implications in common with the latter in that it emphasises that photography is a process of production. Such a process, through the technical manipulation of materials, mediates reality and constitutes an ideological intervention in the world. This awareness corrects the ingenuous acceptance of the camera as an incorruptible instrument of truth. We are thus returned to the question of the motivation of iconic signs. It is not arbitrary that a particular photographic image should have as its referent, say, "woman wearing twin set with silk scarf." It is arbitrary however that this particular referent should have such an interpretant as "bourgeois".

Iconic signs directly denote only objects in the physical world. It is only through these objects that images signify such abstract entities as values. Any study of the meanings of an iconic sign must therefore include consideration of the meanings of its object-as-sign. In fact, as Metz has observed, all systems of signification must converge on the same sphere. "All systems of signification, whatever they may be, have the function of transmitting sense. They may borrow their signifiers from very diverse spheres (visual, auditory, etc.) but their signifieds belong always to the semantic sphere and to it alone: to this ideal "purport" - immaterial purport, if one can call it that - to this psycho-social purport which is "sense".

V.



"Zhang Si-de died pursuing the interests of the people", counters the instructor. Will Lei-Feng accept Zhang Si-de's work?

VI.

Double articulation is that feature by which the very great number of words of a language are formed by means of different combinations of only a small number of sounds. The principle of double-articulation accounts not only for the great economy of language. It is also the root of the autonomy of language. Phonemes in isolation from one another do not signify. They have no meaning in themselves nor are they affected by the meanings of the words in which they participate. For Martinet "The phonemes, products of the second linguistic articulation, are thus revealed as the quaternions of the arbitrariness of the sign."

The classification of linguistic units is achieved through the commutation test. In varying the pronunciation of a word there comes a point at which a significantly different unit of the language is recognised. When, for example, *tee* is distorted into *but* the fact that a new phoneme has been isolated is signalled by a change in the meaning of the utterance. The fact that *crier* and *rabbit* are unit morphemes of the language, whereas *abhor* is not, is similarly established by reference to sense. "The commutation test", Barthes writes, "allows us in principle to spot, by degrees, the significant units which together weave the syntagm, thus preparing the classification of those units into paradigms."

The apparent absence of a level of secondary articulation in the photograph which leads Metz to speak of a "quasi fusion" of sign and referent which precludes the possibility of an iconic language. Metz mistakes that each image, of which there are an infinite number, is irreducibly unique. There can be no commutation of the image and no paradigmatic systems of the image. Eco on the other hand has suggested that articulations "below" the level of the image may be posited. Much has been made of the "digital, discontinuous" character of language as opposed to the "analogical", continuous, nature of the image. In this connection Eco refers to the systems for storing, transmitting, and displaying pictures with the aid of computers in which the apparently analogical has been "interfered" in digital terms. He also points out that modern reproductive processes, from half-tone blocks to T.V. images, present us with discontinuous systems.

The recognition sense cannot be said to belong to an equivalent level of articulation to that of the phoneme as it has, by definition, intrinsic meaning. It must therefore be decomposed into atomic constituents of expression which have no counterpart on the content plane. The difference between recognition senses and semantic markers is illustrated in their respective decompositions. Katz says that each of the concepts represented by the semantic markers in his analysis of the sense of "chair" may itself be decomposed. For example, he would say "... the concept of parts that are spatio-temporally contiguous which form a stable whole having an orientation in space".

A recognition sense might be decomposed as follows. Consider the example of two silhouette heads which are identical in all features except the nose - one "aquiline" the other "retroflous". The *gestalt* in this case is "head" which may be decomposed into the recognition senses (throat), (chin), (lips), (nose), (brow), (crown), (trapez). We are accustomed to seeing the same *trapez* rendered schematically *live* another iconic interpretation as two lines. One line is horizontal, the other, about twice the length of the first, meets one end of this horizontal line at an angle of about 60°. The sense *trapez* in this example may thus be decomposed into "lines" (more accurately, perhaps, "changes in direction and segmentation of line"), and the other senses might be similarly dealt with. These lines have no intrinsic meaning. The change of significance from "aquiline" to "retroflous" is thus brought about by the modification of an expression element which has no counterpart in the content plane.

Once commutation is established paradigms follow. In "Identikit" pictures a great many tokens of the type "face" are generated by combining recognition senses drawn from paradigms established through changes in a small number of expression elements (lines, shadings, and their relations) which in themselves have no significance. Although the argument at this point concerns some signs of a different type from that of photography, the implications for the photographic sign should be clear.

Saussure's signifier is the thought associated with an iconic signifier in the mind of any speaker of the language to which that signifier belongs. Thought itself, to Saussure, is "... a vague uncharted nebula", where, "... there are no pre-existing ideas before the appearance of language." Linguistics, he says, "... works in the borderland where the elements of sound and thought combine; their combination produces a form, not a substance." Heilmann remarks that "... there is no basis for the assumption that content substance (thought) or expression-substance (sound) chain precede language in time or hierarchical order, or vice versa," but continues, "If we maintain Saussure's terminology - and precisely from his assumptions - it becomes clear that the substance depends on the sense to such a degree that it lives exclusively by its favour and can in no sense be said to have independent existence." The mentalism inherent in Saussure's description of signification is, then, mitigated by his idea of value. He saw that meaning is not produced simply, as it were, "vertically", through the union of a signifier with a signified, but that it is necessary to take account of the "horizontal" relationships which a given sign contracts with the signs which surround it.

Barthes remarks that the effect of the idea of value "... is to desubjectivise linguistics and bring it closer to economics." In both economics and linguistics we are dealing with a system in which dissimilar things are exchanged (wheat and wool, signifier and signified) and also in which similar things are contrasted - a 5p piece may be exchanged for a newspaper or a bar of chocolate, but it also has a place in a system in which it stands in contrast to a 2p piece and a 10p piece. The French word "mouton" covers both the live animal and the cooked meat on the table, whereas the English term "mutton" covers only the meat. The value of the English term "mutton" is partially derived from its co-existence with the term "sheep"; that is to say, from the opposition *live/ling*.



The instructor says that for him too their conversation has been a self-criticism. He also once tried to get combat duty for the same reasons.

Eco has described meanings as "cultural units", an expression adapted from Schlegel, whom he quotes: "In any culture a unit...is simply anything that is culturally defined and distinguished as an entity. It may be a person, place, thing, feeling, state of affairs, sense of foodstuff, fantasy, hallucination, hope or idea. In American culture such units as uncle, town, blue (depressed), a mess, a hunch, the idea of progress, hope and art, are cultural units." Translated into Hjelmslevian terms, such units are the content-substances brought about by the imposition of a culturally contingent content-form upon a given zone of content-purport.

Hjelmslev's example from the domain of physical phenomena shows how the common purport 'colour' is formed differently between cultures. By analogy, referring to other domains, we may observe that, for example, the purport 'women' has a culturally relative typology imposed upon it, thus 'cover-girl' figures in our Western system but not in some others. Or again, from the purport 'inter-personal values' is formed both the system which emphasises 'individual achievement' and that which stresses 'collectivity'.

Of such systems, Eco has remarked, "...we are not concerned with 'ideas', psychic entities, nor even referents as objects: we are concerned with values which issue from the system. The values correspond to cultural units but they can be defined and controlled purely as differences: they are not defined in terms of their content." Such a concern with the system qua system is continuous with Hjelmslev's own logicism and that of some contemporary anthropologists, thus Tyler: "Cognitive anthropology is based on the assumption that its data are mental phenomena which can be analysed by formal methods similar to those of mathematics and logic. Each particular culture consists of a set of logical principles which order relevant material phenomena. To the cognitive anthropologist these logical principles rather than the material phenomena are the object of investigation."

VII.



Now Lei-Feng sees where he had been wrong. Regardless of whether he goes against machine-guns or collects coal he should seek to serve the people.

In order to more adequately describe the co-existent phenomena of signification and value, Hjelmslev establishes, in the place of the Saussurian domains of signifier and signified a plane of expression and a plane of content. He then analyses each of the two planes in terms of substance and form. In an example in which he compares two colour terminologies Hjelmslev observes that the part of the colour spectrum that is covered by the English word green is intersected in Welsh by a line that assigns a part of it to the same area as our word blue, while the English boundary between green and blue is not found in Welsh. Moreover, Welsh lacks the English boundary between grey and brown. Thus, given that the substance of the content is drawn from the visible spectrum, the form of the content is, then the particular manner in which the spectrum is divided by the total system of colour terms in the language under examination.

Although substance is spoken of separately from form for analytical purposes, we can no more have knowledge of a substance except through its form than we can be acquainted with insubstantial forms. Different languages therefore present us with different content-substances. Nevertheless we can translate an expression from one language, more or less approximately, into other languages. When we perform such an operation we believe there is something which the resulting expressions hold in common. This something which different languages, in differing degrees, hold in common Hjelmslev termed the *purport*. "Behind the paradigms that are furnished in the various languages by the designations of colour, we can, by subtracting the differences, disclose such an amorphous continuum, the colour spectrum, on which each language arbitrarily sets its boundaries." Thus the colour spectrum constitutes the *purport* of colour terminologies.

The notion of *purport* loosens the grip of an essentialist and reified view of meaning, the assertion that since there is a word 'meaning' then there must be some thing to which it refers; and that, further, all such things as meanings must have some essential quality or qualities in common. *Purport*, says Hjelmslev, may be "...subjected to many different analyses, under which it would appear as so many different objects. Through the notion of purport we may therefore remain neutral both in regard to mentalism, in which meanings are concepts, and to mechanism, in which meanings are to be reduced to physical referents.

VIII.



Together they study the texts through which they may improve their ideological formation.

Martinet has criticised Hjelmslev's treatment of expression and content as logically discrete domains, "...one speaks to be understood," he says, "and the expression is at the service of the content." In Hjelmslev's scheme the expression purport of speech is the range of humanly producible sounds. These are the object of the science of phonetics and the forms which languages impose upon this common purport are described in the science of phonology. Martinet observes that there is no science which bears the relation to Hjelmslev's content-purport that phonology bears to phonetics. He moreover doubts that such a science is theoretically feasible as its descriptions, being symbolically expressed, would necessarily be cast in accordance with prior articulations of content. "There is," he says, "no para-linguistic discipline, which would enable us to handle a psychic reality prior to any integration into linguistic frameworks."

The significance to semiotics of such observations has been stated by Todorov, semiotics "...will never be dealing with anything other than linguistic signification, surreptitiously substituted for the real object. Semiotics of the non-linguistic area is short-circuited, not at the level of its object (which undoubtedly exists), but at that of its discourse which infiltrates the verbal into the results of its work."

Hjelmslev conceived of semiology as a meta-semiotic investigation which would locate the irreducible differences between signifying systems, thus establishing a semiotic typology. Within this typology we might place a semiotics of photography. At the technical level such a semiotics would aim to describe the range of actual and potential codes of photographic reproduction. These codes would then be considered in their functions as frameworks for world-views. At this stage the verbal will indeed have fully infiltrated the work. It is to be accepted that semiotics, albeit informed by, give an 'ontologically pure' account of its object - of the "rhetoric of the image." Todorov rightly observes that "semiotics is for the moment still a system of propositions rather than a body of established knowledge." In this recognition we may therefore opt for a theoretically self-conscious intervention in the production of photographic, rhetoric, for a 'critical practice' where semiotics, ideology and aesthetics meet.

IX.

Victor Burgin
Lei-Feng
1974, printed matter,
36.7 × 47 cm

Henri Chopin, Visual and Sound Poetry, 1975

A concrete poet, Chopin, showed two films, posters, graphic works, several dozen books and other publications as well as sound works. The artist performed several sound recordings with the Carlfriedrich Claus and Tadeusz Brzozowski during the opening, presenting his method of work.



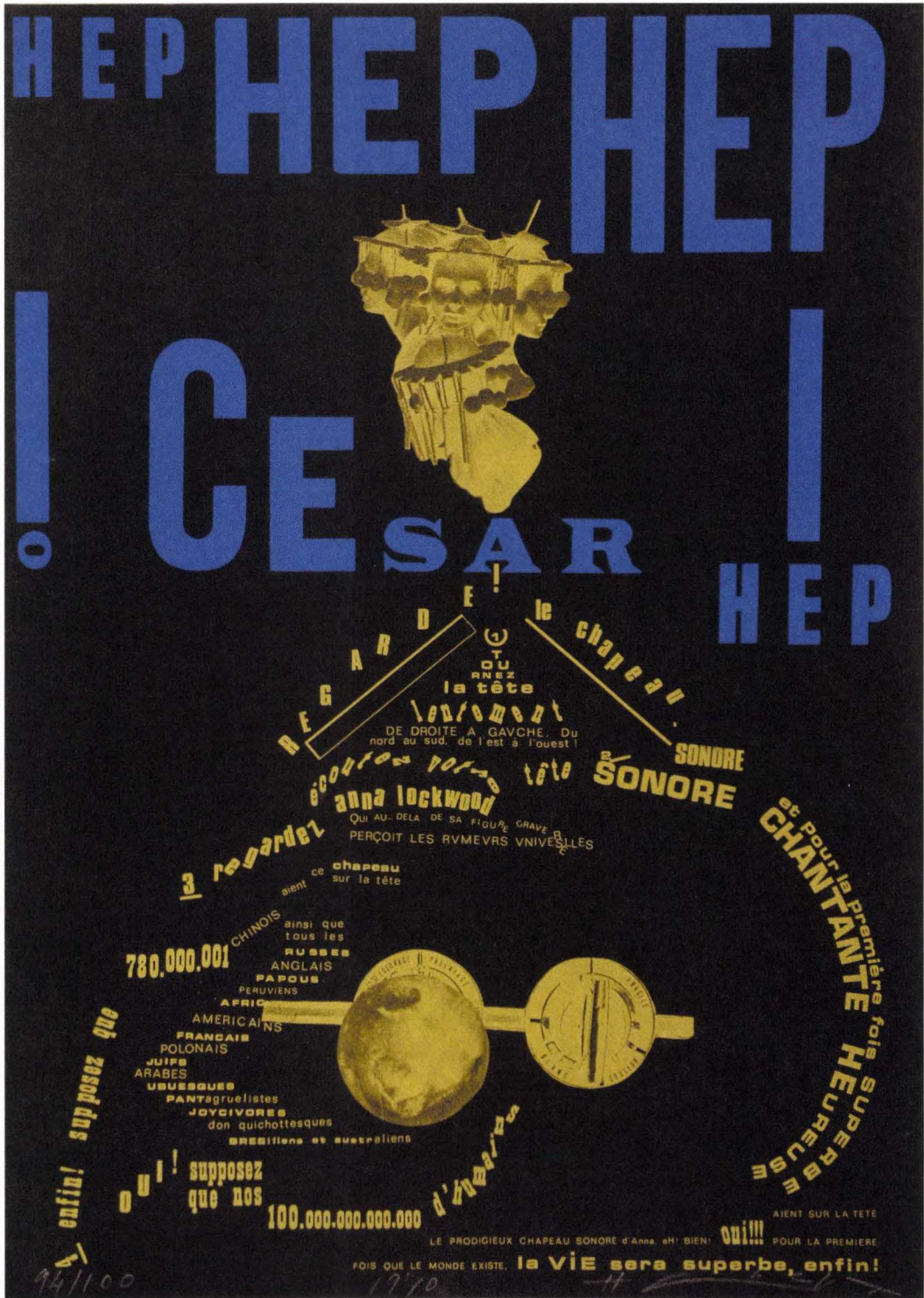


HENRI CHOPIN'S PERFORMANCE WITH THE PARTICIPATION OF CARLFRIEDRICH CLAU AND TADEUSZ BRZOWSKI





Henri Chopin
Untitled
1974, lithograph,
76 x 56 cm

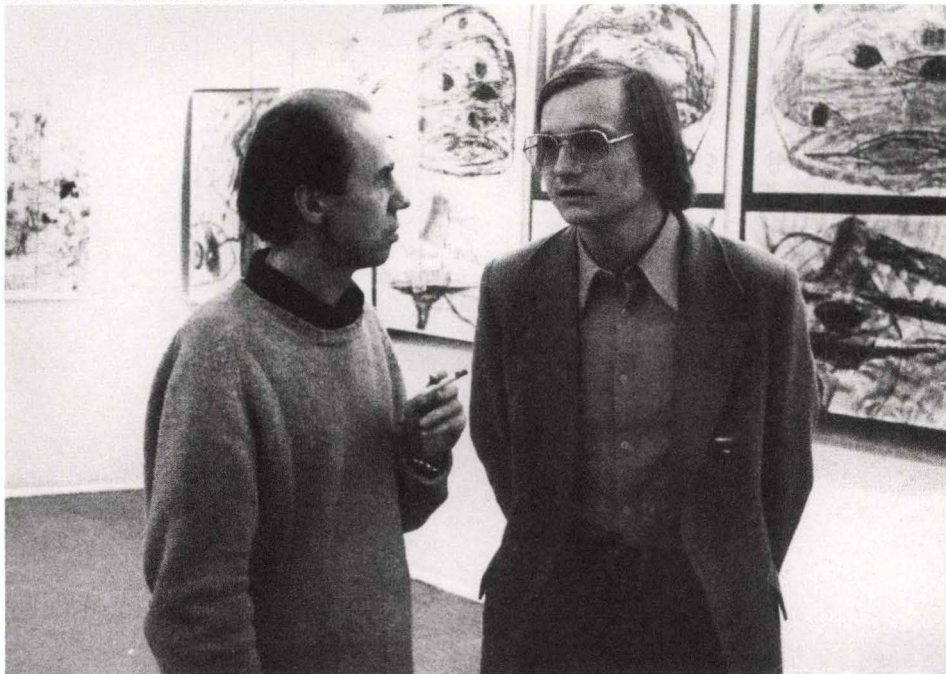


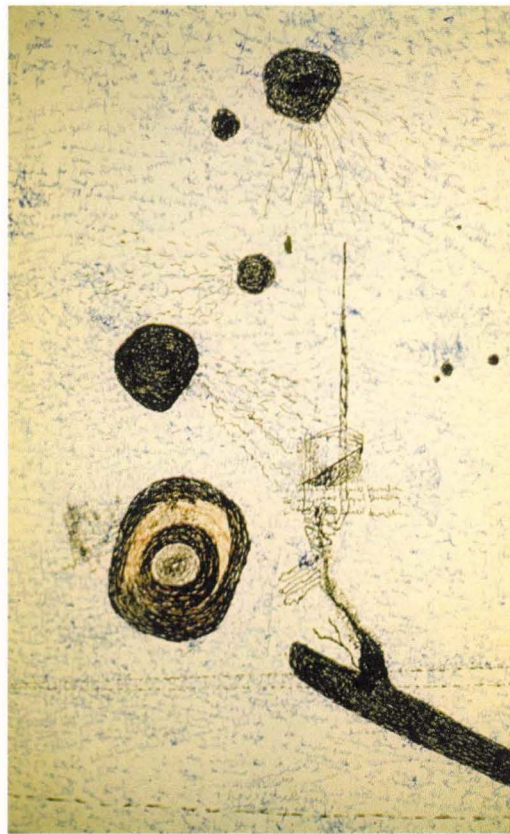
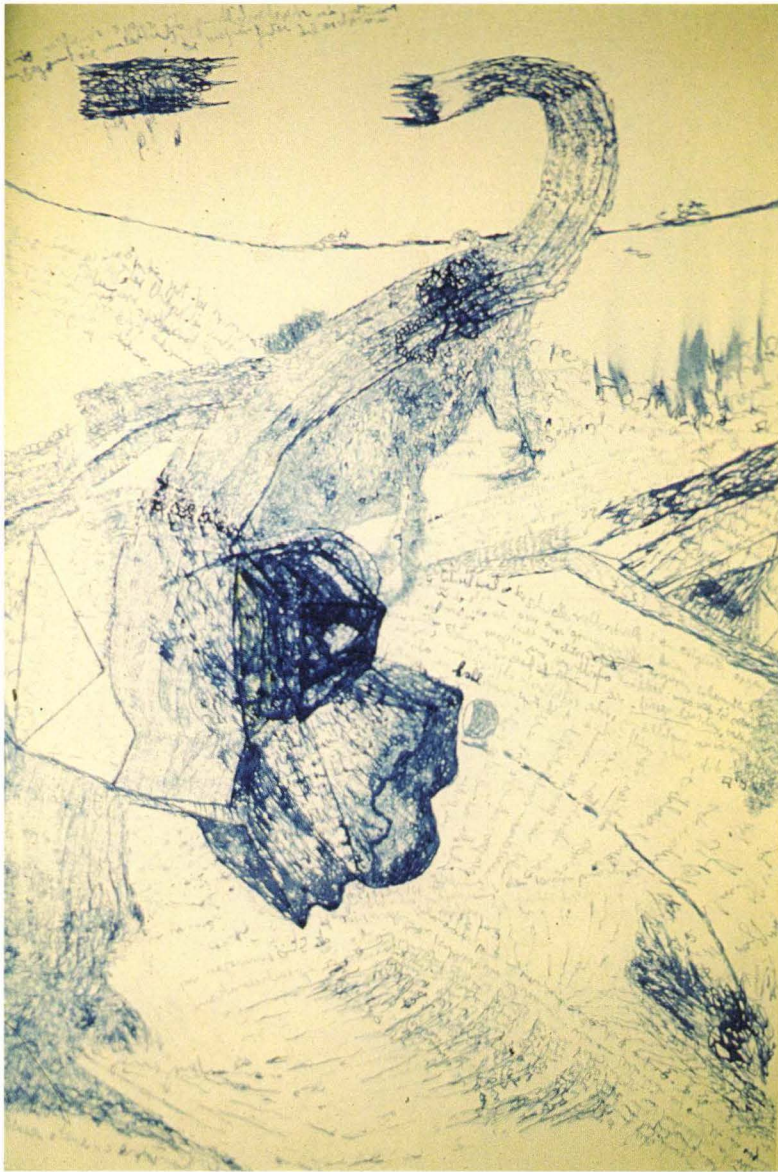
Henri Chopin
 Untitled
 1970, offset, 70 x 50 cm

Carlfriedrich Claus, Untitled, 1974

The artist showed a series of lithographs informed by his esoteric and philosophical preoccupations. A writer and visual poet, Claus delivered also a lecture during the exhibition.

FROM LEFT: CARLFRIEDRICH CLAU





Carlfriedrich Claus
*Essay: Die Gestalt der
Schwelle vor dem utopischen
Sexualtrieb*
1968, lithograph

Sensitivität als Störfaktor
1969, lithograph

Carlfriedrich Claus

*Psychologische
Improvisation I*
1972, lithograph,
46.5 × 34.5 cm

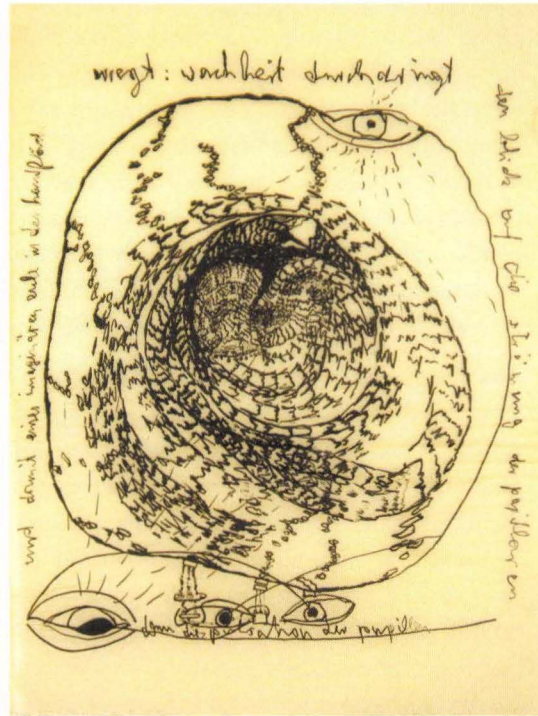
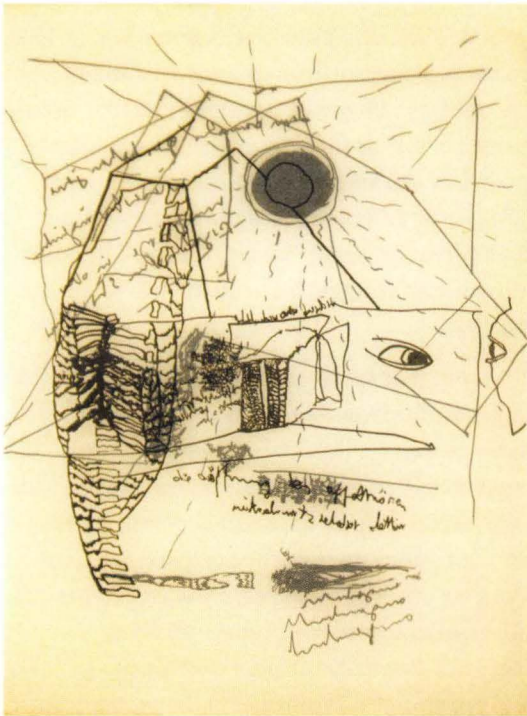
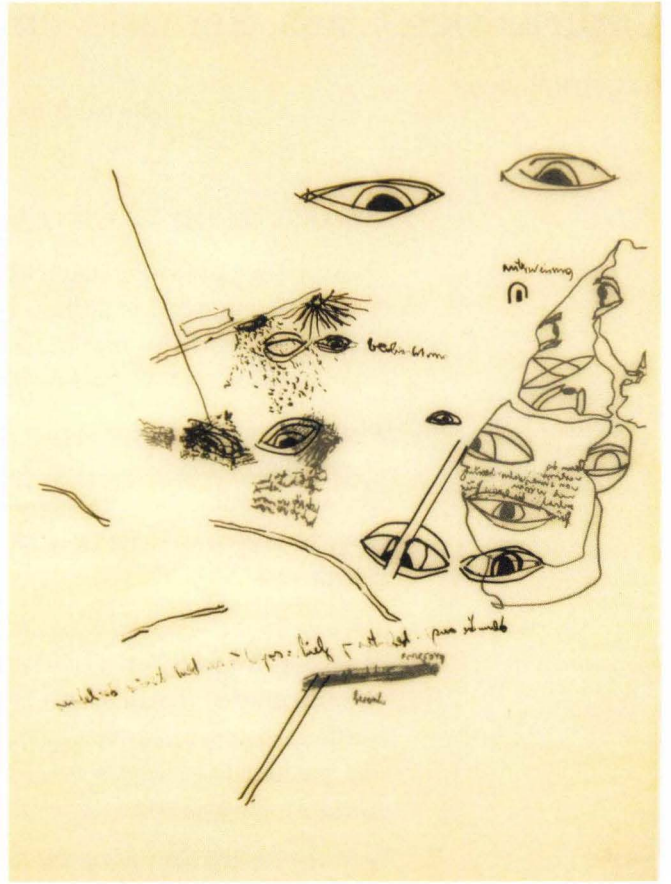
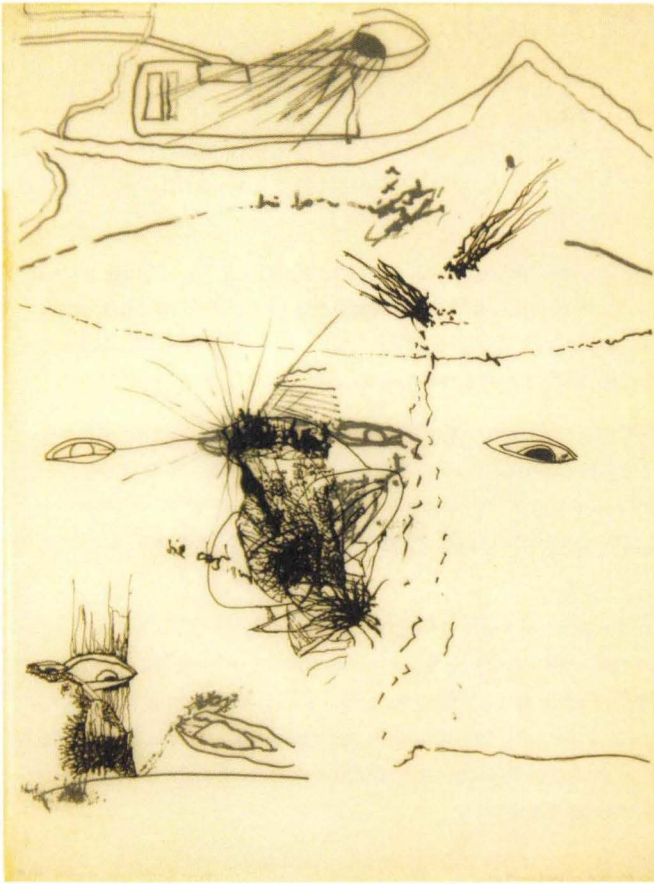
*Psychologische
Improvisation III*
1972, lithograph,
46.5 × 34.5 cm

*Psychologische
Improvisation II*
1972, lithograph,
46.5 × 34.5 cm

*Psychologische
Improvisation IV. Vigilanz*
1972, lithograph,
46.5 × 34.5 cm

Carlfriedrich Claus
Historische Allegorie: Prag
1963, photograph,
103.5 × 145.5 cm





Carlfriedrich Claus, Remarks on the Margin

(LECTURE), 1974

REMARKS ON THE MARGIN I, JANUARY 1967

The visual-linguistic recording is situated at the boundary of literature and art. Becoming aware of, and utilising, a certain dialectic has made it possible to establish contact between previously exclusive scopes as well as to create new ones. (Cf. Carlfriedrich Claus, *Notizen: Zwischen der Experimentellen Arbeit-zu ihr*, Frankfurt am Main: Typos Verlag, 1964).

What is taken advantage of here is the human eye's unique perceptive capacity. Linguistic changes, bursts and flows of passion, events occurring in a sentence as you utter it, mental processes and data computations, all become the visual material of art. They are transformed — using the dialectical 'thinking-writing process' — into optical structures, such that can be taken in a single view.

In a way, these attempts run parallel to the increasingly widespread, purely optical information processing. A 'graph', for instance, momentarily offers to the eye a scope of information that linguistically may consist of several sentences (e.g. on the structure of a system, such as a logical transformation system). What in the process of purely linguistic communication would have to be read, processed and only then composed into a complete information can be grasped with a few glances by using an optical structure (such as a 'graph').

However, the experimental visual-linguistic recording differs fundamentally from purely optical structures because the information it conveys consists of series of linguistic signs. These signs — unlike in purely optical communication, which refers to the brain's individual perceptive system rather than to language — are structurally multilayered. Their structure is self-contradictory. The achieved optical unity of form (or of a system of forms) is a dialectical one whose constituent elements belong to a different information range, namely, the linguistic one. Experimental visual-linguistic recordings can thus be perceived both by optical systems that is, grasped momentarily by means of vision, and in time, that is, read as visual data. An attempt to untie the two dialectically coupled information recording levels (linguistic and optical), to compare them and combine in various ways, can generate a certain kind of tension in the 'viewer/reader'. The latter witnesses the entanglement, contradiction, tension, constant struggle between the two levels and is finally forced to adopt a position and join the discourse.

The creative act of a given recording can start with a topic, defined by an act of will and formulated as precisely as possible by means of linguistic thinking. But it can also start with Chaos, or with the automatisms of uncontrolled 'inner dialogue'. Therefore, a deliberate or automatic visual-linguistic recording causes a contradiction that is in a feedback relationship with the internal and external situation. This contradiction expands upon the original mental figure, resulting in a new solution, the construction of new configurations out of the original Chaos or in utter destruction. In the creative process, recording becomes an audience, a place of contact between non-linguistic (visual) elements and linguistic thinking in all its ranges and degrees. 'In', with', 'between' and 'against' objectual thinking, semi-automatic associations, shreds of words, against precise textual formations and logical systems of transformation there appear in

the process of writing instincts, feelings, movements of the imagination, specific and general affections, emotions. One tries to grasp them, name them or arrange them into coherent visual compositions and feed them back to the original mental system. Methodical as well as random feedbacks between the front and back sides or between multiple recordings play a fundamental, partly syntactical, role in this process. Once a possibly precise, synthetic formulation has been achieved, the recording's first version is covered, as it were, by a commentary of the second, semantic degree and consequently disappears.

Recording turns from a relatively 'finite' shape into a formless one, because the act of textual-linguistic commentary occurring within the recording itself leads inevitably to the destruction of that which is commented upon. The Chaos resulting from this anew, albeit on a higher semantic level, arouses strong affections which are not related to the original mental act but constitute its superstructure. These affections have been initiated by the abovementioned— now extinct— seemingly 'finite' form. The subsequent, secondary mental activity penetrates and ensnares the original one which was still connected with the topic and defined by a certain set of linguistic data. The phenomenon usually recurs several times: you comment in the original text on the original text, on commentary, on commentary on commentary, on commentary on commentary on commentary and so on . . . This creates the second, third, fourth, fifth semantic level. Because continuing the process of destroying the comment-defined forms and shapes is always a road into the unknown, risking the complete destruction of the recording, the inner tensions of the creative act rise sharply.

Is the final shape of the recording, obtained in processes of processes, an ultimate, synthetic linguistic record? No. It is but an introduction. Something new. Phase of another process. A fragmentary system, which means that each recording is only relatively autonomous because it appears in the context of others. This also means that visual-linguistic recordings are complementary discussion topics. Each of them represents a specific aspect of the linguistic and extrospective consciousness contained in the creative process, each wants to stimulate discussion and see comments on the complex of Language-World-Consciousness or Language-Linguistic Fact issues.¹

1 English version based on a Polish translation of the original lecture [translator's note].

REMARKS ON THE MARGIN II, 1973

The experimental visual-linguistic recording is, therefore, not a result of random and unconscious association and it is not this kind of reactions it wants to trigger off in the viewer/reader. Quite the contrary, it wants to cause him to focus on the topic raised for discussion by the given version of the recording. The starting point here is the recording's very title. In order to test and try it and thus continue the process of experimentation, the viewer first compares his own associations, mental images and experiences, the mental processes and affections concretising at the given moment, with the whole of the recording's optical system, referring them to the title. Confronting the information conveyed by the title and the optical data of the given recording with the viewer's knowledge, political views, emotions, affections and urges — this is how the reception of the experiment begins.

As early as in 1915 Daniel-Henry Kahnweiler noticed the function of the title of the painting. Although writing primarily about the Cubists, his reflections relate also to the function of the title in the visual-linguistic recording:

Let us also notice that in the case of such and any other mode of expression in the visual arts, the associations are often not instantaneous. Especially in a viewer previously unfamiliar with this art. That is why we strongly recommend that the works of the Cubists be always accompanied by a title, e.g. *Bottle and Glassware*, *Playing Cards and Dice*. This causes what H. G. Lewes calls „pre-perception” when as a result, it seems, of the preceding actions certain brain centres react more eagerly to sensual stimuli related to that pre-perception; in other words, stimulated by the title itself, associations adapt themselves more quickly to the stimuli in the painting. (D.-H. Kahnweiler, *Der Gegenstand der Asthetik* [1915], München: Heinz Hoos Verlag, 1971, p. 70) The decoding possibilities which then arise have been discussed in *Remarks I*, 1967.

If the recipient tries first to compare the recording, construed as a solely optical phenomenon, with his own associations evoked by its title and then tries to decode the different components, that is, linguistic signs and pictograms, then the recording undergoes a perturbation. And that both as a whole and in its different parts. Through the receipt of the linguistic data stored on the surface of the recording the temporal coordinate of the given visual-linguistic recording is concretised.

An example: the small eyes on the left side of my work *Historical Allegory. Prague 1962* indicate — as can be deciphered in the mirror image of the inscription below — the figure of Libusa, the legendary prophetess and founder of Prague. Their pupils widened, the eyes' gaze is directed beyond the edge of the sheet. Even below there is the inscription 'The City of Tabor' referring to what can be considered an anticipation of the idea of the communist city. In keeping with the Hussite tradition, Libusa refers what happened in Tabor to Prague: an unpetrified gesture of power, the domination of the Hradčany. Only Rudolf II forgot about power: he grew fascinated by alchemy, went blind, mad, bowing his head to Libusa, not dying. The upwards-turned gaze of the snake, that 'caterpillar of the goddess of reason', intersects with the future-directed gaze of Libusa. Under the snake, a mirror image of the wording of Franz's question about the meaning of the fist in the Prague coat of arms. The other side of the sheet: late-bourgeois alienation expressed through the

form of the labyrinth. More detailed deliberations on the history of Prague, so full of contradictions and tensions, would merit a separate volume. Especially as far as the relationship is concerned between the right, empty corner (the sign of the Altneuschul quarter — the proper centre of the Prague experiment) and the mental energy that Ernst Bloch, directed towards the issue of matter during his Prague exile in 1936–37, creating a new speculative materialism in the process.

The processes indicated by the recording — the history of class struggle and national oppression, the Munich dictate, the Nazi occupation, the deportation of Jews to Terezin and Auschwitz, the Czech resistance movement, the liberation, the hardships of the postwar period and Prague's potential function in the global order as a middle-ground, socially specific place of revealing the not-yet-conscious with the not-yet-realised in inorganic matter.

Further dialectical interactions between time, space and meaning occur in the confrontation of the front of and back sides of the recording. An experimental correlation of unity and contradiction, synthesis, is achieved by illuminating each visual-linguistic recording.¹

1 English version based on a Polish translation of the original lecture [translator's note].

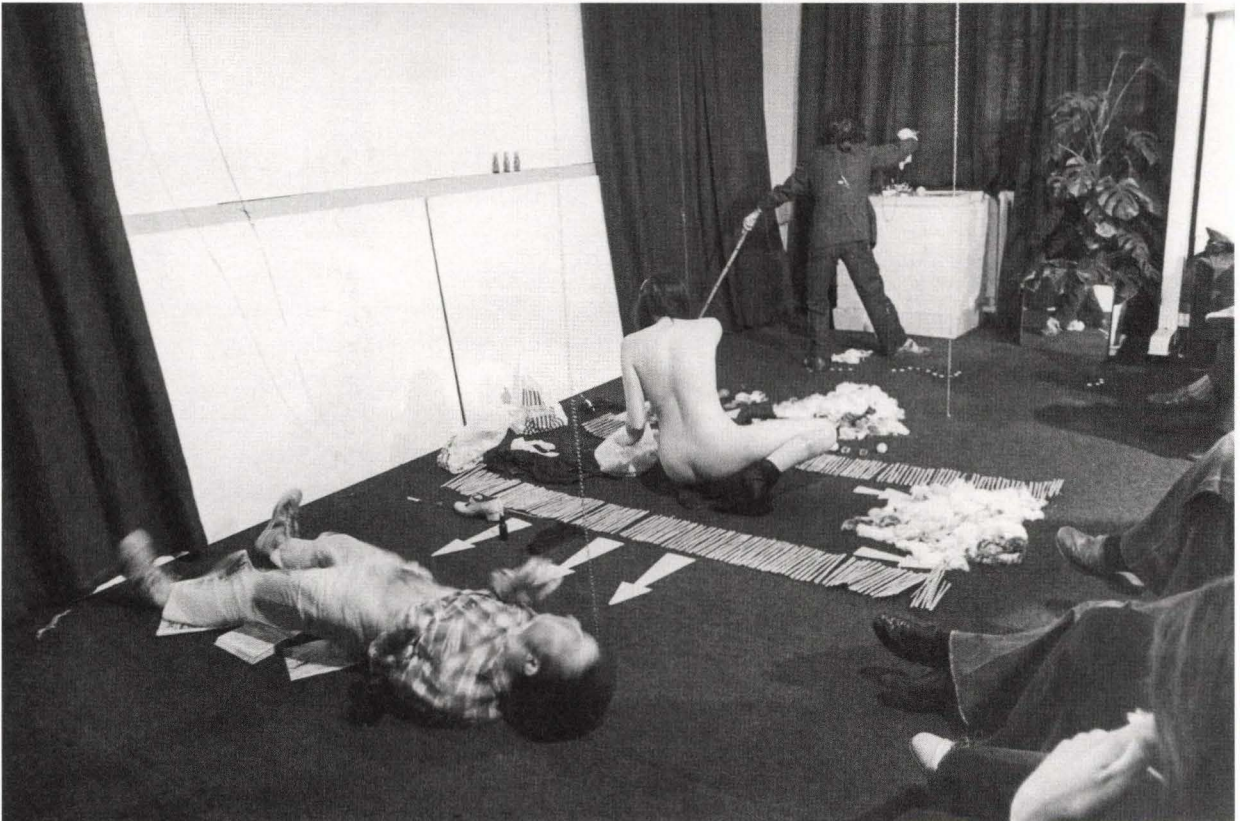
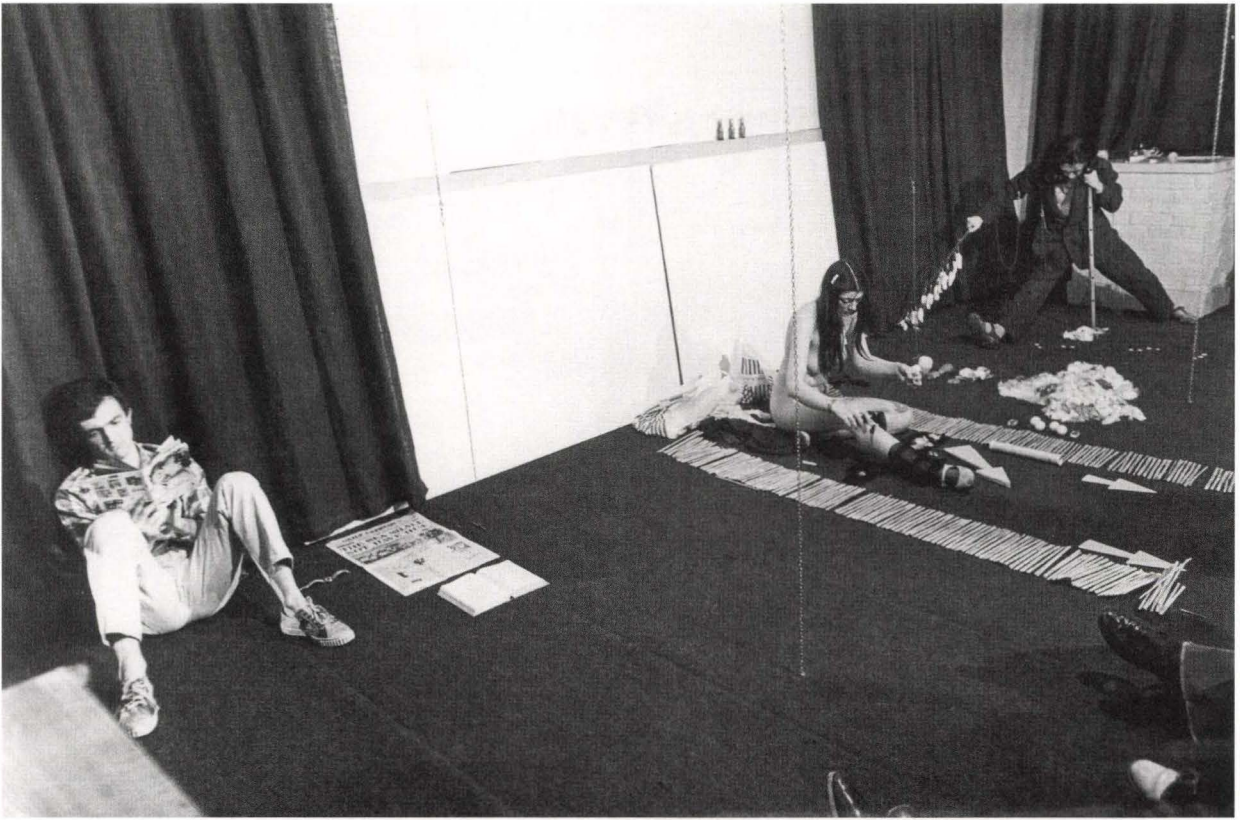
FROM LEFT: CARLFRIEDRICH CLAU

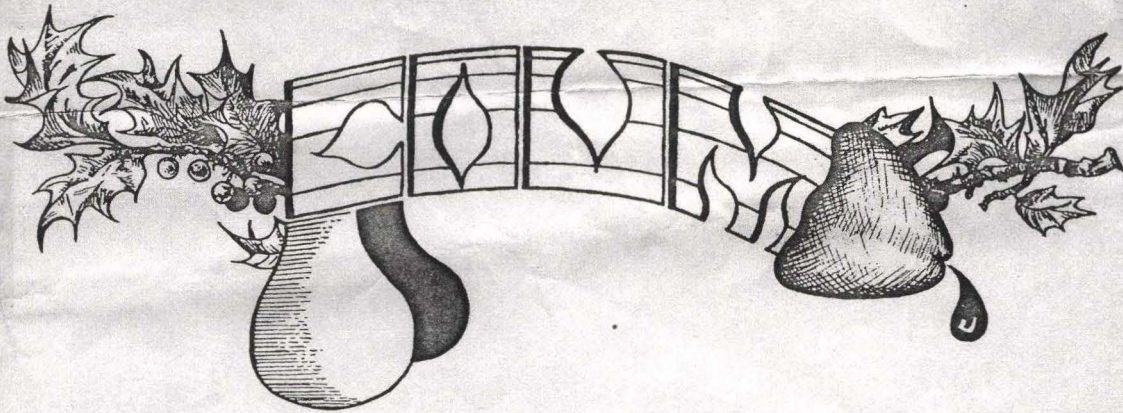


COUM Transmissions, Photos of Action 1973–76, 1976

The exhibition presented a comprehensive photographic documentation of the collective's performances and actions, including by Genesis P-Orridge and Cosey Fanni Tutti.







Affirmation of existence is art.

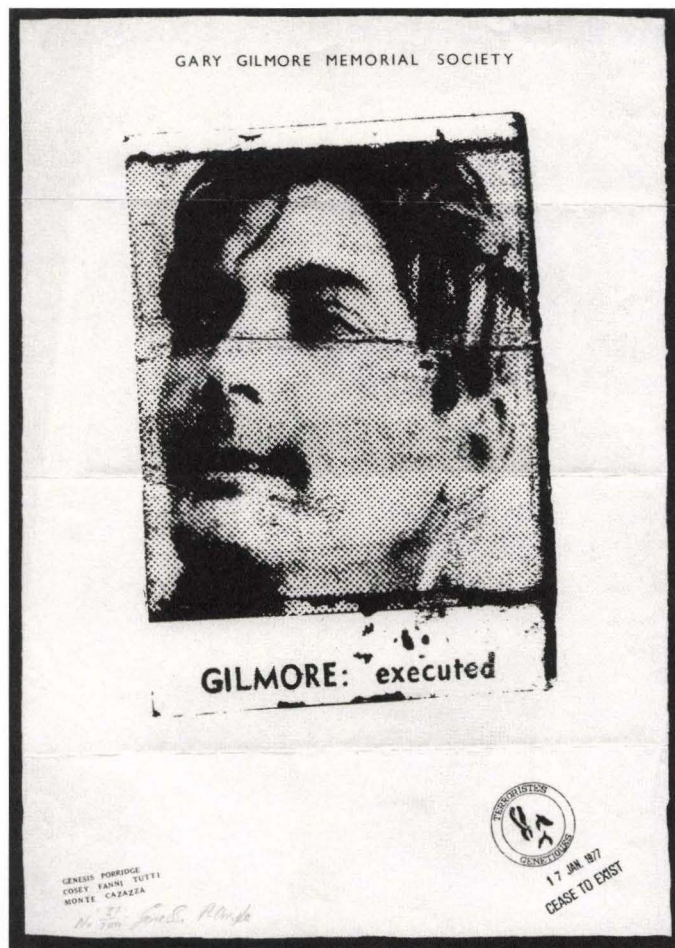
Our actions are most successful when people seeing them, experiencing them do not wonder whether we are art or not but are merely happy to be fascinated.

Coum try to sustain individual inner and outer freedom in their actions in metaphorical situations. Setting up what can clumsily, but accurately, be called a communication anti-system that can uncreatively contain all levels of misinformation. We drag out our secret lives, face them, love them, recognize everybody looking back. Coum are thee shadows in us all. A reflection of our time, whatever happens. Thee sum total of a moment frozen in a gaze. Who is guest, who host? We cherish our end, yet do all we can to delay it.

Coum explore their ideas and obsessions and live them out where possible. Coum do not make explanation explicit in their actions.

If we published a concise definition of everything our actions meant each time we worked in public, then it would be likely that people would take it as *THEE* meaning, and would see only that definition, fixed in their minds. They wouldn't think so hard themselves, they would be able to pigeonhole it and feel quite safe, satisfied. We want people to think, we are talking about ideas that cannot be written down and understood, we are saying that it isn't ever possible to fully understand everything about even the tiniest moment. In a way we are leaving clues, half-formed thoughts, as far as we can go at the time of the action, which observers collectively complete, each of us is a fragment of the meaning, we can share the action, the visual information, but we can never share our various levels of understanding. None of us knows, but we all know a little.

HEADQUARTERS: COUM TRANSMISSIONS, 10 MARTELLO ST., HACKNEY, LONDON E8
PHONE: 01-254-9178



COUM Transmission
COUM
 1975, printed matter,
 46 × 29.5 cm

Untitled
 1975, printed matter,
 71.5 × 47.5 cm

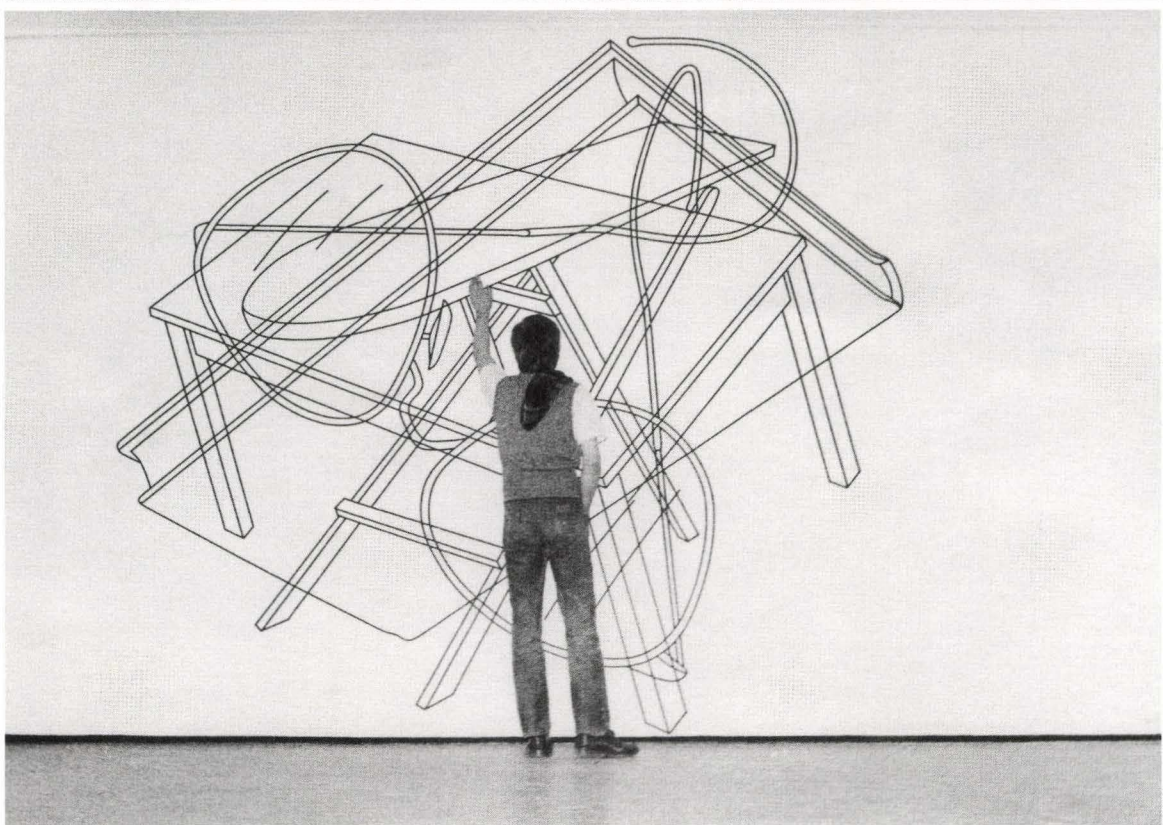
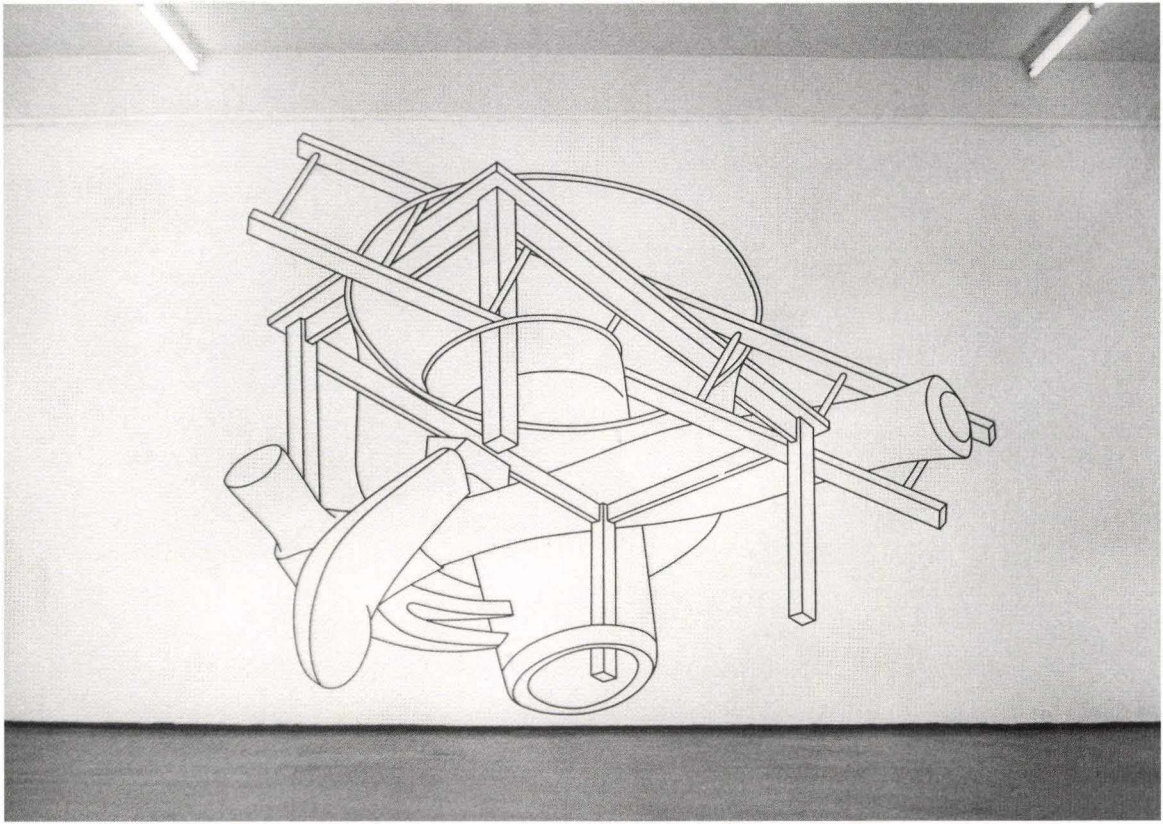
Genesis P-Orridge
Cease To Exist
 1977, printed matter,
 29.5 × 21 cm

Michael Craig-Martin, Picturing, 1979

Two large drawings created on the gallery's wall were accompanied by a theoretical text on the philosophical aspects of the process of picturing. A documentation of earlier works was presented in the form of a slide show.

FROM RIGHT: MICHAEL CRAIG-MARTIN





Mariola Dąbrowska, John Cage (LECTURE), 1973

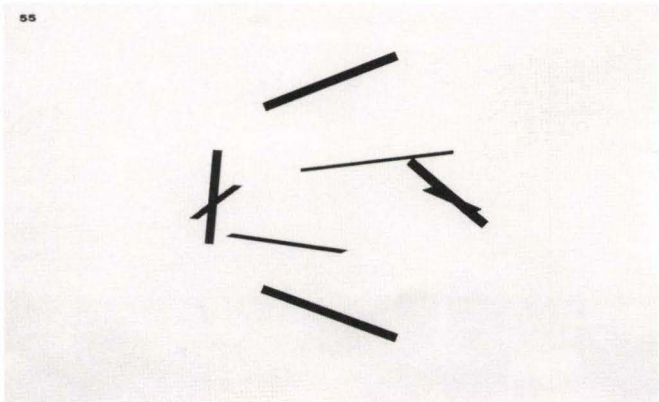
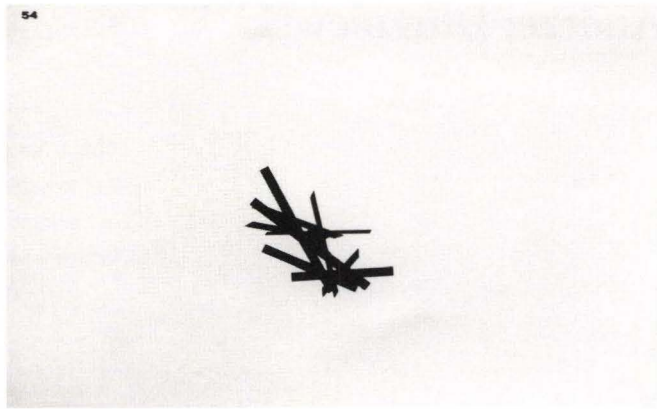
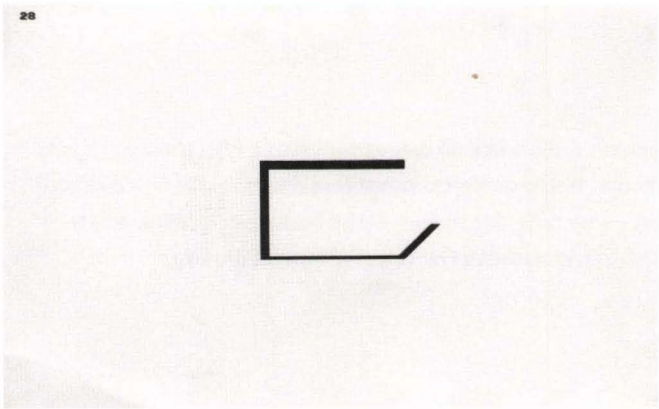


Andrzej Dłużniewski, 55 Iconograms, 1976

The artist presented the work *55 Iconograms* (1972–73), a series of fifty five ink drawings. In the abstract, simplified drawings he transformed in various ways a rectangular frame — the boundary of a nonexistent image — thus problematising the issue of representation.

FROM LEFT, SITTING: ANDRZEJ DŁUŻNIEWSKI

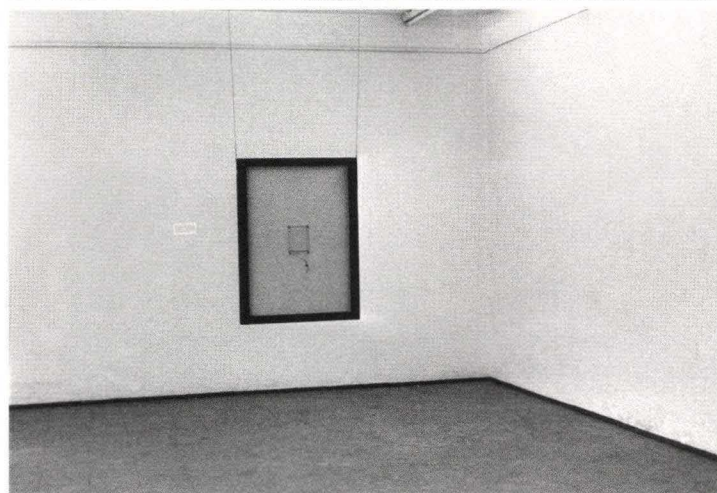
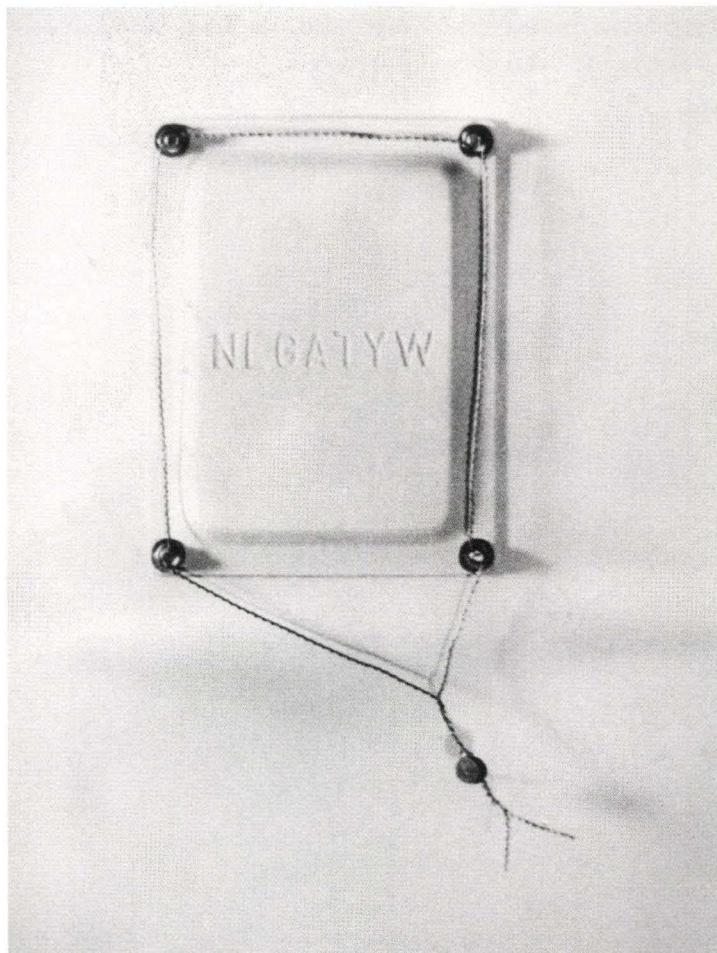




Andrzej Dłużniewski
from the *55 Iconograms*
series
1976, drawing,
33 × 49.5 cm each



Andrzej Dłużniewski, One Photograph, 1978

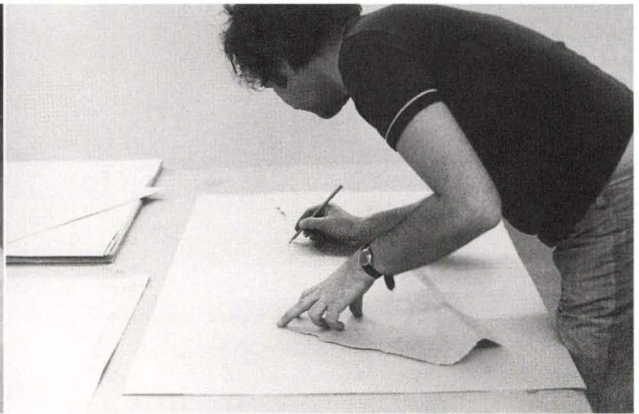


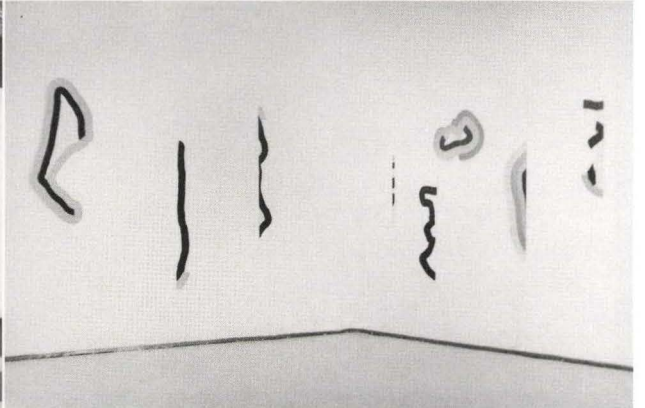
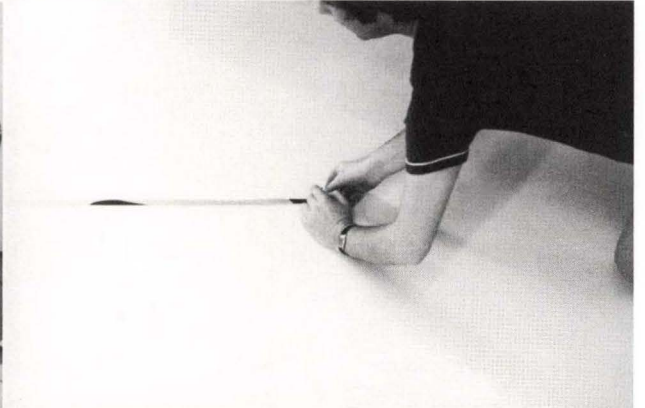
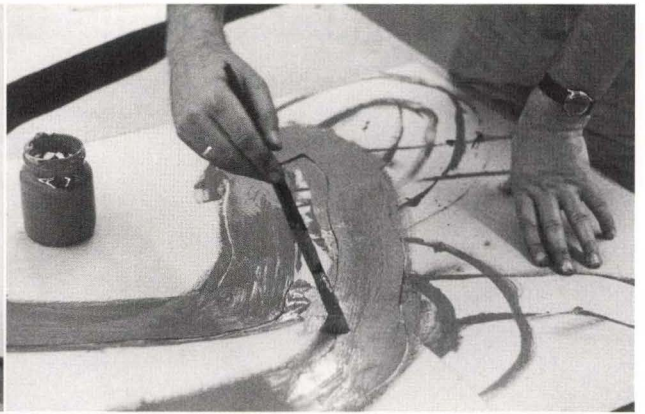
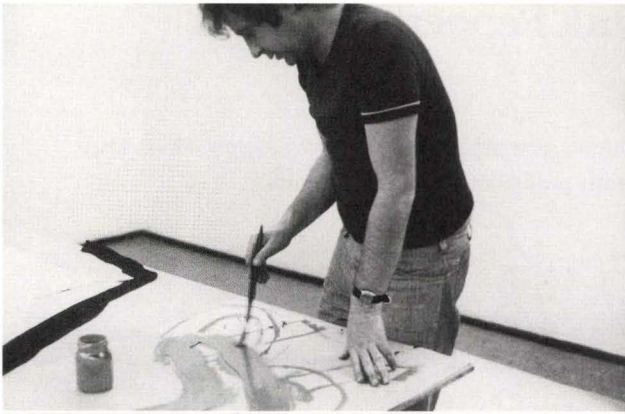
The negative is the soul of photography, I thought, and decided to take a picture of it, a bit like José Arcadio Buendía trying to make a daguerreotype of God. I made for it a tight container attached by bolts to an aluminium plate so that no one else could photograph it except myself. Unfortunately, when I was getting a photo of it after sealing the box, it wasn't there anymore. And how could it have been when it was only coming into existence in the camera and, to be precise, not really itself. But the negative that I obtained was of some value, because it showed a box with the word 'negative', the bolts and the seal. I put it into the box, tightened up the bolts again, put on a seal and took another picture. Now the value of the negative obtained was even greater — the box marked 'negative' was no longer empty and the screws and seal looked as seriously as before. I repeated the whole process a few times, each time putting in the box a negative more perfect, closer to the one I originally thought about. Then I decided to make one print on paper and glue it to the other side of the plate. Quite an ordinary print, frozen time, something that photography usually is on precisely this side.

Andrzej Dłużniewski

Andrzej Dłużniewski, Procedure, 1979

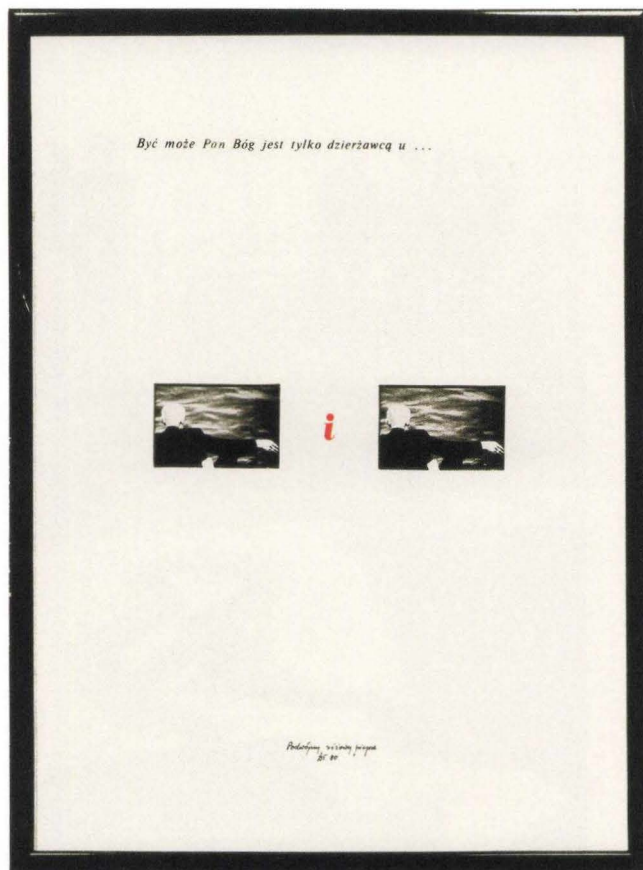
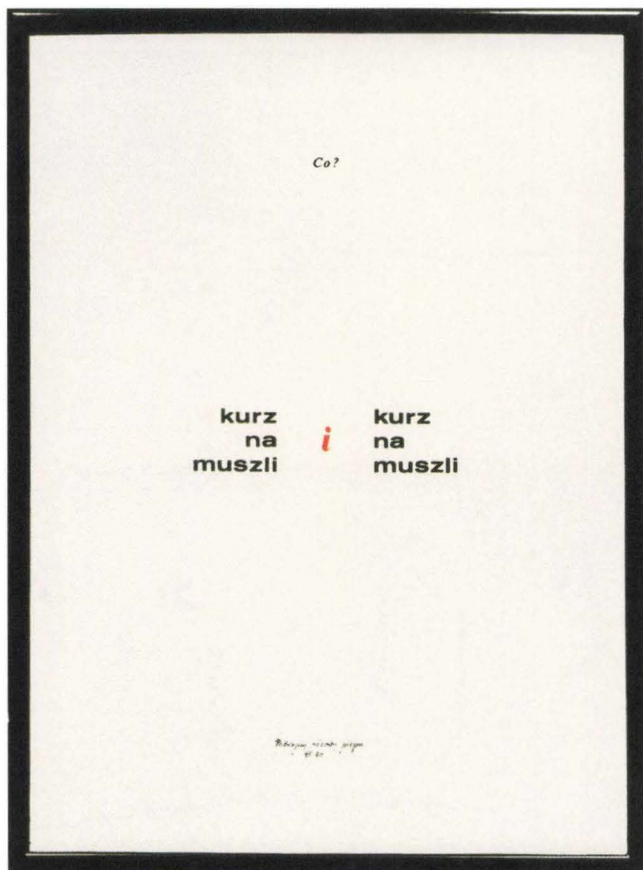
For four days the artist played the role of a painter, following the stereotypical modernist scenario of painterly procedure and at the same time mocking the myth of creative expression. The works produced were then cut into pieces and sold for one zloty each.





Andrzej Dłużniewski, Double Pink Pepper, 1980

The exhibition encompassed a series of collages which were subsequently published as an artist's book.

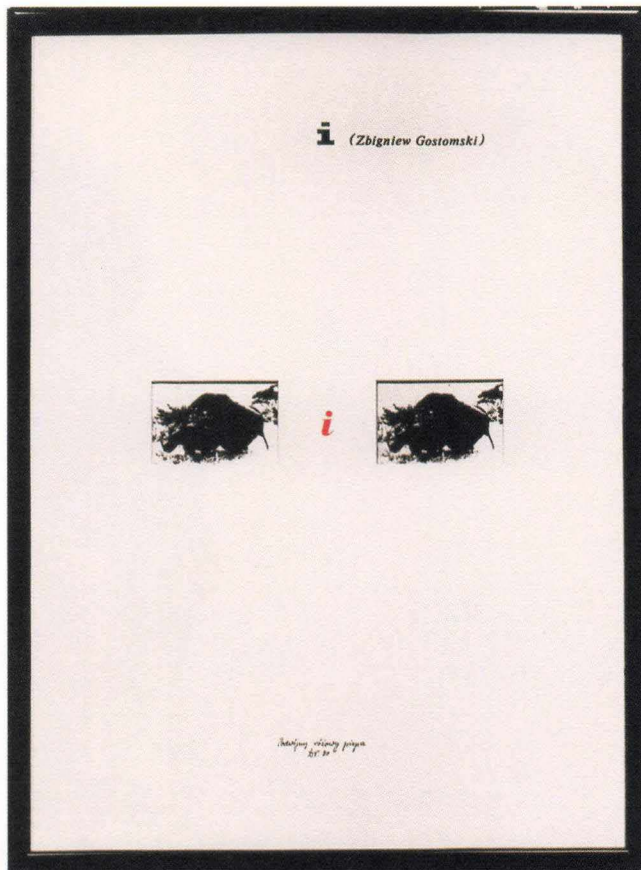
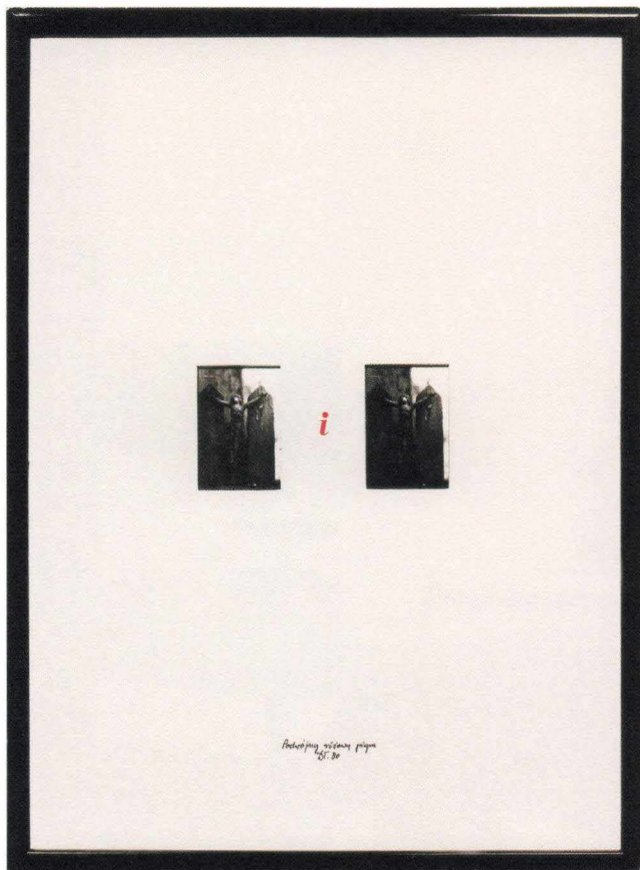


Andrzej Dłużniewski
Dust on a Shell from the
Double Pink Pepper series
 1980, photograph
 and collage on paper,
 62 × 42 cm

*Perhaps God Is but a Tenant
 with . . .* from the *Double
 Pink Pepper* series
 1980, photograph
 and collage on paper,
 62 × 42 cm, coll. National
 Museum in Warsaw

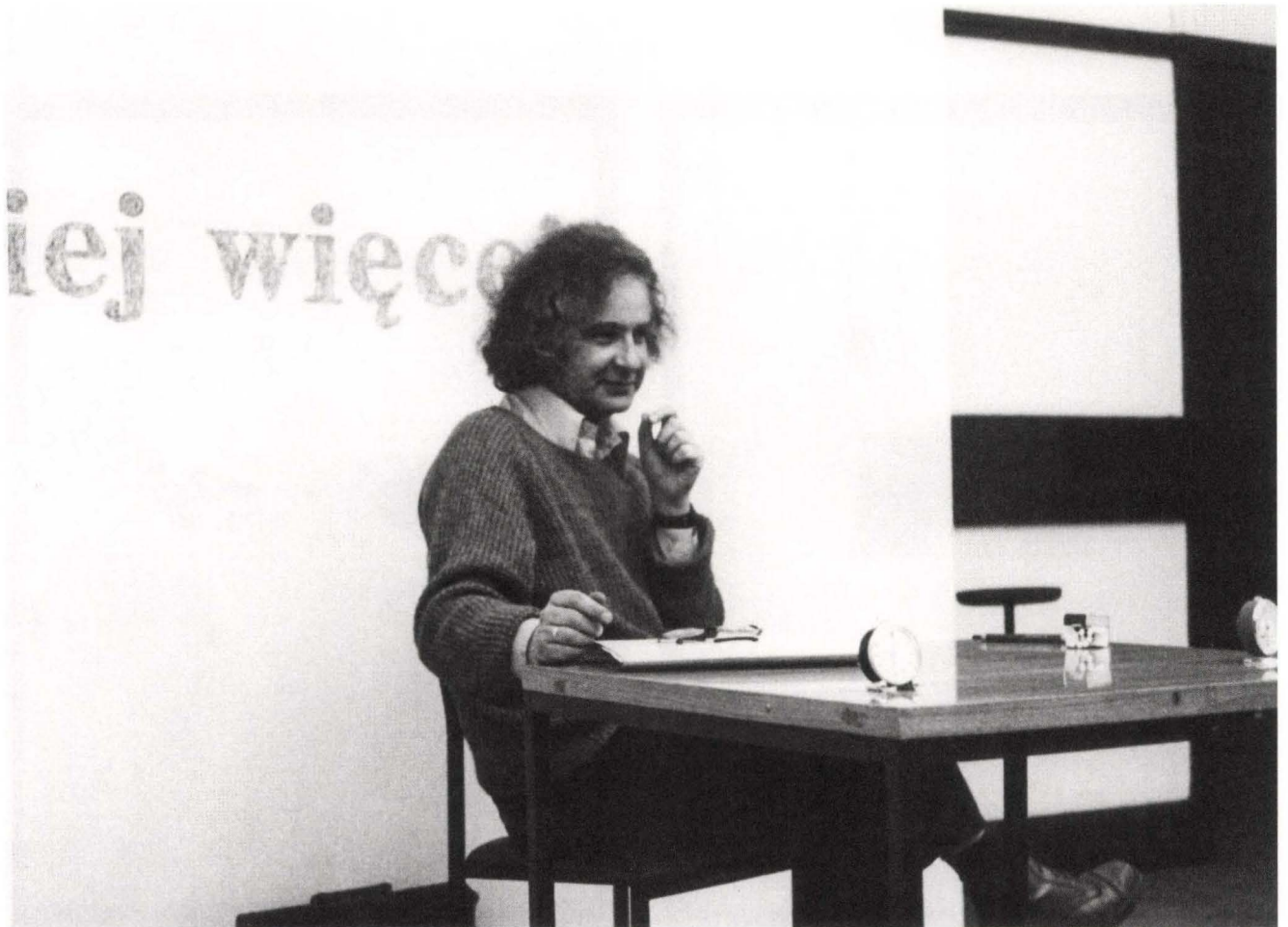
Jesus Christ from the *Double
 Pink Pepper* series
 1980, photograph
 and collage on paper,
 62 × 42 cm

and (Zbigniew Gostomski)
 from the *Double Pink
 Pepper* series
 1980, photograph
 and collage on paper,
 62 × 42 cm



Andrzej Dłużniewski, More or Less, 1983

Standing against a drawing he had created on the wall, the artist read out a text that reflected metaphorically on his current artistic position.



Zero one two three four five six seven eight nine. It had to be a very long time ago. Perhaps three or four years before the great drought and five after a pack of hungry wolves had appeared in our forest. But although it was such a long time ago, the story I want to tell you is, I suppose, connected with the shape of the present order of things and especially with the method we tend to organise this order with.

A certain distant ancestor, who lived where grass grew well and there was plenty of water, had a small flock of sheep. He grazed them and watered them and for the night he locked them up in the sheepfold. His neighbours, who also kept sheep, did the same.

One day he thought the flock of one of his neighbours had grown larger while another one's grew smaller. And then he decided to count his sheep.

First, second, third, fourth, fifth, sixth, seventh, eighth and ninth. There were nine of them.

On the following day all nine grazed quietly, but the fifth, sixth and second, which, as he had noticed, kept together and which could also be easily counted because they didn't move much, were three and the fifth was the first, the sixth was the second and the second was the third. A bit further down, that which on the previous day was the eighth grazed alone, was the first and was one, while the seventh, fourth, third, first and ninth were looking at him, standing still, as if waiting for him to say something. When he counted them too, the seventh was the first, just like the eighth and the fifth, the fourth was the second like the sixth, the third was again the third like the second, the first was the fourth like the sixth and the second, and the ninth was the fifth like the seventh.

Strange, he probably thought, and when the following morning he was leading them out of the fold, he noticed that the first to walk out was the seventh, that which on the previous day was the first, the second one was that which used to be the third, the fourth one was the ninth, which used to be the fifth, and then walked out the others, each of which was n-th as well as m-th.

By evening, after several further attempts to count them, he was sure that one is two and three and four and five and six and seven and eight and nine and nine is eight and seven and six and five and four and three and two and one and eight is seven and six and five and four and so on and that so much is so much and so much and much and as much as so much.

He also listened to the bleating of his sheep. Each of them bleated differently. One bleated deeply and briefly, the other one briefly too but coarsely, the third one deeply and at low pitch, the fourth one deeply and softly, the fifth one not deeply at all but prolongedly instead, the sixth one not deeply either but coarsely like the second one, the seventh one bleated not deeply but clearly unlike the others, the eighth one most shrilly of them all and the bleating of the ninth was dry and irritating.

But because he already knew that the first and the ninth were one and the same, so the bleating of his sheep was either identical or each of them bleated in nine different ways, each of which was the first and any other.

From then on he looked at his sheep sometimes with anxiety, at other times with undisguised pride, that they were as they were and there were so many of them in so many ways.

However, one evening when he went to the pasture to lead them back to the fold, he was greatly surprised to find only eight of them, not nine. He hurriedly counted them from left to right and from right to left and always one was missing, the ninth one, and all the others that used to be the ninth too stood and looked at him rather unreactively and sleepily.

He thought about that at night.

The sheep that was missing was the ninth but, as he remembered, the ninth had also been the third and seventh and second and any other and those who had been the ninth, and all had, were now asleep and there were eight of them. He thought also that in the morning, when he would again be counting his sheep, he might start with the missing one and then would go that which today was the first one, then the second one and so on, and if that didn't prove the case, then the missing one could be between the fourth and the fifth or between the seventh and the eight.

So he did in the morning and it offered him consolation. The missing sheep took its place between the other ones and this place was as any as those of the other sheep. The missing sheep differed only insofar that you couldn't listen to its bleating. It didn't bleat.

Andrzej Dłużniewski



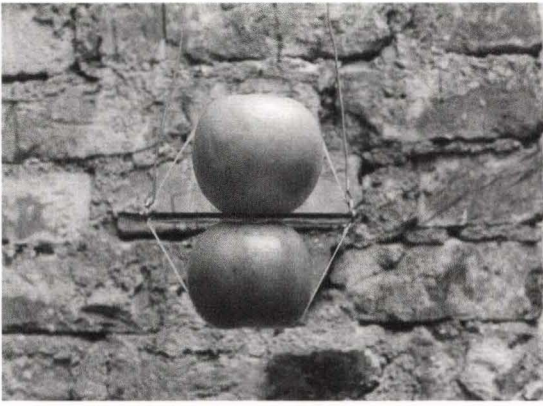


Andrew Dutkewych, Under the Bridge, 1990

In the Canadian artist's piece, seemingly unrelated objects formed in the space of the Wielka 19 Gallery in Poznań all kinds of peculiar semantic configurations, the interpretation of which, depending on the direction and chronology of 'reading' produced manifold, complementary or conflicting, narratives.

IN THE MIDDLE: ANDREW DUTKEWYCH

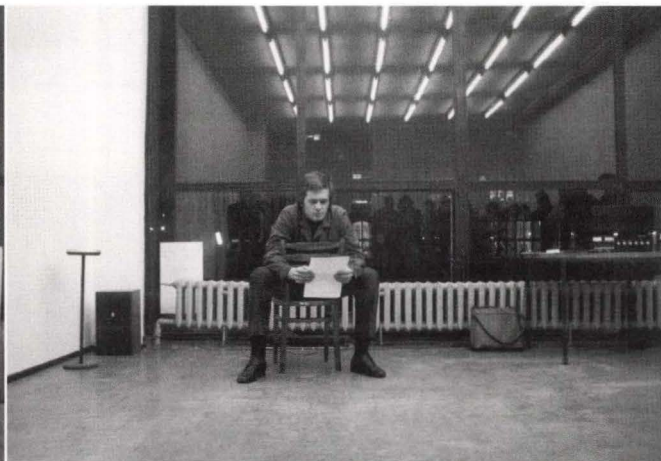




Janusz Dziubak, Scores, 1985

The autodidact composer presented a dozen or so unique scores of his own compositions. During the opening he performed three of those: *Triptych II and III*, *Macro-Microcosm* and *Sonata for Recorder*. He also presented his most recent longplay record published in 1984 by Warsaw's RR Gallery.

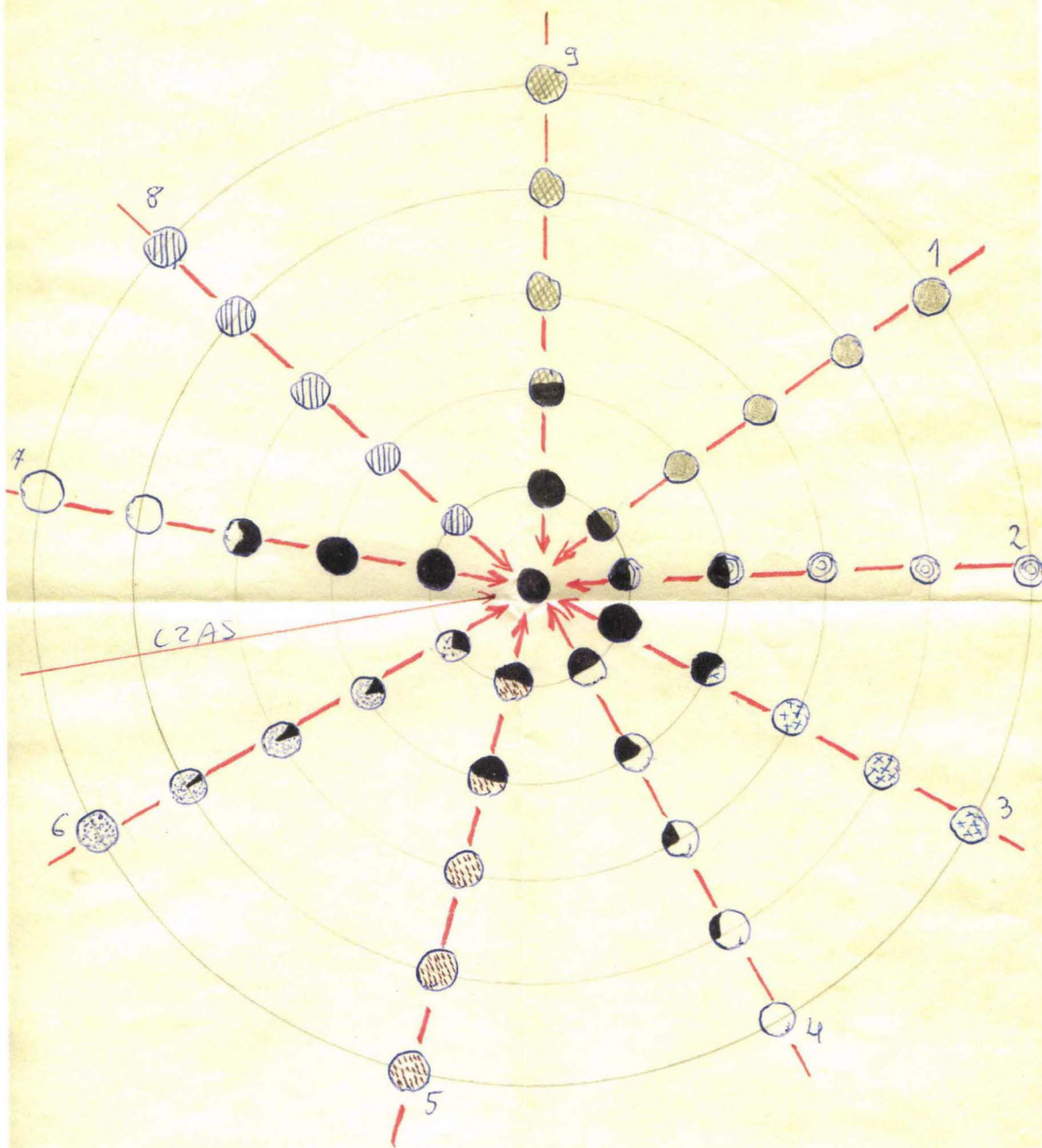
Janusz Dziubak
Reduction
1980s, drawing,
21 × 29.7 cm



Według pana Jean-Yves Bosser

LE TEMPS DE LE PRENDRE
à la source

A TAK REDUKCJĘ POJMUJĘ JA!



1,2,3,4,5,6,7,8,9 - muzycy

▨ ○ ▤ ⊕ itd. osobista muzyka każdego z nich (muzyka pierwotna) ★

● muzyka wspólna (osiągnięta) - w unisonach lub w oktawach.

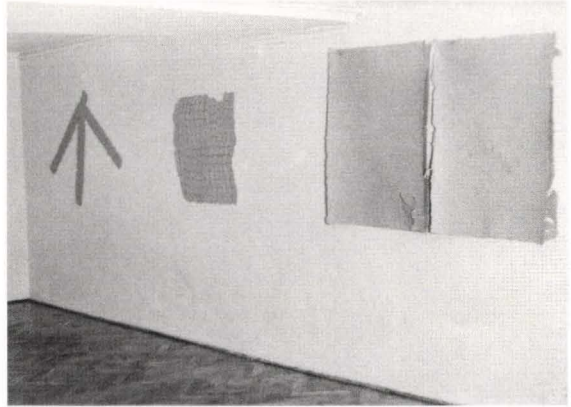
Od tego miejsca wektor czasu skierowany jest w górę

JANUSZ
DZIUBAK

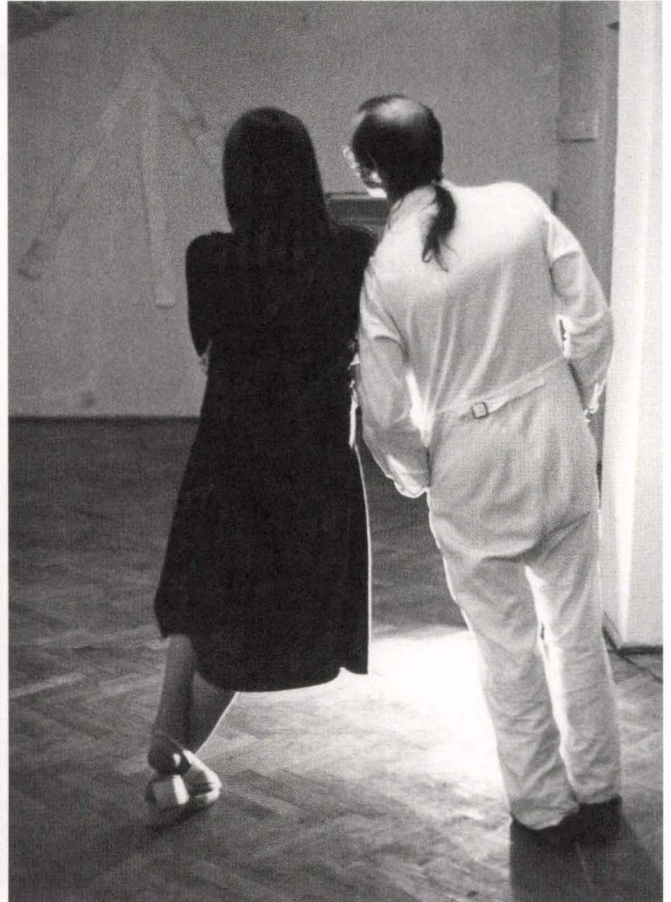
w. 23-0635r w Płocku

Joel Fischer, Untitled, 1977

The American artist showed a collection of structural works created with handmade paper.



FROM LEFT: JOEL FISHER



I

Probably none of us is innocent of paper.

A fresh sheet of paper offers infinite possibilities. There is a certain passiveness, an availability we have come to take for granted.

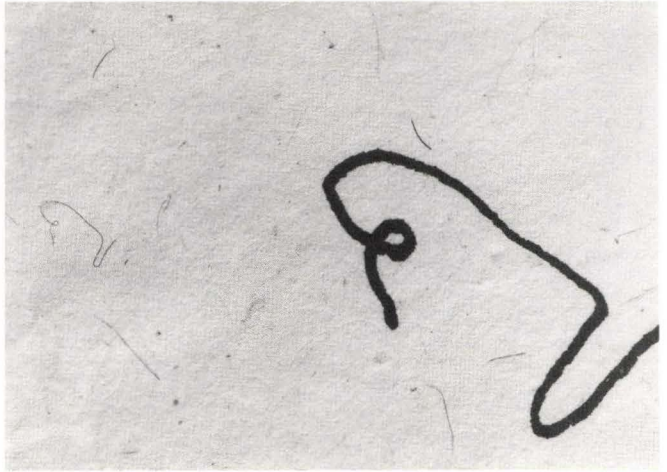
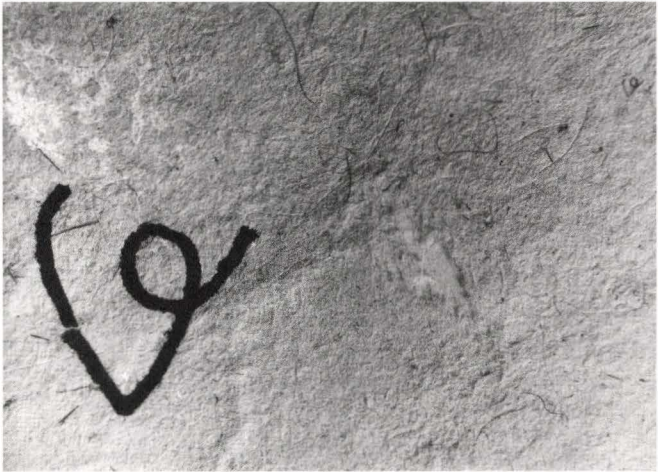
From the moment we pick up a new piece of paper we proceed with only the rarest hesitation to fill it up: we begin to destroy its potential. Yet always for an instant there is the possibility to experience blankness. A possibility afloat in its potential.

This is a fragile blankness. Its commonness makes it available to anyone, and yet genuine access is a privilege. There is a threshold to the perception of empty space: with too little attention it doesn't exist, with too much attention it vanishes before our eyes. The blankness is bracketed by the quality of our attention.

II

These small papers never were blank. On the untouched surface lay a few tiny hairs. Somewhere along the line we destroy the blankness by noticing the hairs. Our attention repeats. Our hand repeats our attention by drawing the form onto the paper.

Joel Fisher



Joel Fisher
Untitled
1976, mixed media,
(detail)





Joel Fisher
Untitled
1976, mixed media,
105 x 78 cm each

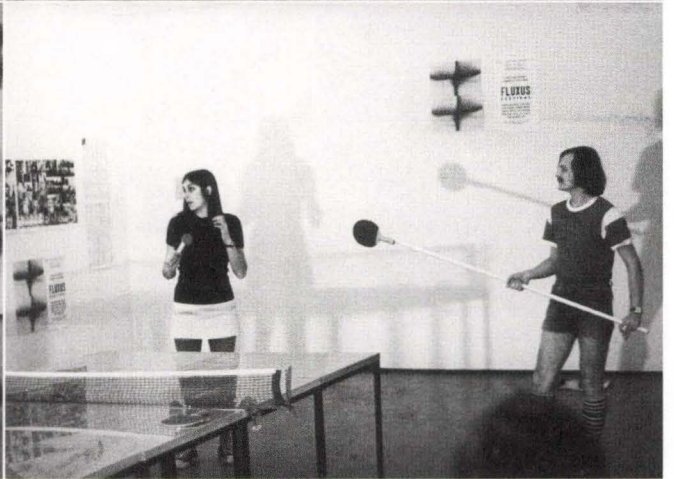
Fluxus Festival. Three Days of Flux Play and a Fourth One at the Flux Clinic, 1977

A four-day Fluxus Festival according to a scenario submitted by George Maciunas with performances of works by A-Yo, George Brecht, Dick Higgins, Joe Jones, George Maciunas, Yoko Ono, Nam June Paik, Paul Sharits, Ben Vautier, Robert Watts. Works and documentation of other Fluxus artists were presented.

Flux Sports

scenario: George Maciunas,
performers: Andrzej Jur, Adam Kalinowski, Kinga Kozłowska, Jarosław Kozłowski, Iwona Malińska

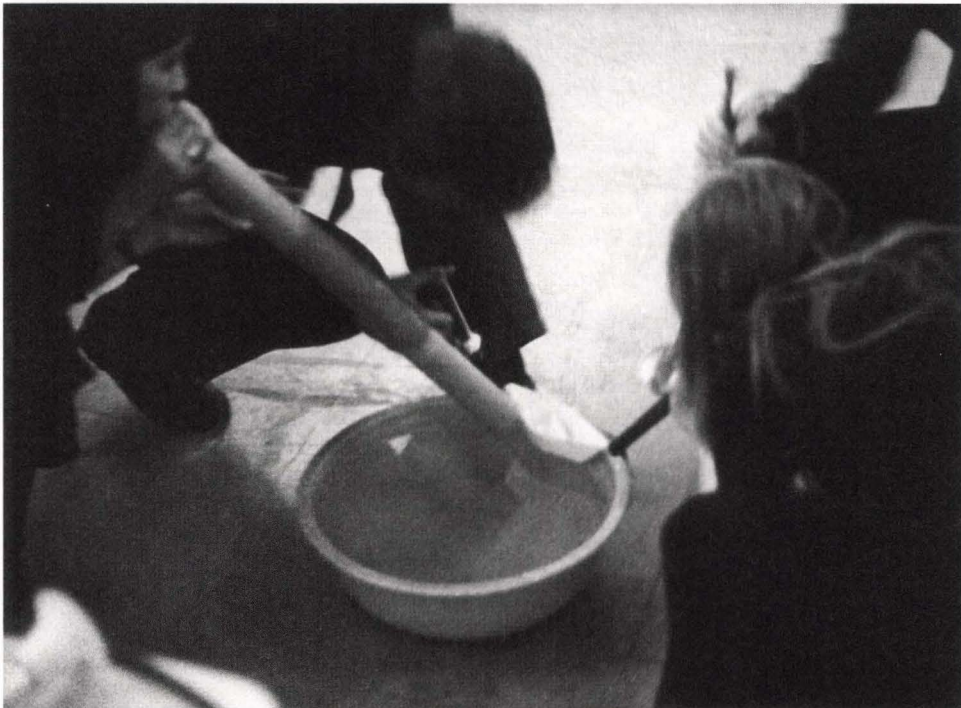




Flux Music

scenario: George Maciunas

performers: Andrzej Jur, Adam Kalinowski, Kinga Kozłowska, Jarosław Kozłowski, Iwona Malińska





Flux Films
selected by George Maciunas

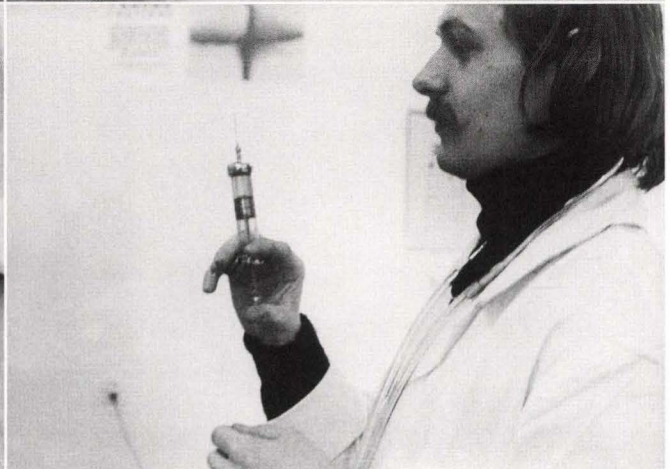
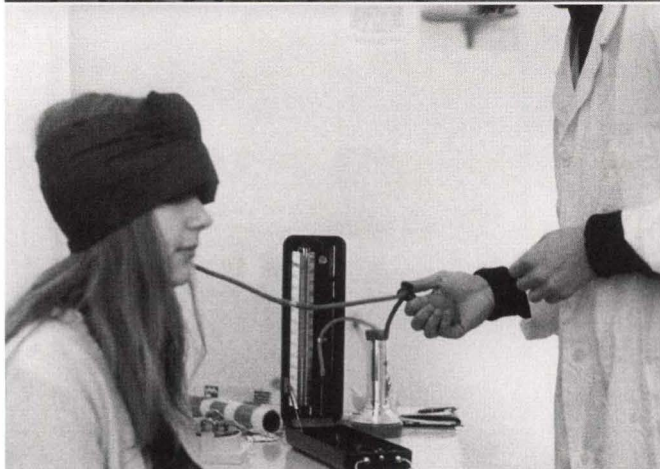


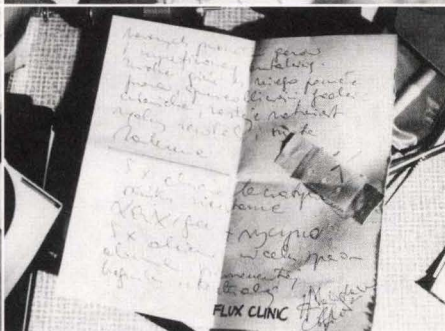
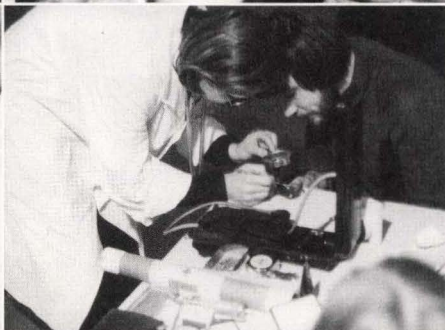
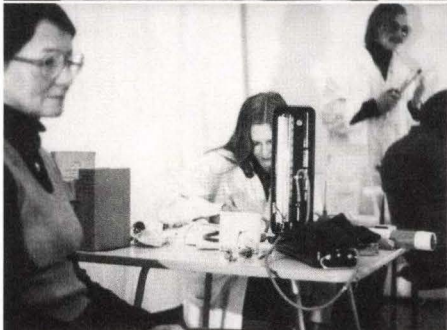
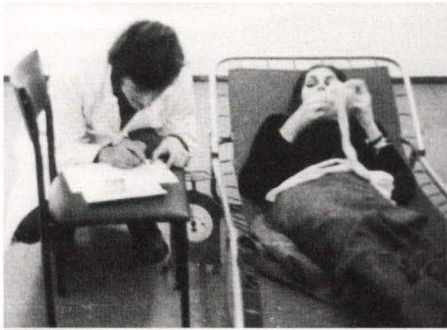


Flux Clinic

scenario: George Maciunas

performers: Andrzej Jur, Adam Kalinowski, Kinga Kozłowska, Jarosław Kozłowski, Iwona Malińska

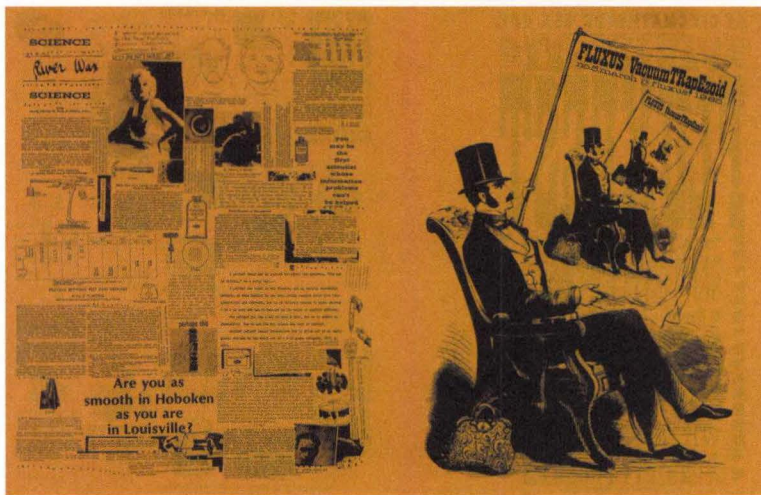


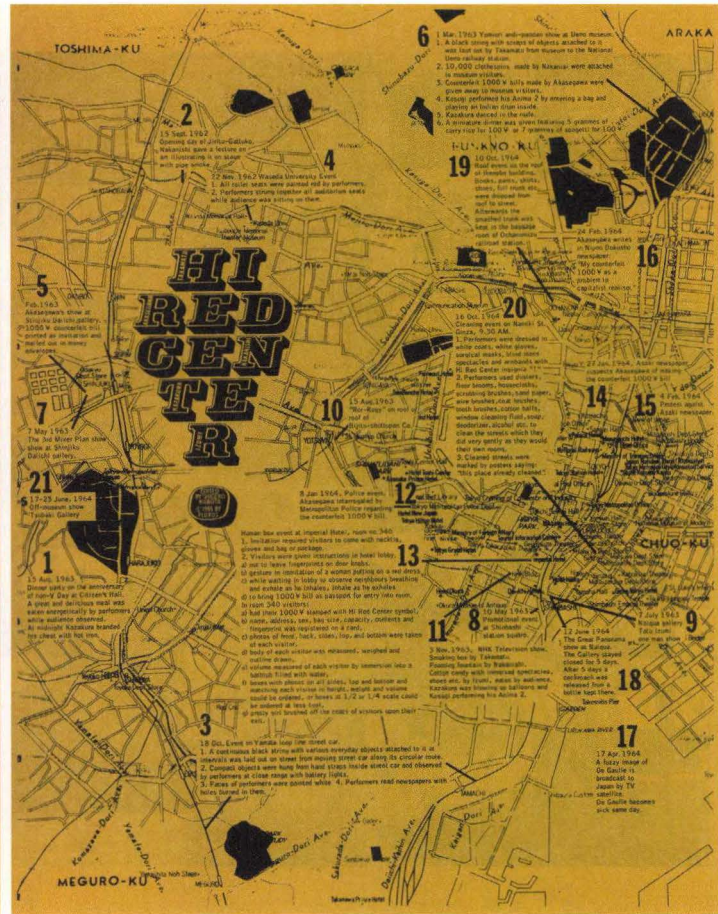




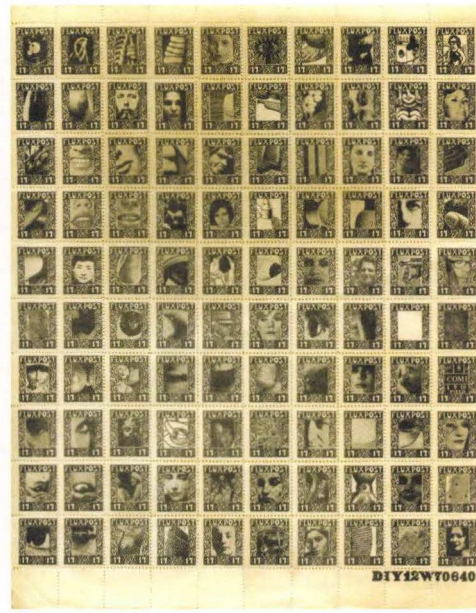
George Maciunas
Fluxus Vacuum TRapEzoid
 1965, offset, obverse and reverse: 56 × 86 cm

Flux Game Fest,
 1973, printed matter,
 21.5 × 28 cm





Shigeko Kubota
Hi Red Center
 1965, printed matter,
 obverse and reverse



George Maciunas
FluxPost (Ageing Men)
 1976, printed matter,
 sheet of stamps,
 28 x 21.7 cm

Robert Watts
FluxPost 17-17
 1965, printed matter,
 sheet of stamps,
 28 x 21.6 cm

George Maciunas
 Appendix 2. Maciunas
 Prefabricated Building System
 1965, printed matter,
 42 x 85.5 cm

Henry Flynt, George
 Maciunas
 Appendix 1, 3-7. Soviet
 Prefabricated Building System
 1965, printed matter,
 43 x 86.2 cm

APPENDIX 2. MACIUNAS PREFABRICATED BUILDING SYSTEM

1. METHOD OF DESIGN DEVELOPMENT

1.1. STRUCTURAL DATA - REQUISITES AFTER CONSTRUCTION

STABILITY	Structure free from lateral loads, wind, and seismic forces. Must be able to resist lateral loads.
STRENGTH	Structure must be able to resist lateral loads, wind, and seismic forces. Must be able to resist lateral loads.
STIFFNESS	Structure must be able to resist lateral loads, wind, and seismic forces. Must be able to resist lateral loads.
STURDINESS	Structure must be able to resist lateral loads, wind, and seismic forces. Must be able to resist lateral loads.
STABILITY	Structure must be able to resist lateral loads, wind, and seismic forces. Must be able to resist lateral loads.

1.2. OTHER REQUISITES

Must be able to resist lateral loads, wind, and seismic forces. Must be able to resist lateral loads.

2. DESCRIPTION OF NUMBERED COMPONENTS

1. FOUNDATION

1. Foundation slab.
2. Foundation wall.
3. Foundation column.
4. Foundation beam.
5. Foundation floor.

2. FLOOR SLAB

1. Floor slab.
2. Floor slab.
3. Floor slab.
4. Floor slab.
5. Floor slab.

3. WALL PANEL

1. Wall panel.
2. Wall panel.
3. Wall panel.
4. Wall panel.
5. Wall panel.

4. CEILING PANEL

1. Ceiling panel.
2. Ceiling panel.
3. Ceiling panel.
4. Ceiling panel.
5. Ceiling panel.

5. ROOF PANEL

1. Roof panel.
2. Roof panel.
3. Roof panel.
4. Roof panel.
5. Roof panel.

3. ERECTION PROCEDURE

1. Erect foundation slab and foundation walls.
2. Erect floor slabs.
3. Erect wall panels.
4. Erect ceiling panels.
5. Erect roof panels.

4. ISOMETRIC CROSS SECTIONS OF COMPONENTS

5. PLAN OF AN ATYPICAL 1900 SQ. FT. HOUSE

A. MODEL OF SAME 1900 SQ. FT. HOUSE

1. SERVICE CUBICAL

APPENDIX 3. RUCKMINSTER FULLER'S GEODESIC DOME

APPENDIX 4. CITIZEN 2CV

APPENDIX 5. ELECTRIC GUITAR AND ORGAN

APPENDIX 6. COMMUNISTS MUST GIVE REVOLUTIONARY LEADERSHIP IN CULTURE BY HENRY FLYNT MACIUNAS, DESIGN

APPENDIX 1. SOVIET PREFABRICATED BUILDING SYSTEM

COMPARATIVE ANALYSIS OF PREFABRICATED BUILDING SYSTEMS

System	Country	Year	Material	Structure	Roof	Interior	Exterior	Cost	Speed
Maciunas	USA	1965	Concrete	Frame	Flat	Open	Modern	Low	Fast
Soviet	USSR	1965	Concrete	Frame	Flat	Open	Modern	Low	Fast
Other	Various	Various	Various	Various	Various	Various	Various	Various	Various

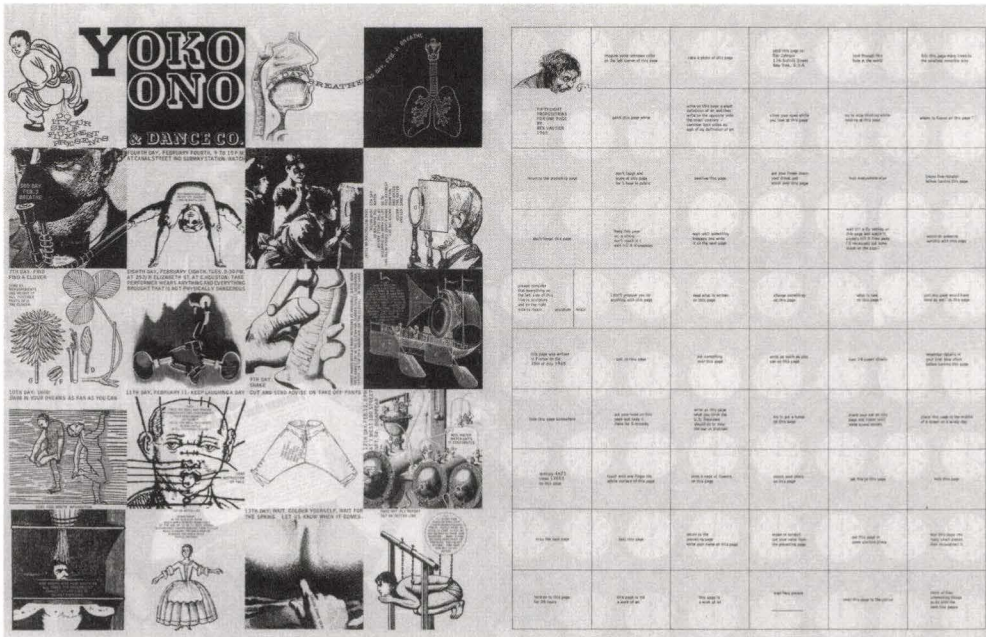
COMPARATIVE DATA ON ROOFING IN VARIOUS COUNTRIES

Country	Roof Type	Material	Cost	Speed
USA	Flat	Concrete	Low	Fast
USSR	Flat	Concrete	Low	Fast
Other	Various	Various	Various	Various

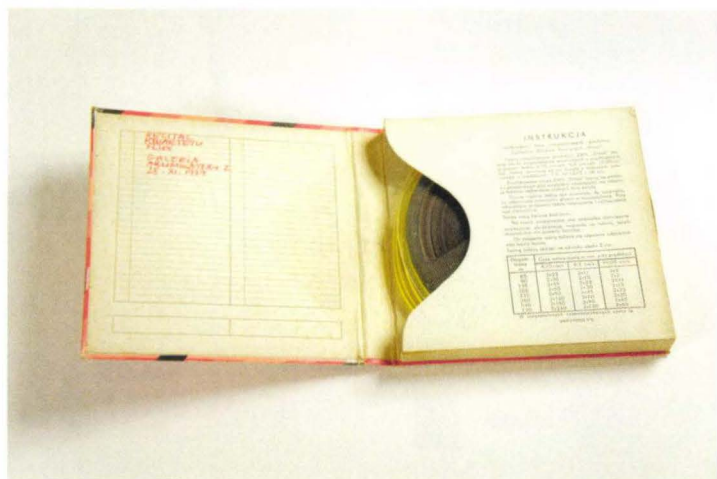
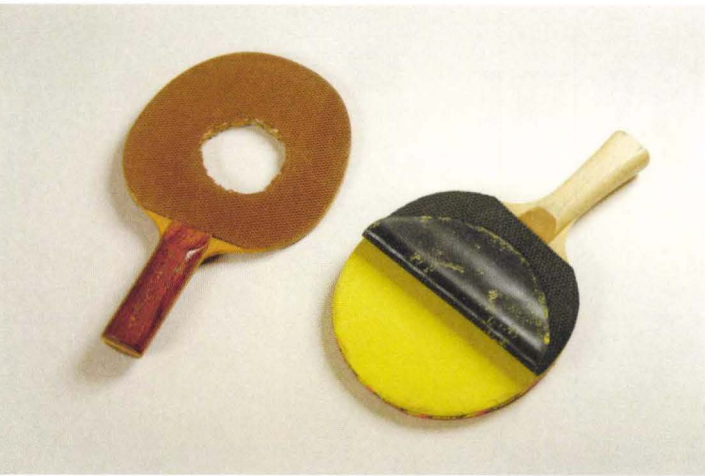
APPENDIX 7. NOTE ON THE GRAPHICS



George Maciunas
 John, Yoko + Flux
 (Fluxus Newspaper # 8)
 1970, printed matter,
 obverse and reverse:
 55 x 97 cm



Yoko Ono, Ben Vautier
 Do It Yourself Fluxfest
 Presents: Yoko Ono
 & Dance Co.
 1966, offset, 56 x 86.5 cm



Flux Sports
(table tennis rackets),
1977

Flux Clinic
(medical instruments kit),
1977

Flux Concert
(magnetic tape in a box),
1977



Flux Films
(box of film tape), 1977

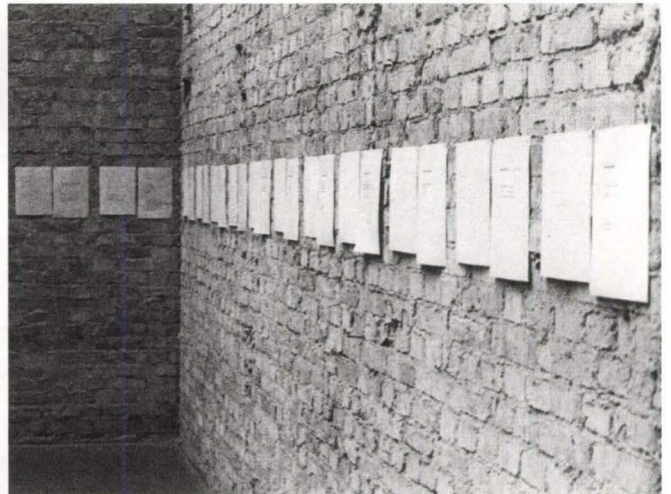
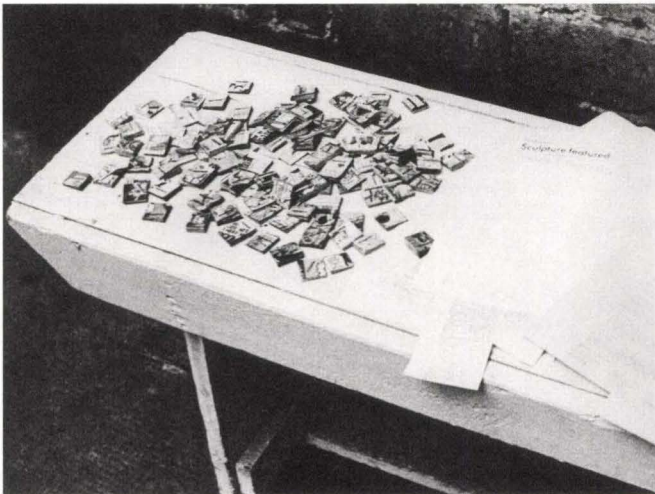


Ken Friedman, Perspective Exhibition, 1974

The American artist, associated with the Fluxus West movement, showed a collection of about a hundred Fluxus designs and drafts.



Ken Friedman
sheets from the *Perspective
Exhibition*
1966–71, typescript,
8 pages, 28 × 21.8 cm each



Watermelon Symphony

Play football with a watermelon.

1964
Redlands

Anniversary

Someone sneezes.

A year later, send a postcard
reading:

" Gesundheit ! "

- 1965-66

Please stop reading this sentence.

1971

4F171

String Quartet

(Opus 2, 1967, a variation on
a piece by George Brecht.)

" Shaking Hands. "

Each member of the audience
shakes hands with those within
reach.

1967

KTM/ Fluxus Instant Theatre Event

Hymn

Hum. Mmmmmmmmmmmmmmmmm. Hmnnnnnnnnnnnnnnnn.

Hum. MmmmmMMMMMmm. MMMnnnnnnnnnnMMMMNNNmmmm.

1967

Biennial Piece

Forget that you read this.

- 1971

VII Biennale de Paris
Paris, France

The distance from this sentence to your eye is my sculpture.

1971

4F171

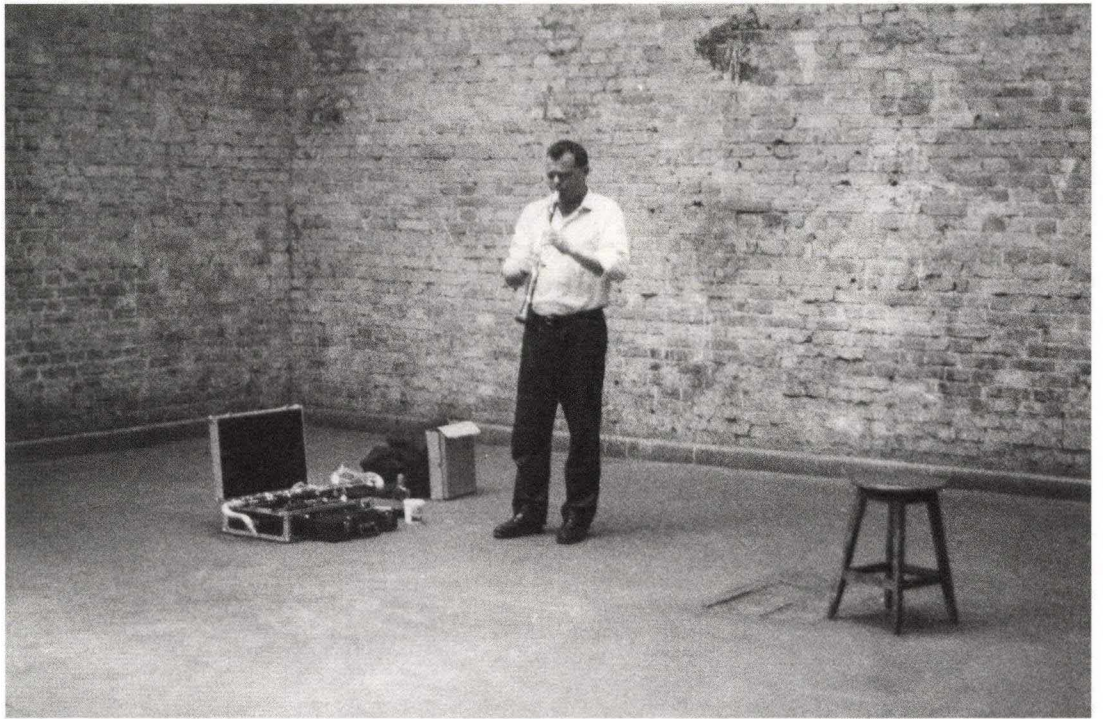
Incognito, ergo sum.

- 1966

Wolfgang Fuchs, Solo. Improvised Music

(MUSICAL ACTION), 1988



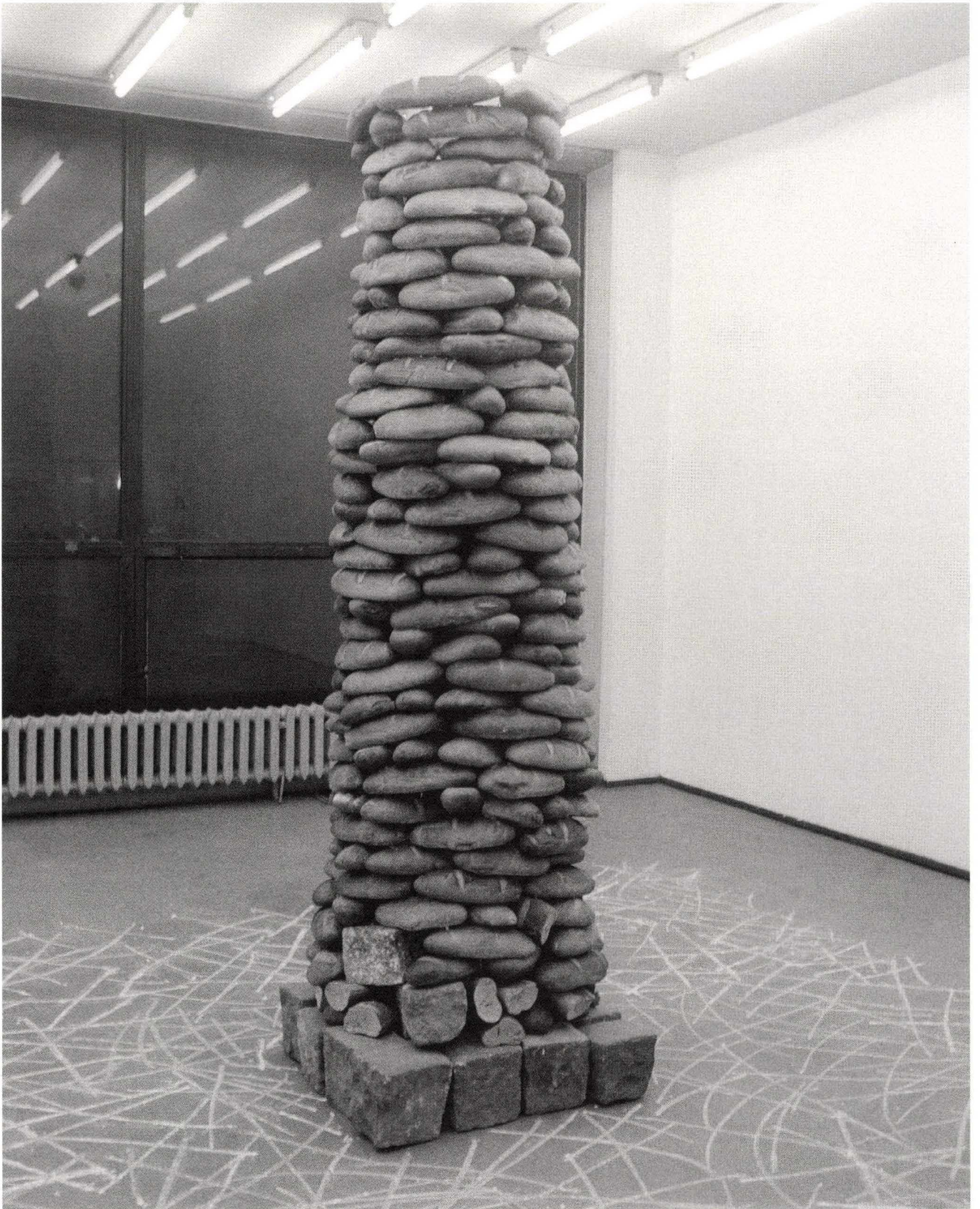


Mariusz Gill, A Column, 1985

The artist used loaves of stale bread to build a column on a stone pedestal in the centre of the gallery space and then delineated its corresponding area with white chalk on the floor.

FROM LEFT: MARIUSZ GILL



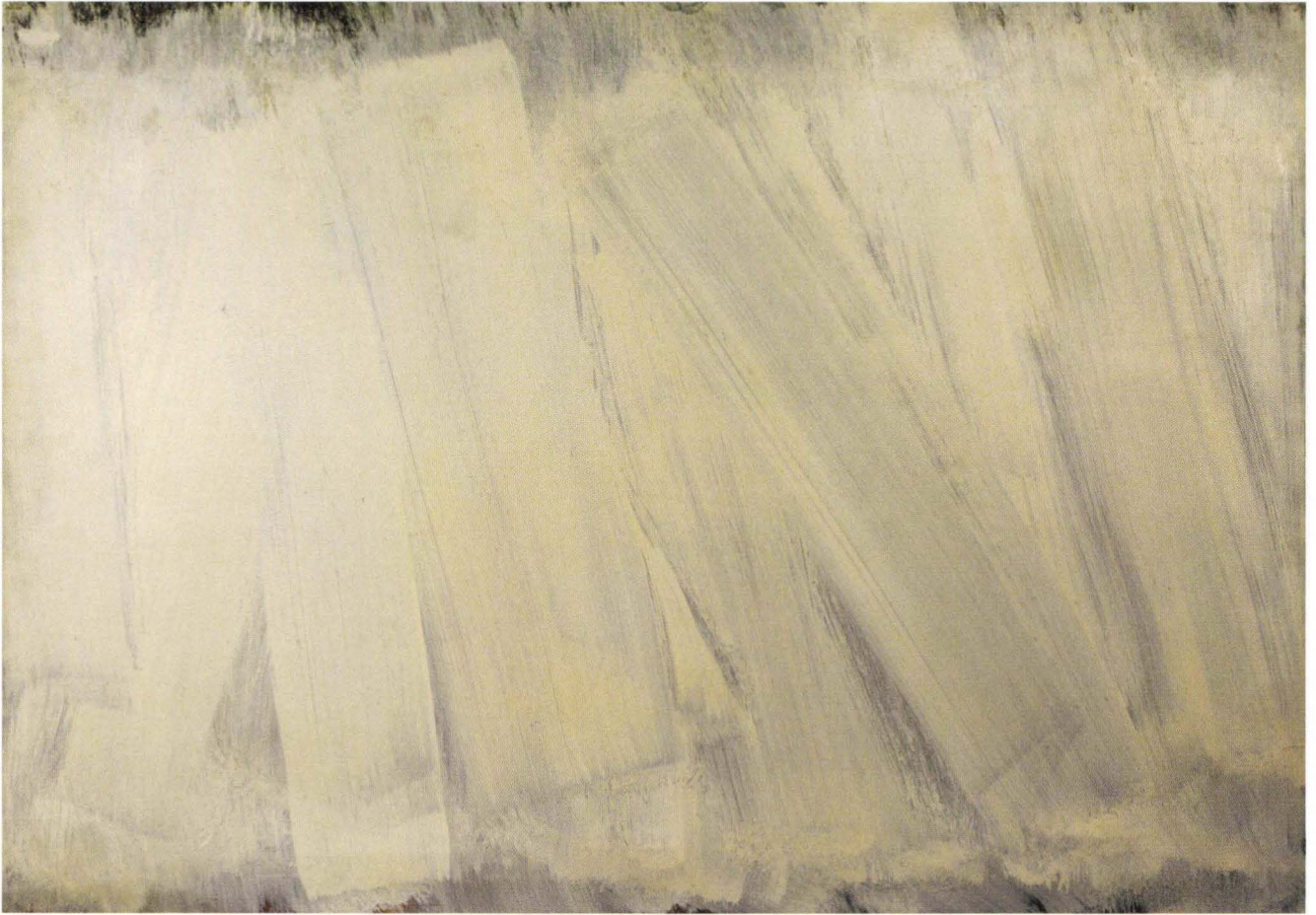


Raimund Girke, Painting, 1984

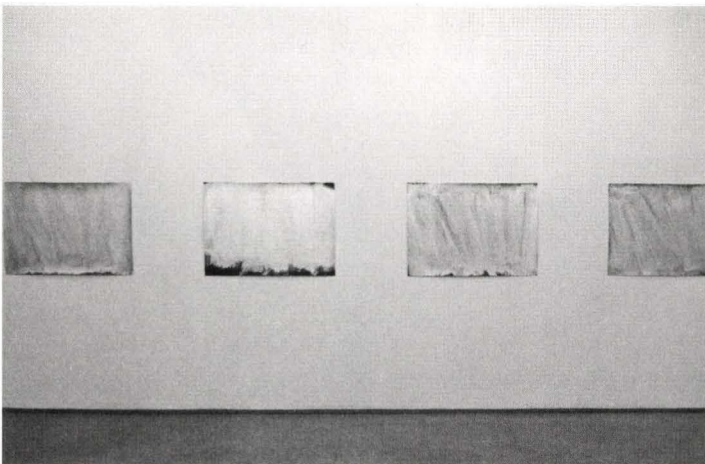
The seminal structural painter showed several monochromatic distemper pieces in hues of white and grey.

FROM LEFT: RAIMUND GIRKE





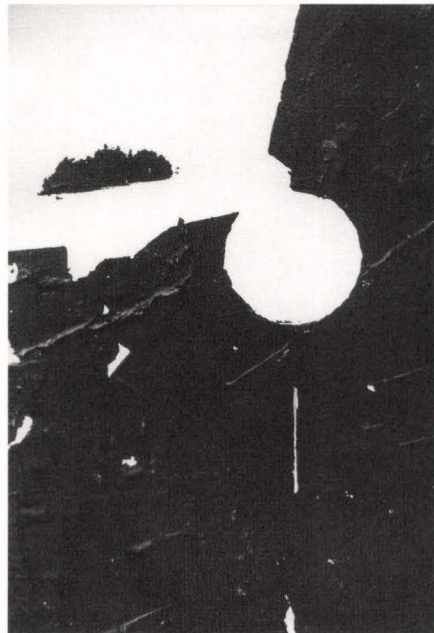
Raimund Girke
Untitled
1984, distemper on canvas,
70 x 100 cm

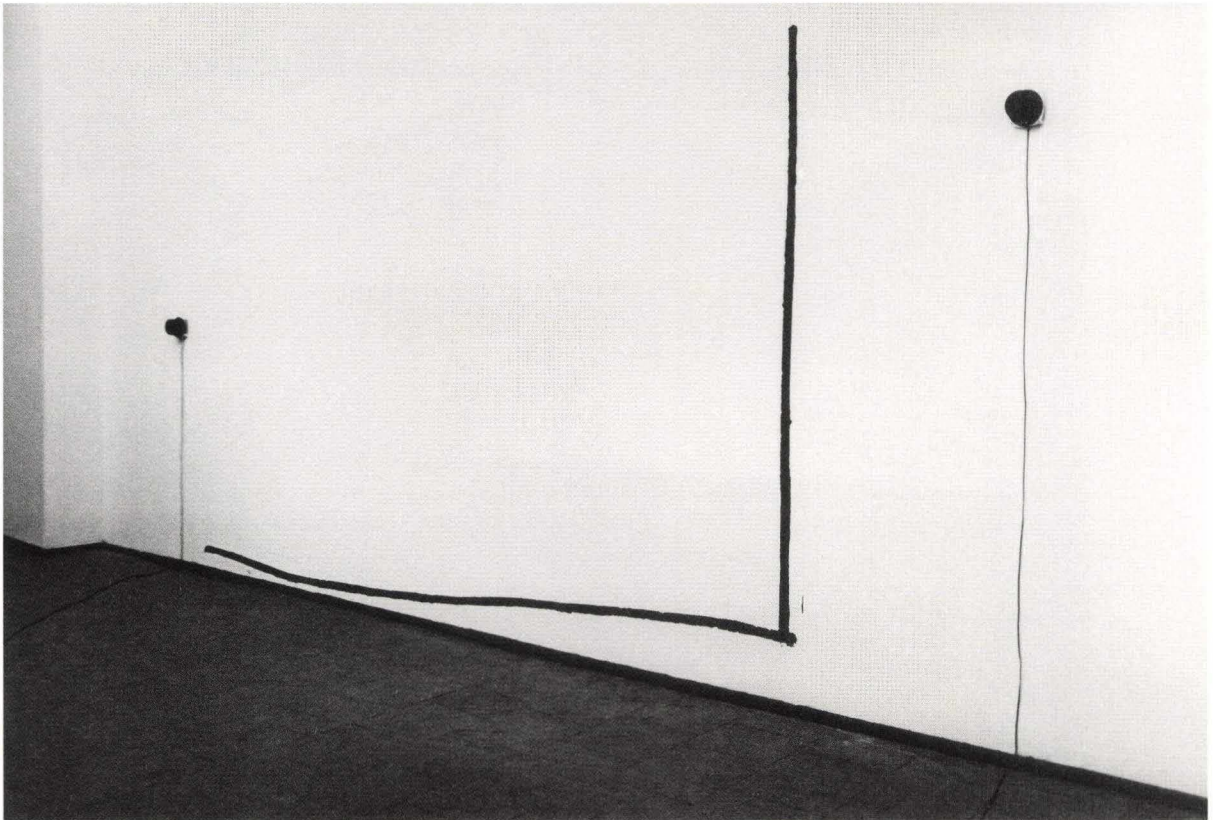
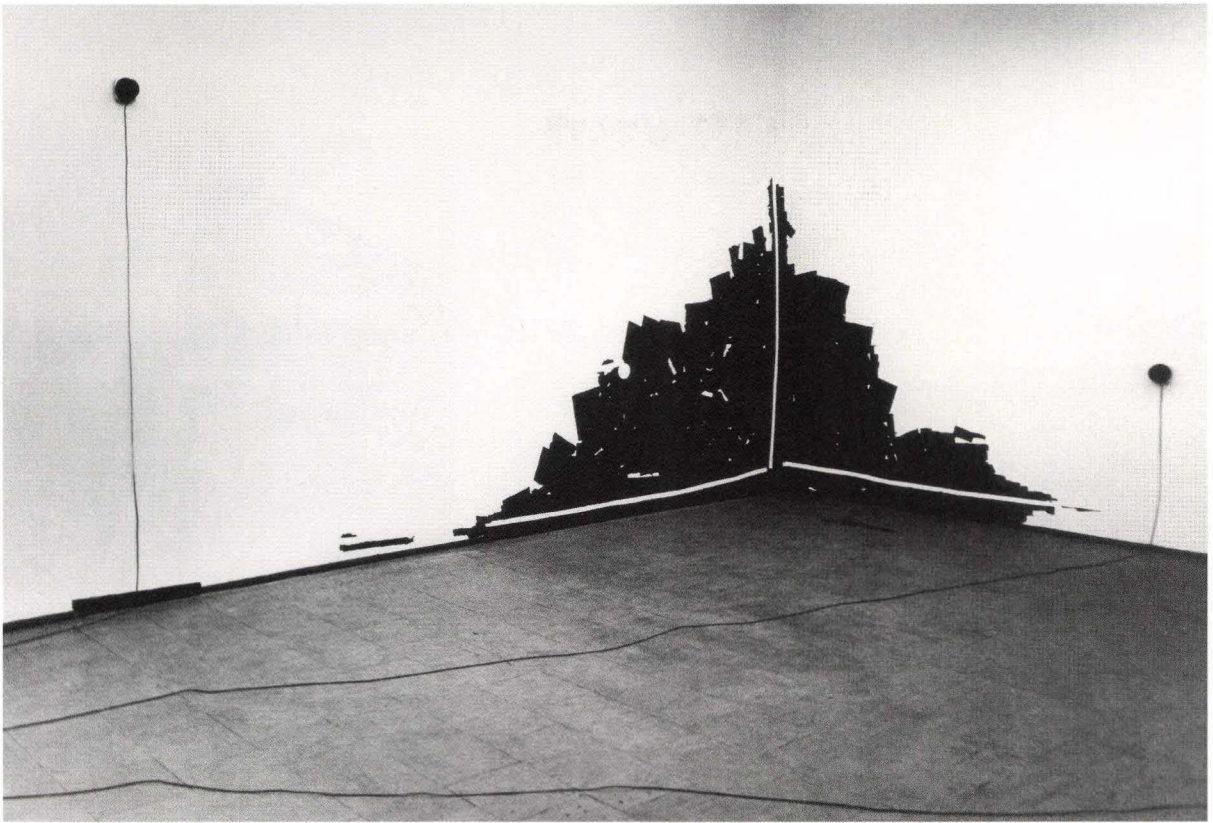


Nat Goodden, Notations, 1983

The British artist created an audiovisual installation; the textured surfaces of black paint on the wall and the sounds emitted by small speakers inscribed themselves in, and transformed, the gallery space.

NAT GOODDEN

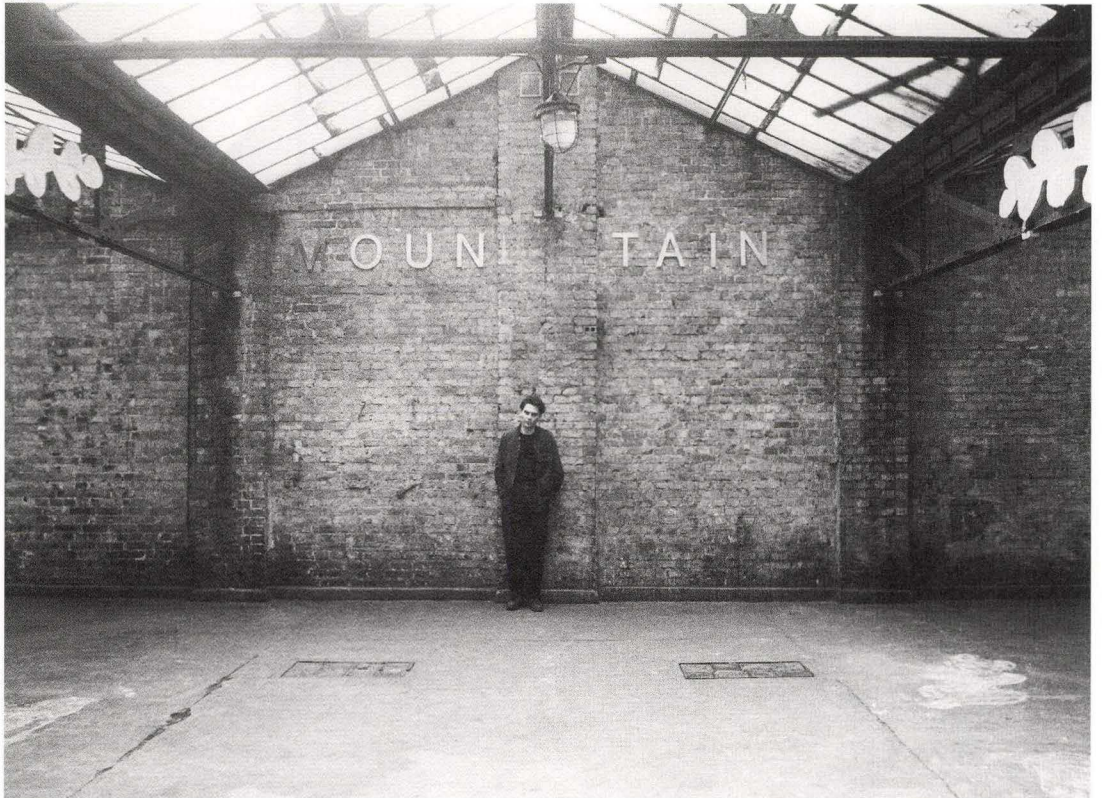




Trevor Gould, Mountain, 1989



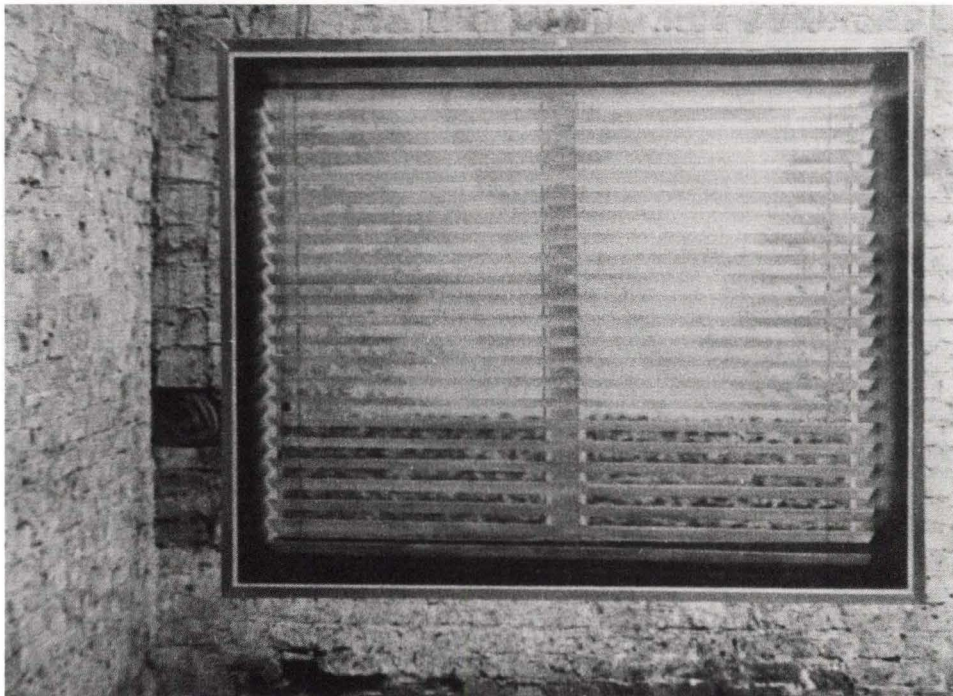
TREVOR GOULD

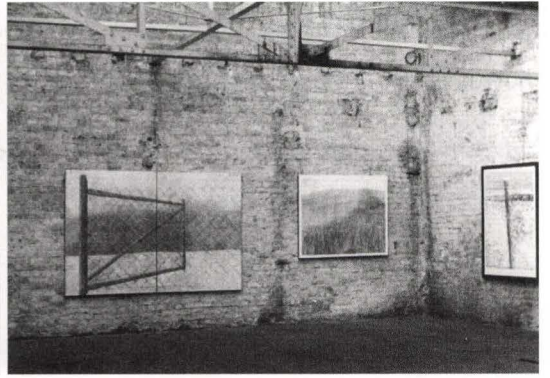
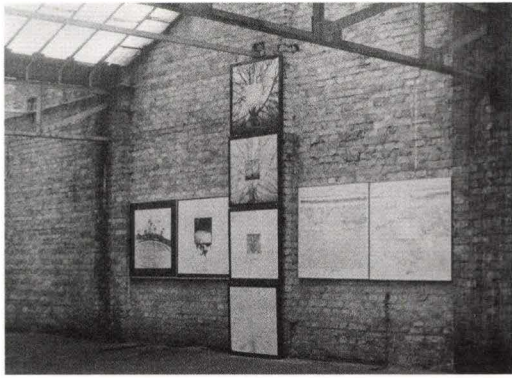




Tom J. Gramse, Drawings, 1976

TOM J. GRAMSE

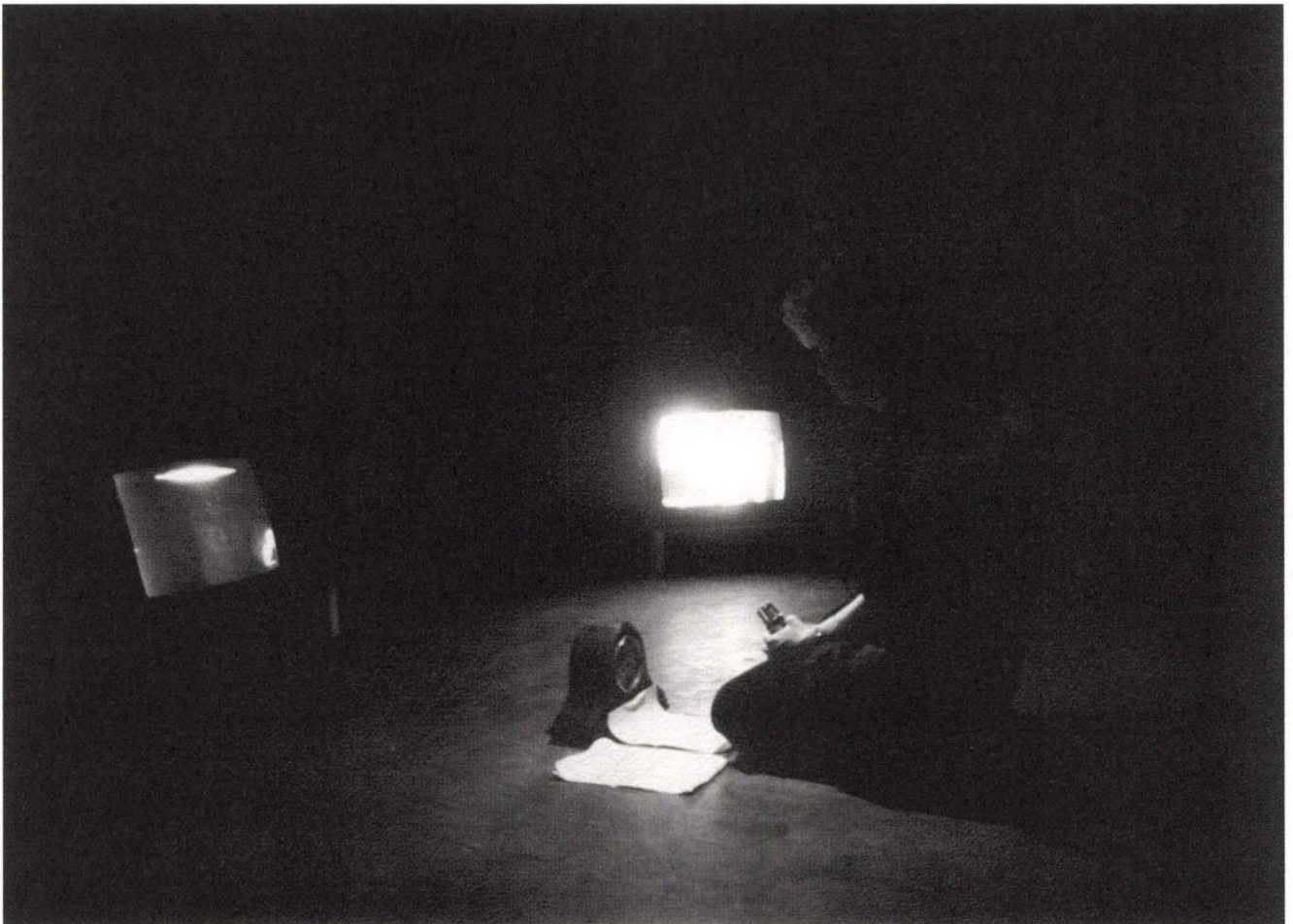




Tom J. Gramse
Untitled
1973, serigraph, 82 × 67.5

Izabella Gustowska, Multiple Portrait FROM THE Relative Similarity Characteristics CYCLE, 1985

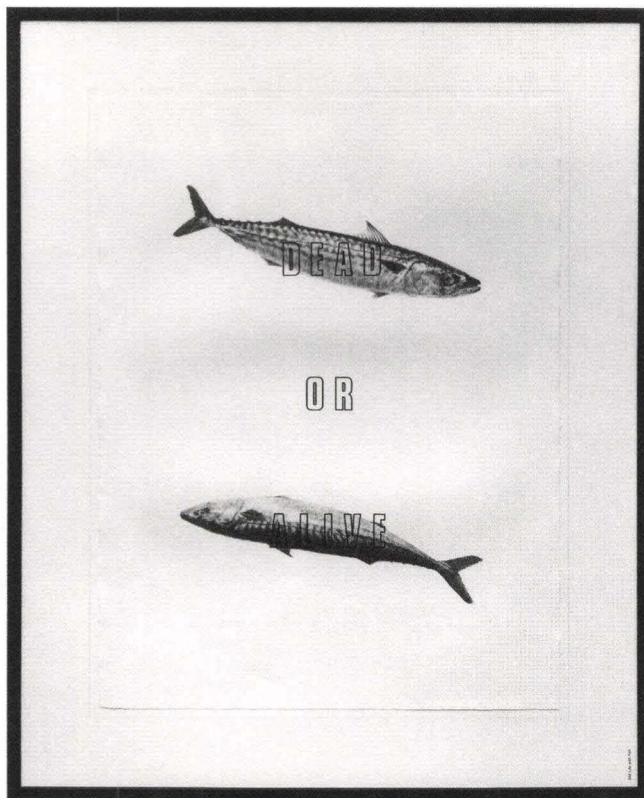
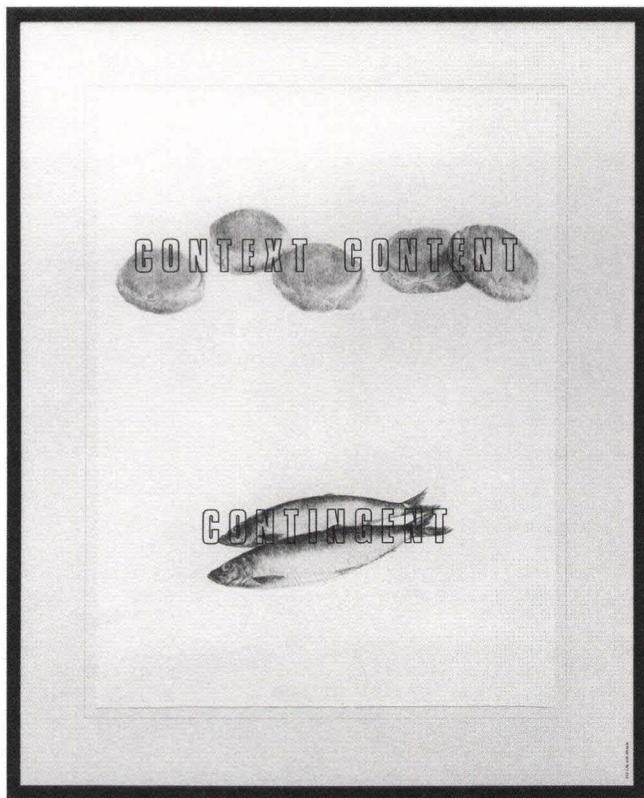
Sitting in front of a TV monitor showing her image and a clock with the current time, the artist talked about herself in a tone of intimate confessions. Accompanying her monologue were audio recordings as well as videos presented on two TV screens standing at the sides.



IZABELLA GUSTOWSKA



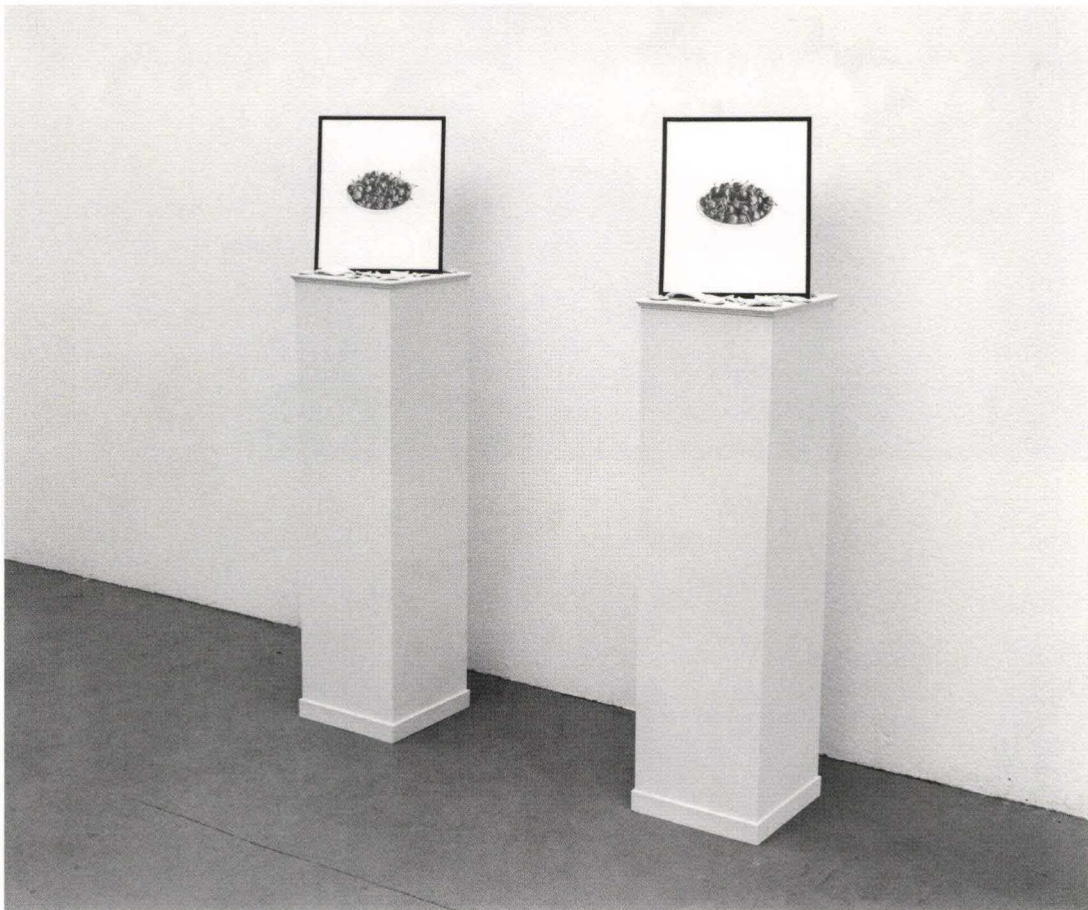
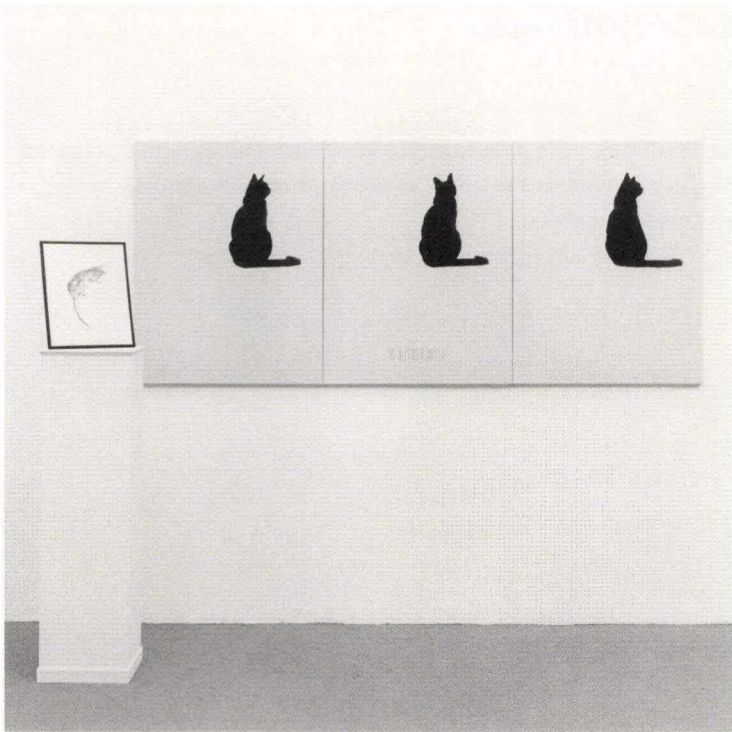
Gerard Hemsworth, Object/Nature. Still Life
Drawings, 1980



Gerard Hemsworth
Still Life with Miracle
1980, print, 76.5 × 57 cm

Still Life with Fish
1980, print, 76.5 × 57 cm

Gerard Hemsworth
Still Life with Cat
1980



Gerard Hemsworth, Act of Discretion, 1983

In a series of figurative paintings rendered with photographic precision the British artist presented ironic scenes humorously alluding to popular depiction styles.

GERARD HEMSWORTH





Gerard Hemsworth
Untitled
1982, acrylic on canvas



Geoffrey Hendricks, Berliner Tagesbuch Watercolors.
Sky Ladders Night and Day (EXHIBITION); Wood Pile
Performance (PERFORMANCE), 1986

The artist presented watercolours from the *Berliner Tagesbuch Watercolors*. *Sky Ladders Night and Day* series and a ritual performance inspired by the shamanic practices of Native Americans.

GEOFFREY HENDRICKS

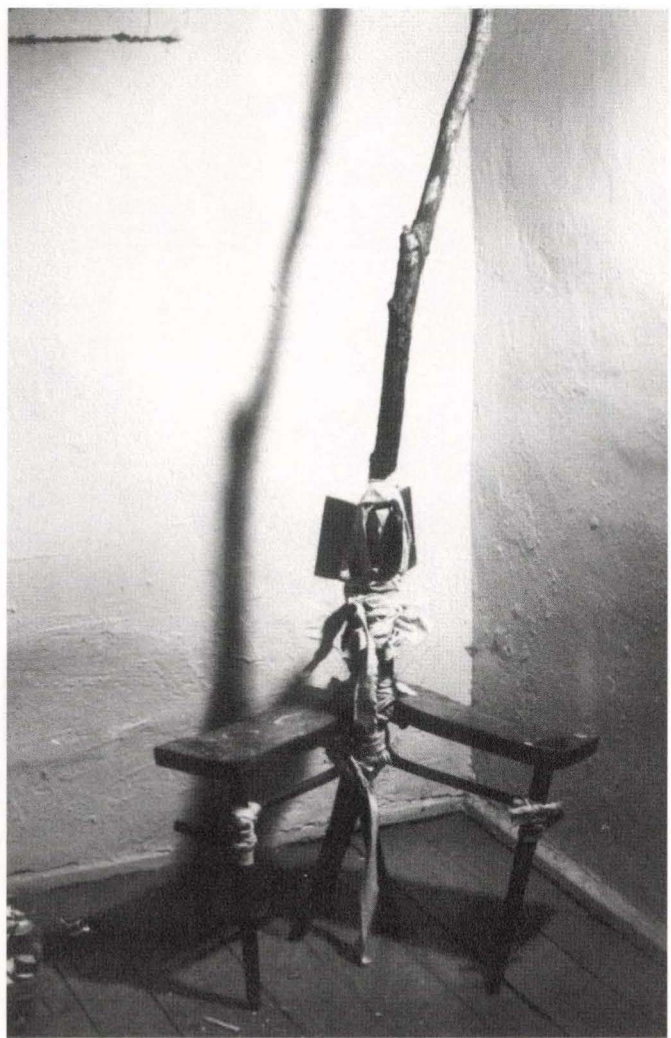




Geoffrey Hendricks
from the *Berliner Tagesbuch*
Watercolors. Sky Ladders
Night and Day series
1986, watercolour on
paper, 19 × 28.5 cm each

Geoffrey Hendricks
Wood Pile Performance
(performance), 1986





Dick Higgins, Medley (LECTURE, ACTION), 1987

The artist showed a selection of his works: poems, music pieces, little performances, events. Besides pre-selected performers (Dariusz Głowacki, Wawrzyniec Szulgit) he also pulled the public into action.

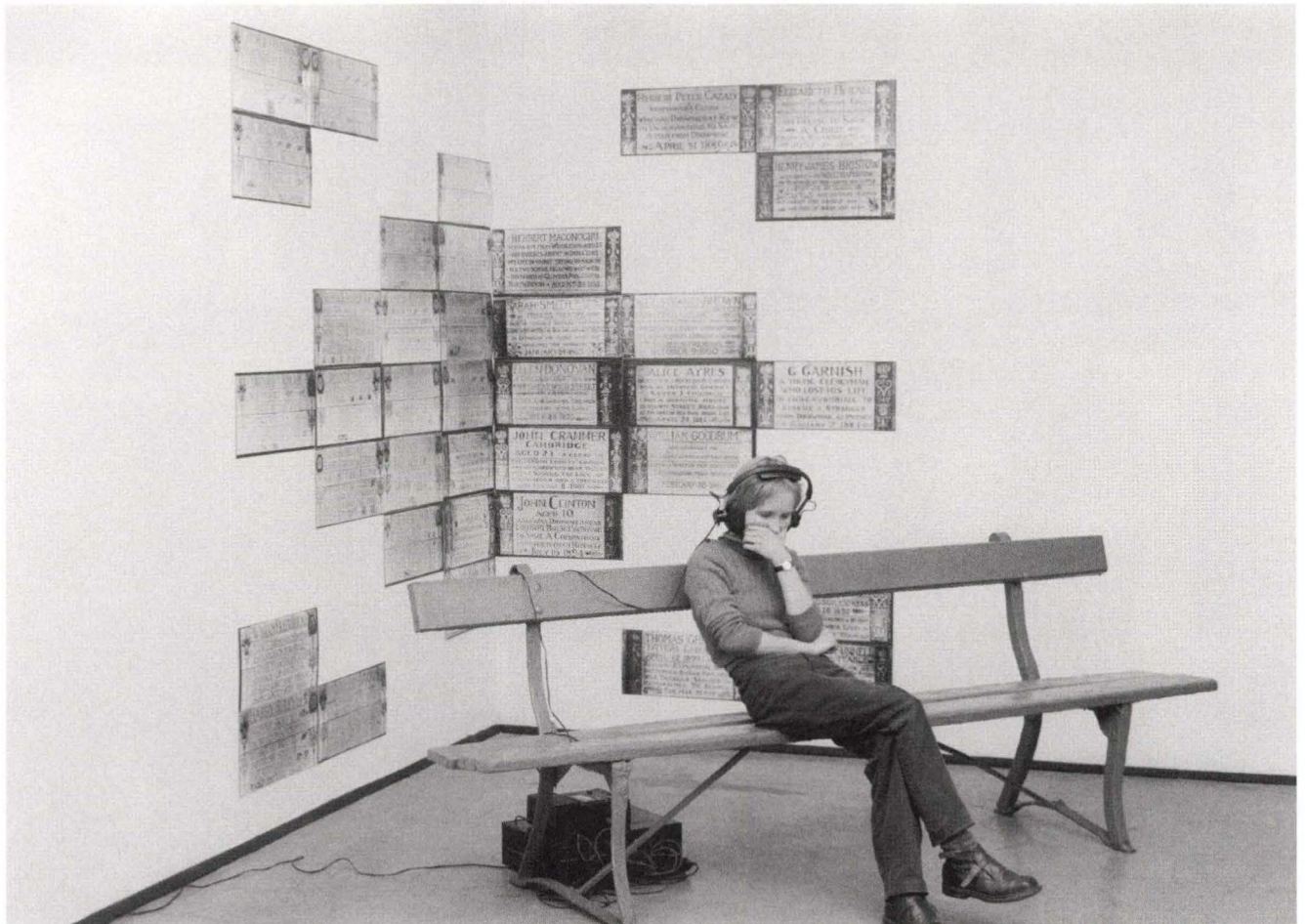
FROM RIGHT: DICK HIGGINS





Susan Hiller, Monument, 1983

The American artist's audiovisual installation consisted of colour photographs of grave plaques of people who 'lost their lives saving others' and a sound recording with the author's personal commentary.



MONUMENT

(fragment of the text of sound tape)

You are sitting, as I've imagined you, with your back to the Monument. The Monument is behind you. The Monument is in your past.

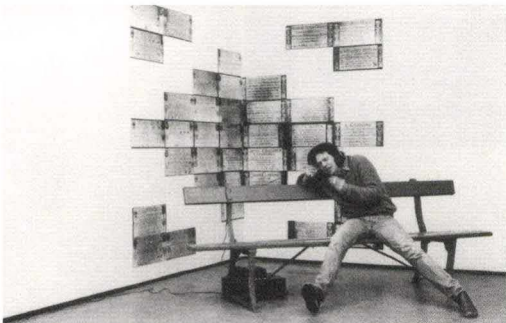
Do the dead speak through us? This is my voice, unrolling in your present, my past. I'm speaking to you from my hereafter, the hereafter. I'm an audible rauidive voice. We could exist forever, inscribed, portrayed, as inscriptions, portraits, representations. I'm representing myself to myself . . . and for you, to you. This is my voice.

Now this voice will speak to you about the ideology of memory, the history of time, the 'fixing' of representation: fixed like a photograph, taped, registered, or inscribed . . . You can think of life after death as a second life which you enter into as a portrait or inscription and in which you remain longer than you do in your actual living life (J. W. Goethe).

The visual aspect of the work is made for collective viewing. But this is for one pair of ears alone, one-pair-at-a-time. Now they can see you listening. You're part of the sights. You're part of Monument. Seeing goes both ways — towards the look (the regard) and towards the image. Listening goes one way, towards the sound. Speech corresponds to the look.

I'm insisting on the reality of your first-hand experience. I'm insisting on the evidence of eyes (I's). I'm insisting subject matter is not the same as content. I'm insisting the word is not primary. (This words don't 'explain' anything, they don't 'explain' Monument).

Susan Hiller



AMELIA KENNEDY
AGED 19
DIED IN TRYING TO
SAVE HER SISTER
FROM THEIR BURNING HOUSE
IN EDWARD'S LANE STOKE
NEWINGTON · OCT · 18 · 1871

SOLOMAN GALAMAN
AGED 11 · DIED OF INJURIES
SEPT · 6 · 1901 AFTER SAVING
HIS LITTLE BROTHER FROM
BEING RUN OVER IN
COMMERCIAL STREET
"MOTHER I SAVED HIM BUT
I COULD NOT SAVE MYSELF"

WILLIAM FREER LUCAS
M.R.C.S. AT
L.L.D. MIDDLESEX HOSPITAL
RISKED POISON FOR HIMSELF
RATHER THAN LESSEN ANY
CHANCE OF SAVING A
CHILD'S LIFE · AND DIED
OCT · 8TH · 1893 ·



SUSAN HILLER
Monument
1983 (detail)

John Hilliard, Photographs 1976–7,

1978

The British artist presented three series of photographs that, through simple experiments with similar images and changing depth of focus, showed the possibilities of manipulating the photographic message, thus undermining its credibility.

FROM RIGHT: JOHN HILLIARD





running 1/4 x 4

DECEMBER WATER



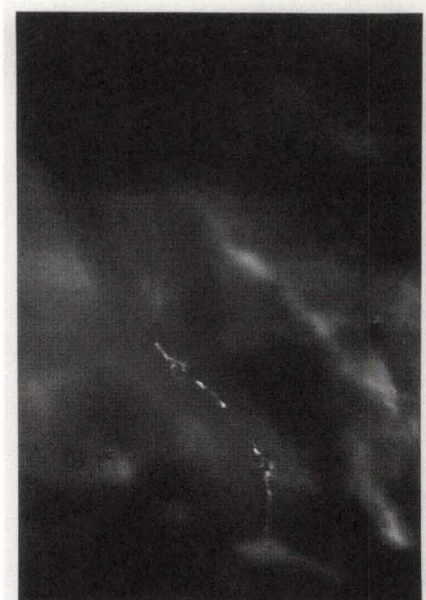
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DECEMBER WATER

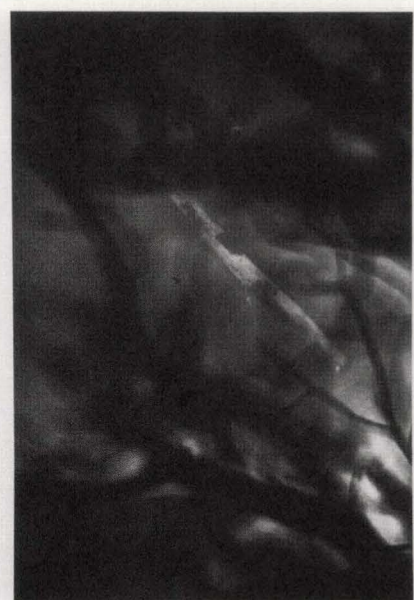


hanging 2/3

DECEMBER WATER



ASH IN CRAG LOUGH



ASH IN CRAG LOUGH

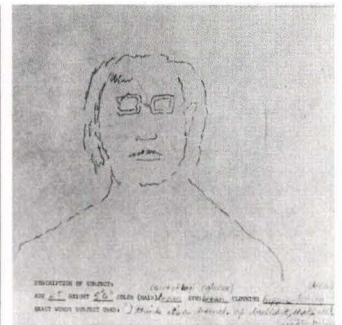
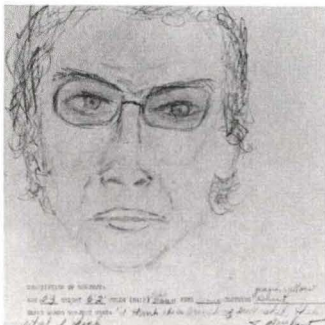
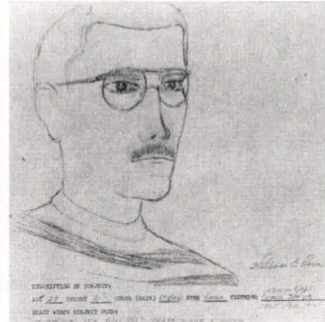
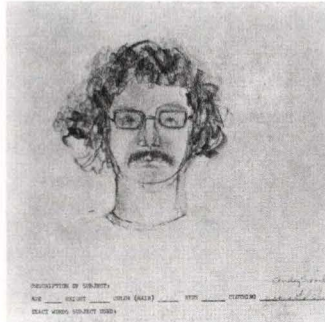
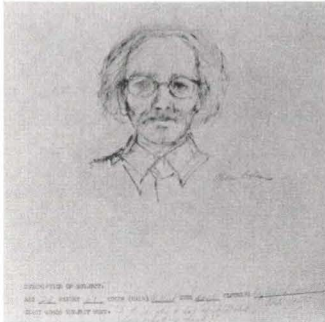
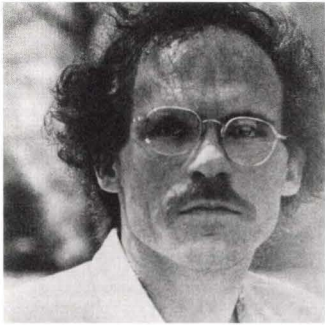


ASH IN CRAG LOUGH

John Hilliard
December Water
1976-77, photograph

Ash in Crag Lough
1976-77, photograph,
83 x 59 cm each

Douglas Huebler, Untitled, 1976



Douglas Huebler
Variable Piece no. 80
1972 (detail)

Utwór zmienny nr 80

Uniwersytet Połudn. Karoliny,
Połudn. Karolina, Kolumbia

Podczas wykładu o "Sztuce konceptualnej" wygłoszonego przez artystę w wyższej klasie rysunku, pewien gość "z zewnątrz" poderwał się z krzesła i opuścił salę krzycząc: "Uważam, że jest w tym sporo pieprzenia, oto co myślę".

Gościem tym był Mike Zimmer, wykładowca z Wydziału Prawa Uniwersytetu Połudn. Karoliny, a jego wystąpienie, wcześniej zaaranżowane wspólnie z artystą, sprawiało wrażenie "naturalnego" wewnątrz określonego kontekstu.

Po wyjściu Zimmera artysta omówił jego zachowanie; poprosił następnie studentów o wykonanie w podobnie "naturalnym" stylu - łącząc to doświadczenie "naocznego świadka" ze zdolnościami rysunkowymi - portretu winowajcy, tak, jak by zrobili to, pracując dla policji.

Dziesięć fotograficznych reprodukcji rysunków oraz fotografia Zimmera stanowią - wraz z niniejszym stwierdzeniem - formę tego utworu.

Kwiecień 1972

Douglas Huebler

University of South Carolina
Columbia, South Carolina

During a lecture on 'Conceptual Art' given by the artist to an advanced drawing class, an 'outside' visitor jumped up from his chair and walked out of the studio, shouting 'I think this is a lot of bullshit, that's what I think'.

That visitor was Mike Zimmer, an instructor in law at the University; his action had been pre-arranged with the artist and appeared 'natural' within the specific context.

After Zimmer had left, the artist explained his behaviour; he then asked the students to perform in a similar 'natural' manner by combining their 'eyewitness' experience and drawing abilities to make a portrait of the 'culprit' as if the student were a police artist.

Ten drawings and a photograph of Zimmer join with this statement to constitute the form of this piece.

April, 1972

Douglas Huebler



THE SOUTHWESTERN STATES
 A collection of photographs and illustrations
 depicting the diverse landscapes and
 cultural heritage of the region.
 From the rugged mountains of the
 West to the vast, open plains of the
 Southwest, this series captures the
 unique beauty and spirit of the area.
 Each image is a testament to the
 rich history and natural resources
 that define the Southwestern States.



THE SOUTHWESTERN STATES
 A collection of photographs and illustrations
 depicting the diverse landscapes and
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 West to the vast, open plains of the
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 Each image is a testament to the
 rich history and natural resources
 that define the Southwestern States.



Location Piece no. 4
Fisher Beach
Truro, Massachusetts

On June 21, 1968, at a given signal, three children rolled three rubber balls down a 300 foot sand dune into the waves of the incoming tide; this location was "marked" at the three points where those contrary forces met, and interacted, for an instant at least.

One photograph joins with this statement to constitute the form of this piece.

June 1968

— Douglas Huebler



Location Piece no. 11
Los Angeles, California

On July 1, 1969 a point will be inscribed — with a ball point pen — onto a surface located at the Northeast corner of Figueroa Street and Wilshire Boulevard in Los Angeles, California.

As it revolves around the axis of the earth in that particular location 20,643 miles each day it will altogether travel a total of 1,899,156 miles during the 92 days through September 30, 1969 of its existence.

A map and a photograph of the site where the point is located will join with this statement to constitute the form of this piece.

June 1969

— Douglas Huebler



Douglas Huebler
Location Piece no. 4
1969, photograph

Location Piece no. 11
1969, photograph

Tatsuo Ikeda, Untitled, 1977





BRAHMA GATE

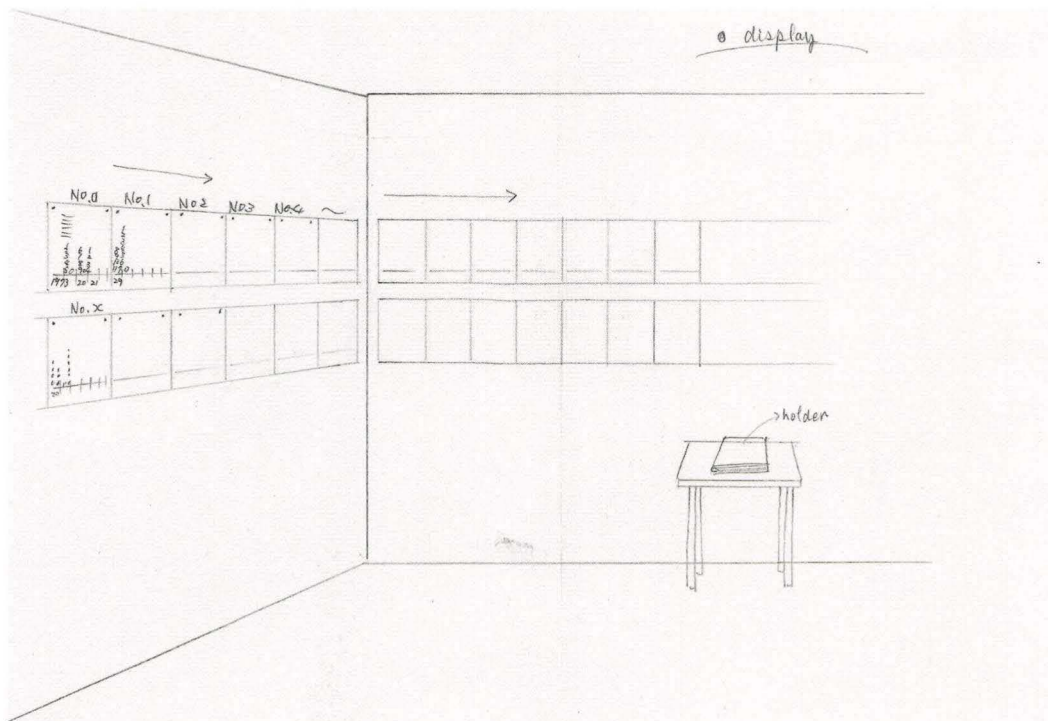
Without beginning, without end
 Otherwise the beginning begins anywhere
 Also ending
 Infinite 'Time'
 Shapeless 'Time'
 Also absolutely irreversible 'Time'
 The Brahma Gate floats in this 'Time'

The rules

You are to turn 64 rings into a column
 Move one ring at a time
 Never put a ring on a smaller one

In this way repeat 18446744073709551615 times
 Feeling intangible time
 Looking through invisible time
 Everything I have seen is empty
 Is it possible to step in emptiness?
 What is stepping in emptiness?

Tatsuo Ikeda, 20 January 1973



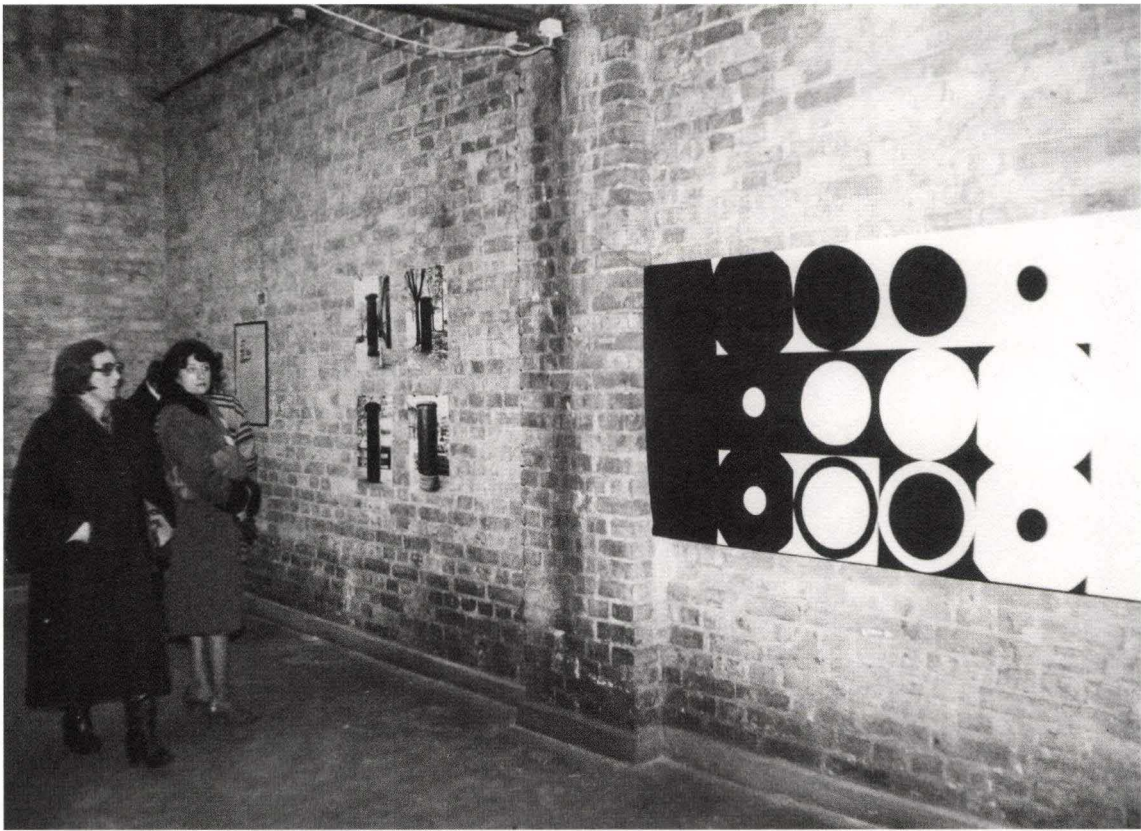
Tatsuo Ikeda
 exhibition sketch
 1977, drawing, 26 × 36 cm

Individual Mythologies (GROUP EXHIBITION), 1980

Andrzej Bereziański, Włodzimierz Borowski, Andrzej Dłużniewski,
Jerzy Kałucki, Koji Kamoji, Alicja Kępińska, Jarosław Kozłowski,
Jerzy Ludwiński, Zbigniew Makarewicz, Tomasz Osiński,
Bogdan Perzyński, Maria Anna Potocka, Jerzy Rosołowicz

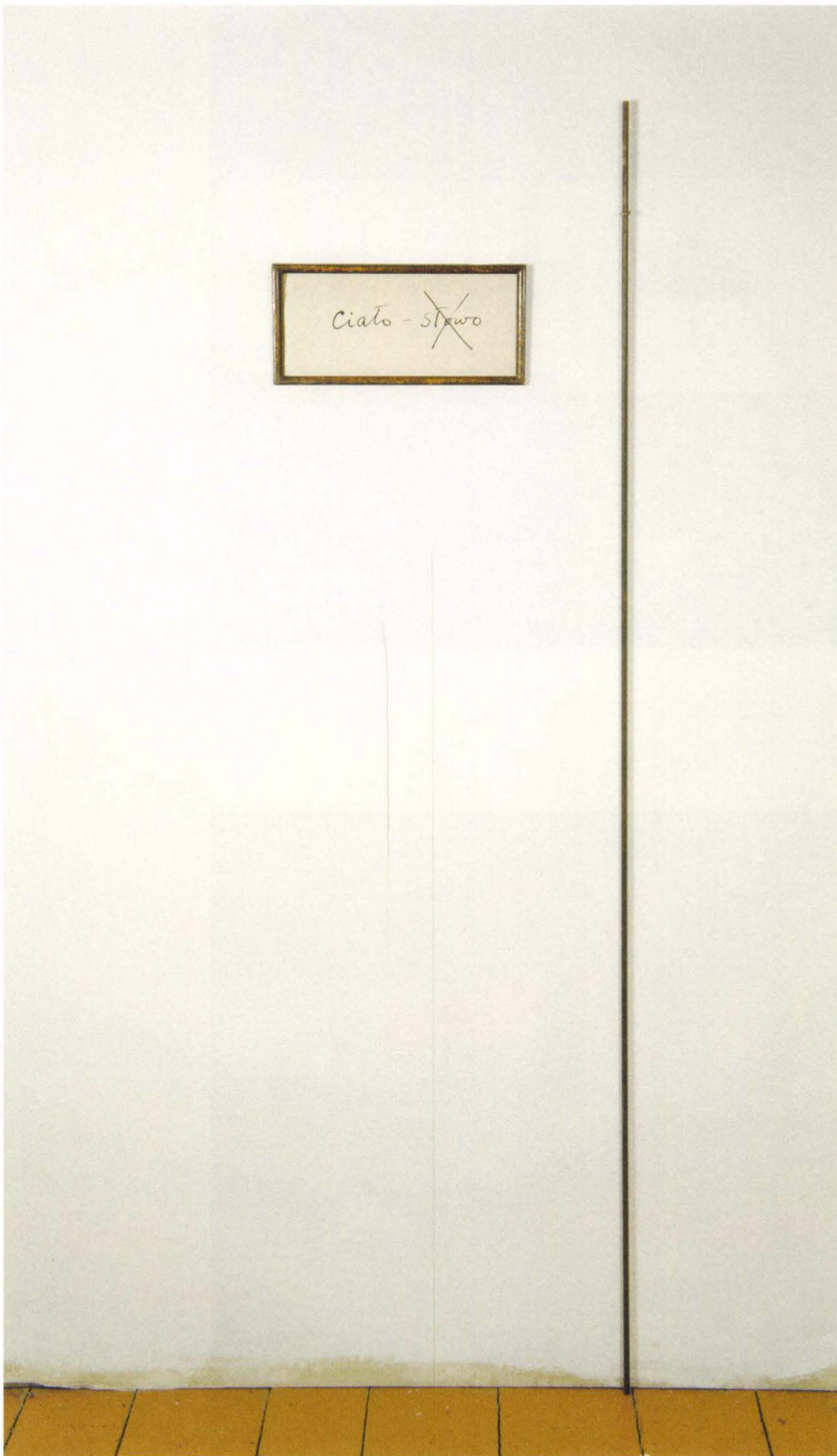
The exhibition's guiding idea was informed by Jerzy Ludwiński's argument that the avant-garde had ended and the progressive paradigm in art, including the dominant system of hierarchies and preferences resulting from it, had been supplanted by the coexistence of manifold art theories and individualised artistic practices focused on inner values. *Individual Mythologies* were a natural continuation of *Private Views [From Private Point of View]* (1978), dealing with similar issues and emphasising even more strongly the role of an individual artistic practice, its ethical and aesthetic implications. Those issues were addressed by theoretical texts presented during the show as well as by the featured works.









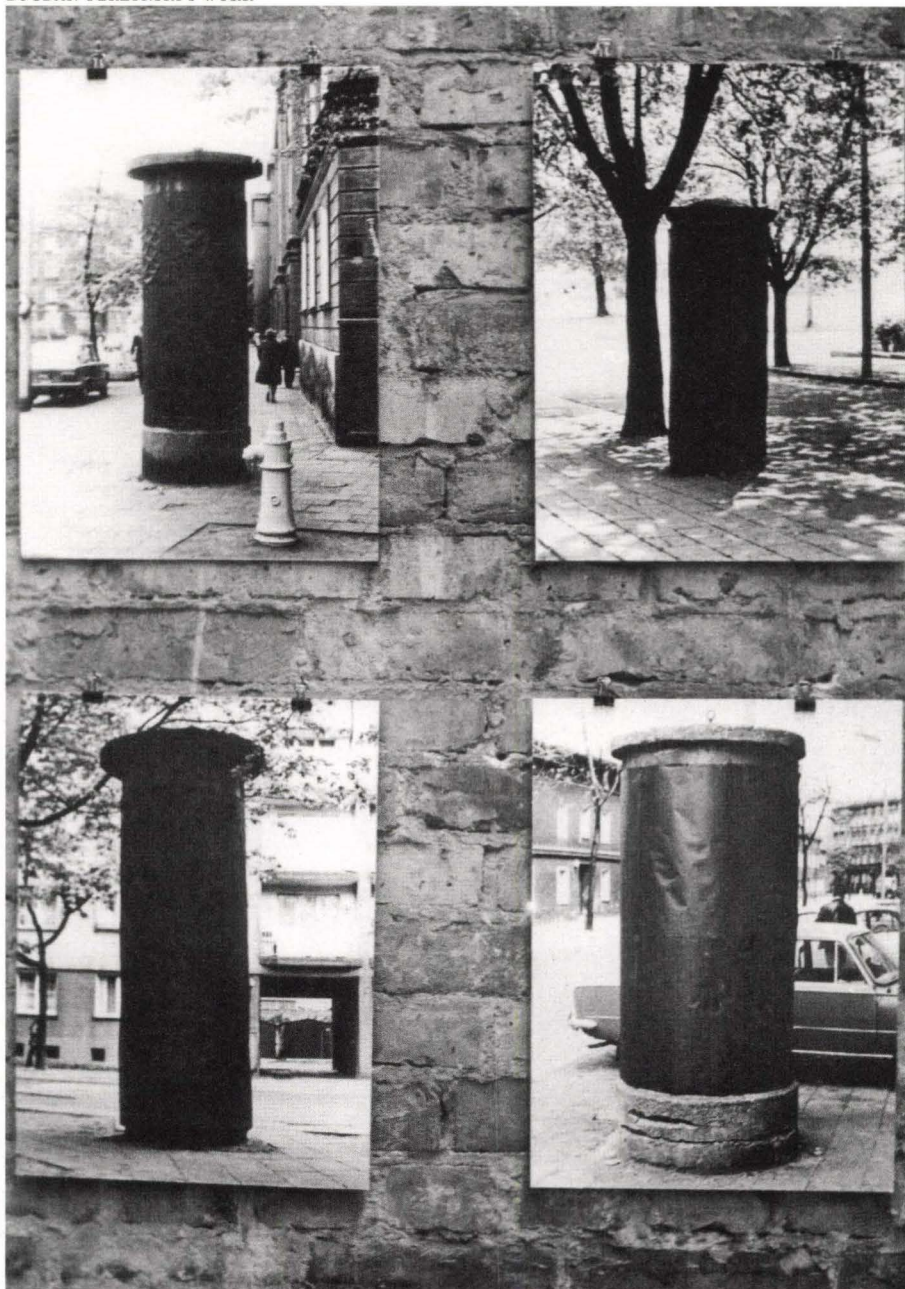


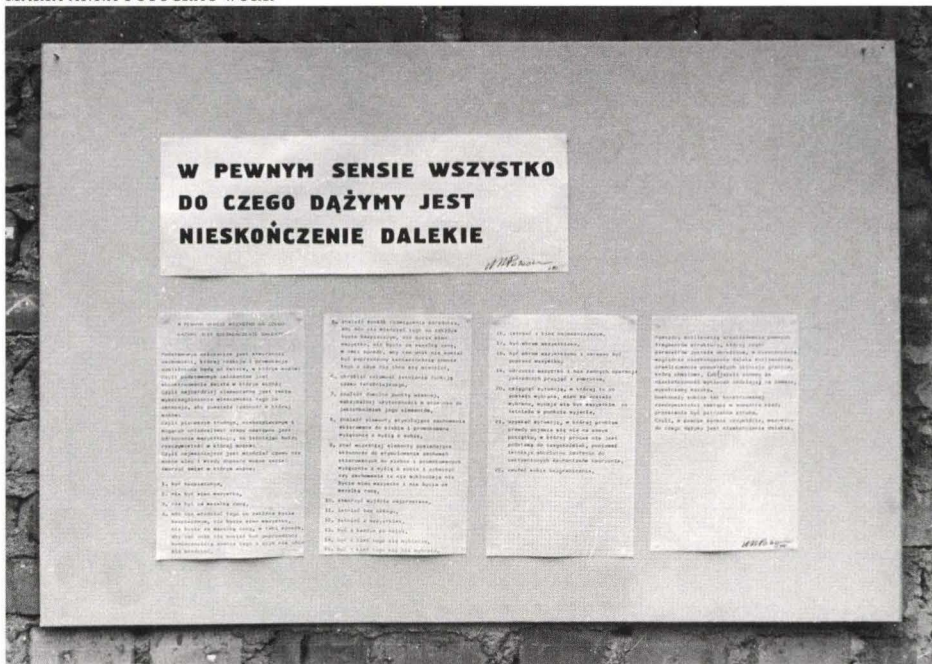
Koji Kamoji
Body-Word
1980, installation

JERZY KAŁUCKI AND ANDRZEJ BEREZIAŃSKI'S WORKS

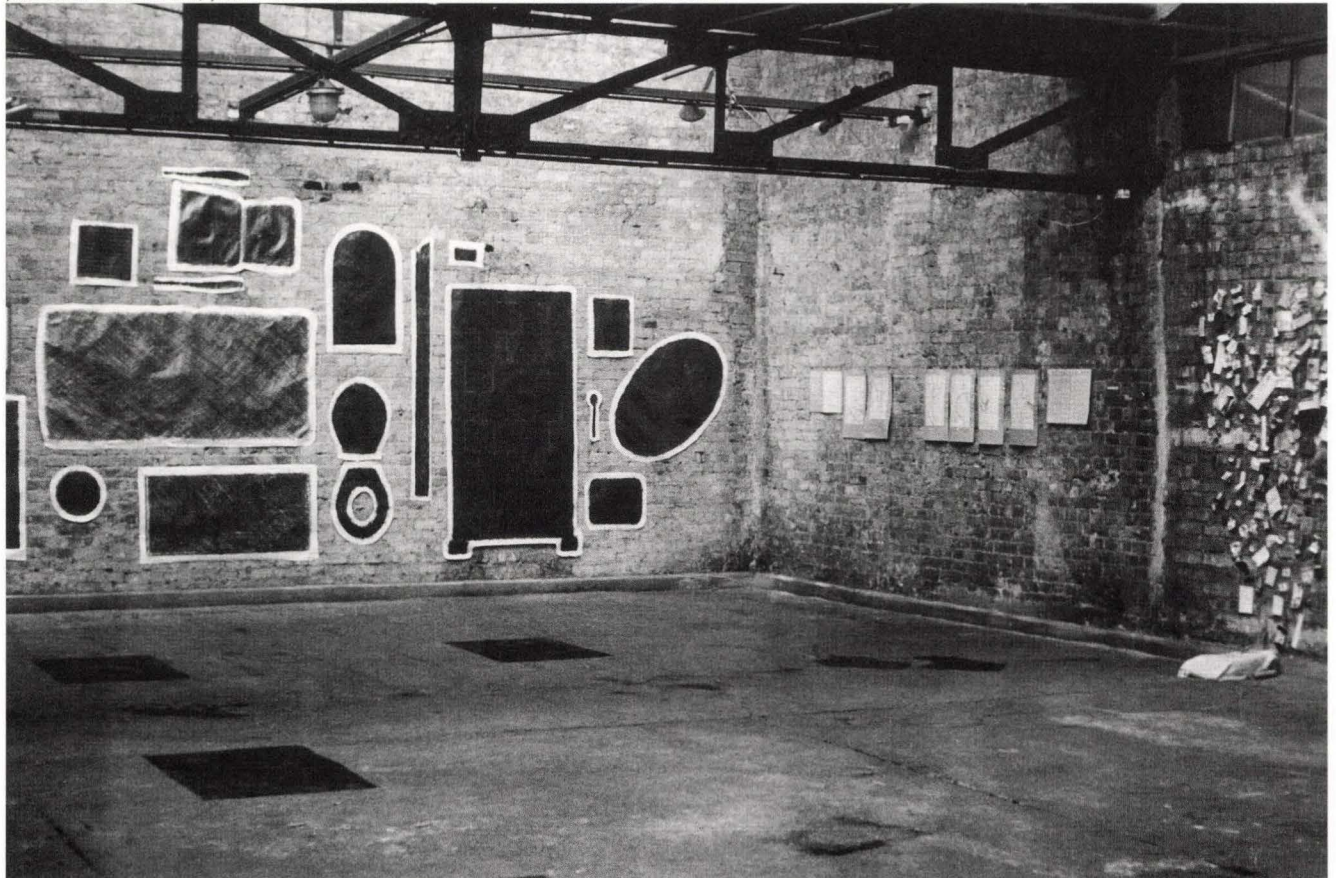


BOGDAN PERZYŃSKI'S WORK



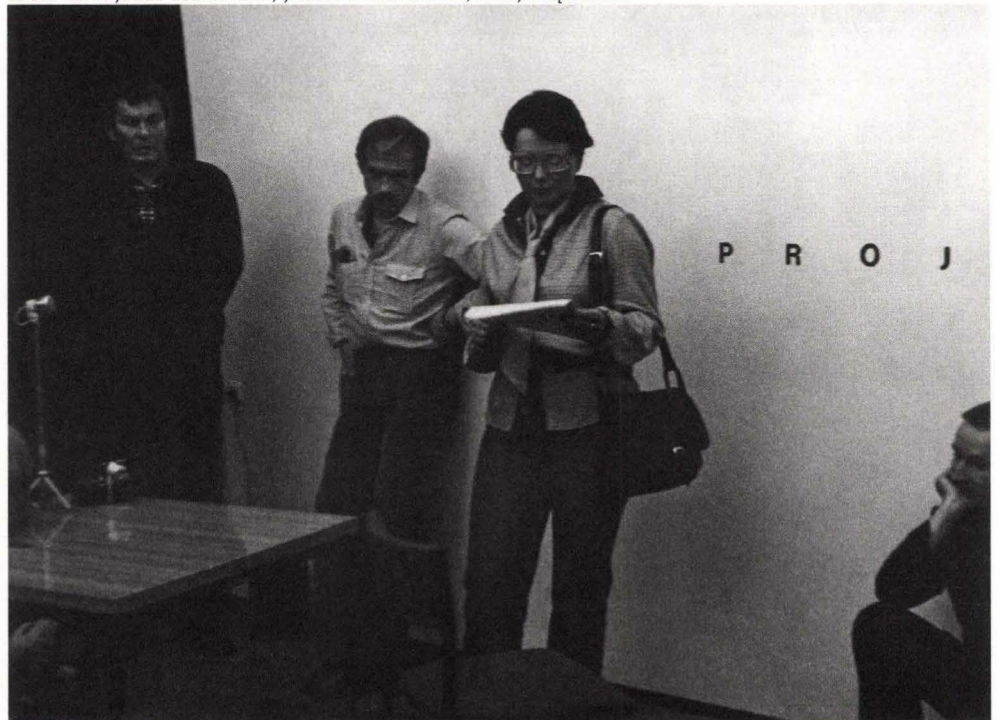


JAROSŁAW KOZŁOWSKI, JERZY ROSOŁOWICZ AND ZBIGNIEW MAKAREWICZ'S WORKS





FROM LEFT: JERZY LUDWIŃSKI, JAROSŁAW KOZŁOWSKI, ALICJA KĘPIŃSKA





IN THE MIDDLE: ZBIGNIEW MAKAREWICZ

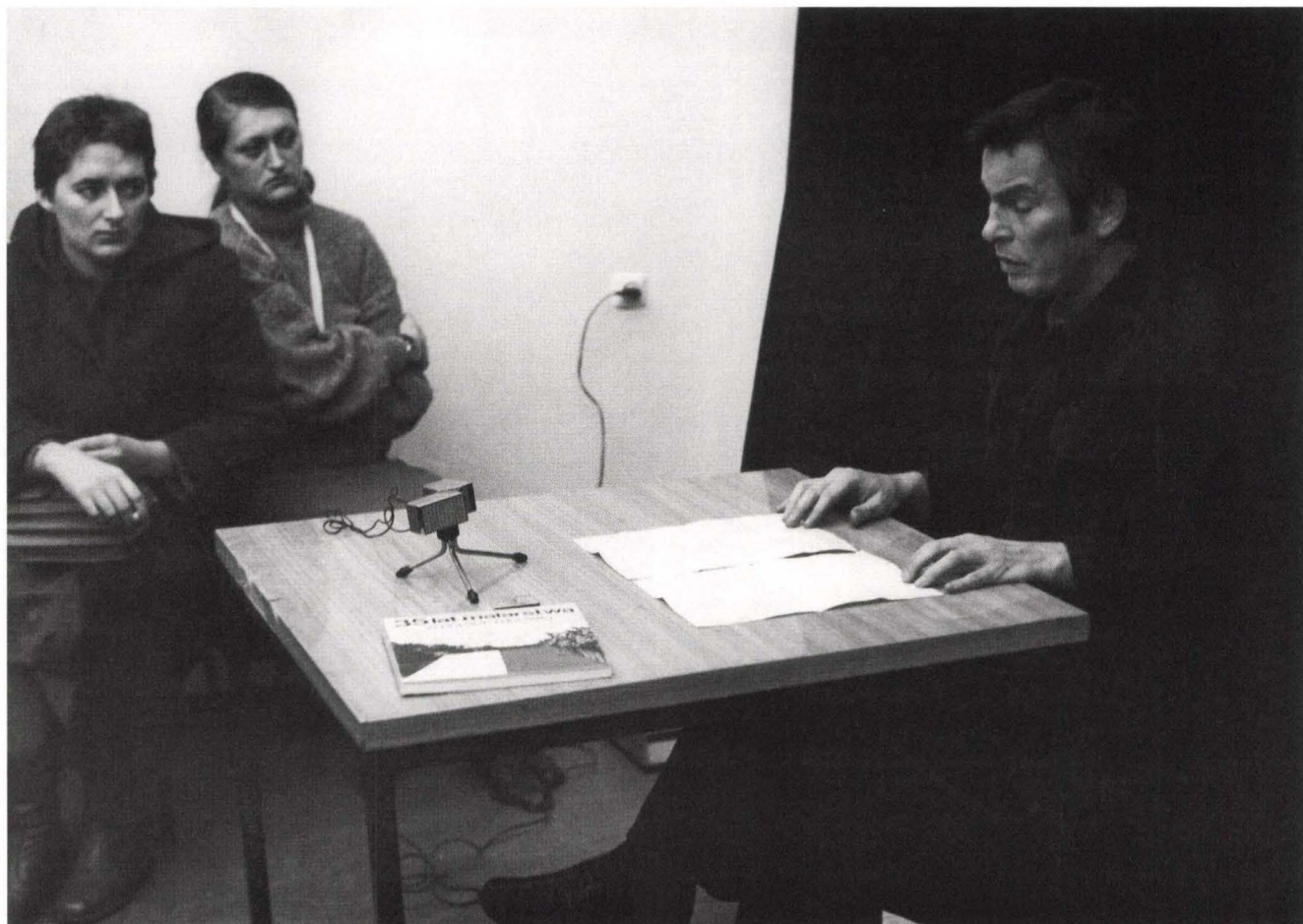


MARIA ANNA POTOCKA



Individual Mythologies (GROUP EXHIBITION), 1980

Jerzy Ludwiński, A Few Observations
on Recent Art (LECTURE)



There is a view that everything important in art has already happened, that all the ‘-isms’ and ‘-arts’ ended with the 1960s. This is probably right, but I still — perhaps out of sheer contrariness— would like to present several new types of art, adding them to the huge repository of already recognised and named trends. It may be that the word ‘trend’ is not too fortunate with regard to these propositions, because what I intend to speak about concerns rather [individual] artistic attitudes. Nonetheless — being already contrary — I will stick to it.

So the first trend I would like to introduce is the art of collection. It would be related to a movement that could be characterised as moving from the world to art and which would consist in gathering and collecting various kinds of objects, actions, concepts or ideas that exist in the real world. The second trend would be of an opposite nature: it would concern moving from art towards the world. I have tentatively called this trend the art of leaflets, but this is but a temporary name for lack of a better one. These would be, in any case, the various things that artists scatter around and leave throughout the space of reality and in their contemporary time. Both trends are, I believe, highly present in all that happened (and is happening) in 1970s art.

In order to lend these proposals legitimacy, I will cite several examples of artists who are representative for the above trends. One of the first Polish artists to practice the art of collection was certainly Włodzimierz Borowski, who in 1967 (which would make him the trend’s precursor) created a series of works known as the *Hanging-Frame Collections*. I could also mention Zbigniew Makarewicz and his conception of the *Archaeological Museum*. During the Wrocław ’70 Symposium he wanted to use a huge trash heap — for only such ‘mountains’ grow in Wrocław — consisting of all kinds of postwar waste (including fragments of shattered German monuments and tombstones) to show a section of the cultural layers making up the city’s complex history. And I could mention Jarosław Kozłowski with his NET programme/manifesto of 1971 — with a long list of names and addresses of active artists and theoreticians from all over the world, sent out as an invitation to a non-institutional exchange of artistic projects and views. I could also mention Wanda Gołkowska with her collection of the names of Earth in different languages and Barbara Kozłowska with her Babel Gallery which archives all texts and publications considered by the author significant for the current condition of art. And I could mention Robert Smithson and his annexation of the Yucatan Peninsula, with an exhaustive geological, geographical and historical description, including the culture of the Maya people. I could also mention Christian Boltanski with his family albums and the dramatic history contained therein, complemented by the author’s biographical documents. I am unable to exhaust the list of examples of the art of collection so I will content myself with those I have cited above.

Now for the other trend, the art of leaflets, the forms/ideas that artists distribute around the world, which do not even have to assume a material form. Again a few examples. One of the trend’s earliest representatives (worldwide) was possibly Jerzy Rosołowicz, who during the Venice Biennale in 1974 proposed the *Dew Collecting Containers*. Several hundred of such ‘vessels’ were to be installed throughout the city, although it was not really important whether they would ‘physically’ be present there. The very knowledge that something like this exists would be enough for the project to work. Rosołowicz’s concept found a paradoxical and completely unplanned continuation in the decision of the 36th Biennale’s organisers to cancel the show.

Ultimately, *Dew Collecting Vessels* were realised in the form of leaflets. Another artist I would like to mention in this context is Zbigniew Gostomski with *It Begins in Wrocław*, a project he presented at the Wrocław '70 Symposium. The artist superimposed on a map of the city grids of repeatable, and sometimes overlapping, forms/signs that 'cut' the space of Wrocław regardless of the extant urbanistic-architectural layout. I could also mention Maria Michałowska who every day during the 1970 Artists and Theoreticians Meeting in Osieki posted enlarged copies of the given day's calendar page. The smaller-format pages themselves were scattered around; in the park, in the woods, by the sea, wherever. And I could again mention Jarosław Kozłowski who during the same meeting in Osieki installed identical 'Imagination Zone' signs in completely unexpected places. I could also refer to Anastazy Wiśniewski with his 'mail art' and YES Gallery, mailing out provocative postcards to more and less known addressees. I could also add the names of artists such as Daniel Buren, with his vertical lines drawn on the walls of respected museum institutions, and Richard Long, who in the course of his lone travels through different continents performed minimalistic ritual interventions, which we know today solely from photographs or the author's accounts.

Both trends I have mentioned are complementary, meaning that on the one hand they complement and on the other oppose each other. But one can also point out to a third option which I would call the art of labyrinth. It would be a conglomerate of the former two, with the movement here being in both directions at once: from reality to art and vice versa or from art to reality and vice versa.

It seems that all contemporary artists who are serious about art and genuinely committed to it are currently approaching the boundaries of one of the three sensibilities. This also applies to creative galleries — author's, independent, alternative ones. Today, their practice often assumes a character analogous to processes previously reserved for artists. In many cases, in fact, such galleries are run by artists, which brings them even closer to art.

What I have said so far means also another thing, namely that for some time now we have seen a tendency among artists to 'connect' to reality, to undertake various obligations or social or political actions that stem from current events in the real world, from the everyday. The second observation pertains to the phenomenon of mimicry, as it were, that is, artists' calming down radically and blending in with reality, in opposition to the until recently popular mythologies of the artist as a chosen one, shaman, hero. An alternative to, or perhaps just another version of, this strategy would be to hide behind some kind of screens resembling something well known to us, such as the classic canvas painting. Perhaps under the surface of its traditional 'appearance' can be discovered something utterly new and very much topical. For we are aware that no stylistic conventions apply anymore, so all styles, forms and modes of expression are equivalent.

Actually, one can hardly speak of works of art today in the sense that was still possible in the 1960s. Their splendid glamour has faded or perhaps completely dimmed. Just like the great and colourful artistic personalities have ceased to play a leading role and also belong to the past. So perhaps what we have to do with are but remnants or relics of something that once, and in fact quite recently, we still referred to as art. And perhaps this is the essence of the collapse of a certain worn model from which something completely new is emerging, for which a new name should probably be coined lest we become entangled in errors or false conclusions.

Finally, I would like to justify myself: I used the term 'trend' with reference to the 1970s artistic phenomena defined as the art of collection, the art of leaflets or the art of labyrinth provocatively, as an exemplification of the routine, which we are in the habit of using, of applying old linguistic clichés to barely recognised facts. It is precisely from such habits that various interpretative misunderstandings arise. One is the view, often expressed in texts on contemporary art, that whatever art may be saying today, everything has already been said. The more enlightened critics eagerly cite in this context the names of Duchamp or Schwitters whose undeniable precursorship and courage in breaking conventions from several decades ago is supposed to call into question the radicalism of their heirs and successors. Such a line of thinking is an example of a habit bound up with an old model where innovation and original form were important criteria. Yet, with the collapse of the stylistic criterion, artists' attention has now shifted to the issue of meaningfulness. The latter is never fixed; it changes and updates with the passage of time as measured by the development of the civilisation and of man's individual consciousness.



Individual Mythologies (GROUP EXHIBITION), 1980

Alicja Kępińska (LECTURE)



Individual Mythologies (GROUP EXHIBITION), 1980

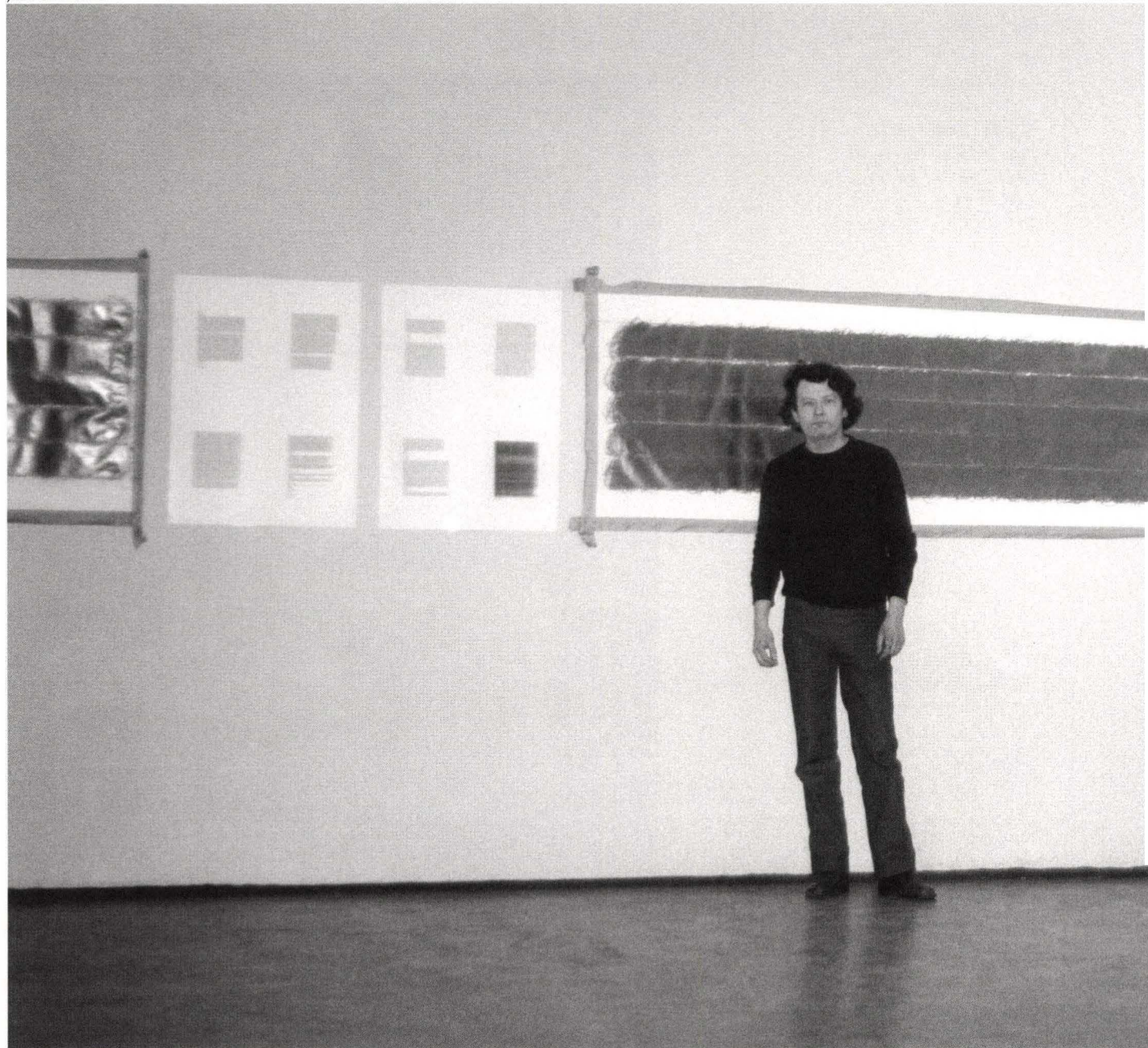
**Jarosław Kozłowski, Jarosław
Kozłowski's Individual Mythology
(DRAWING ACTION)**

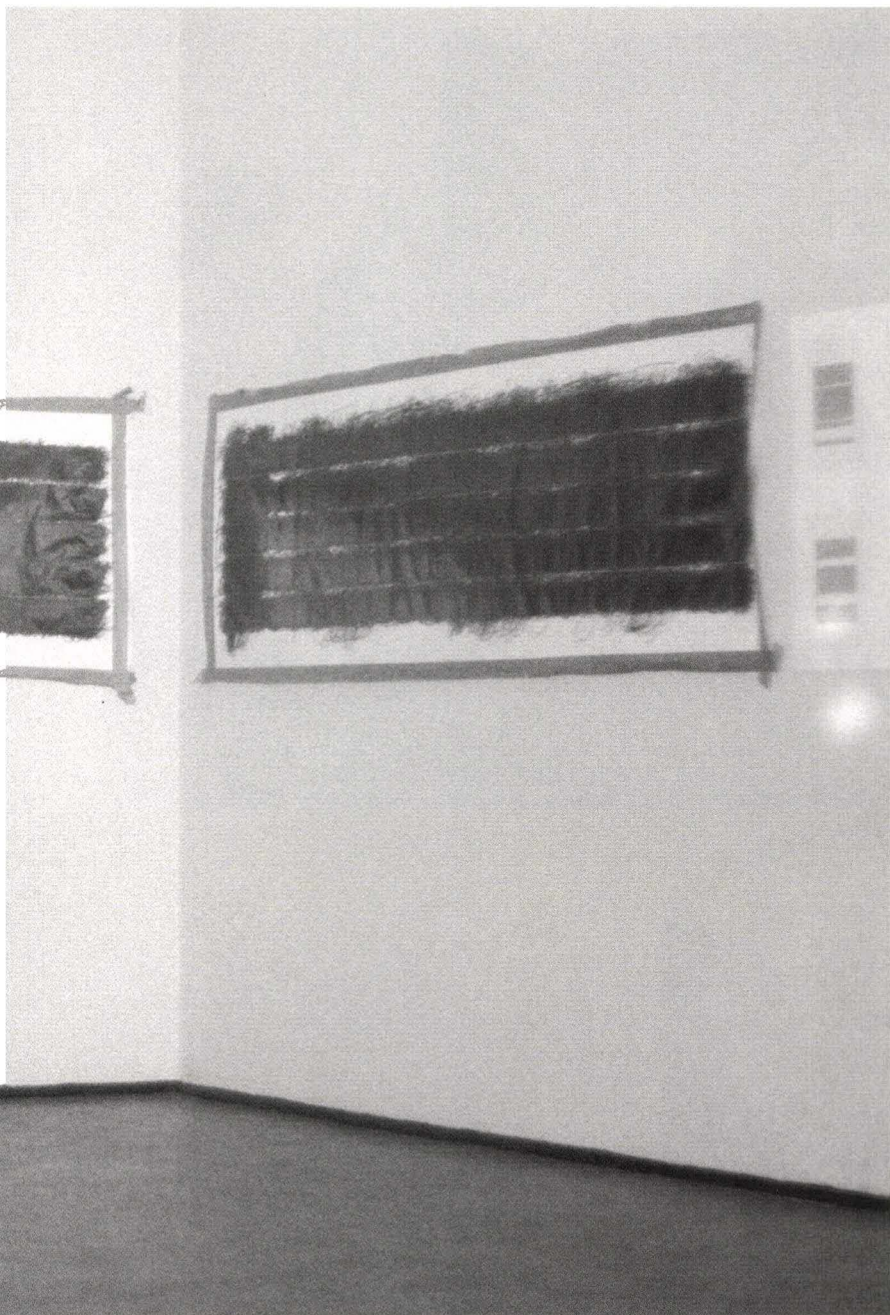


Jeff Instone, Script, 1979

The artist presented a dozen or so drawings and texts obtained through systemic manual- and mechanical-recording operations.

JEFF INSTONE

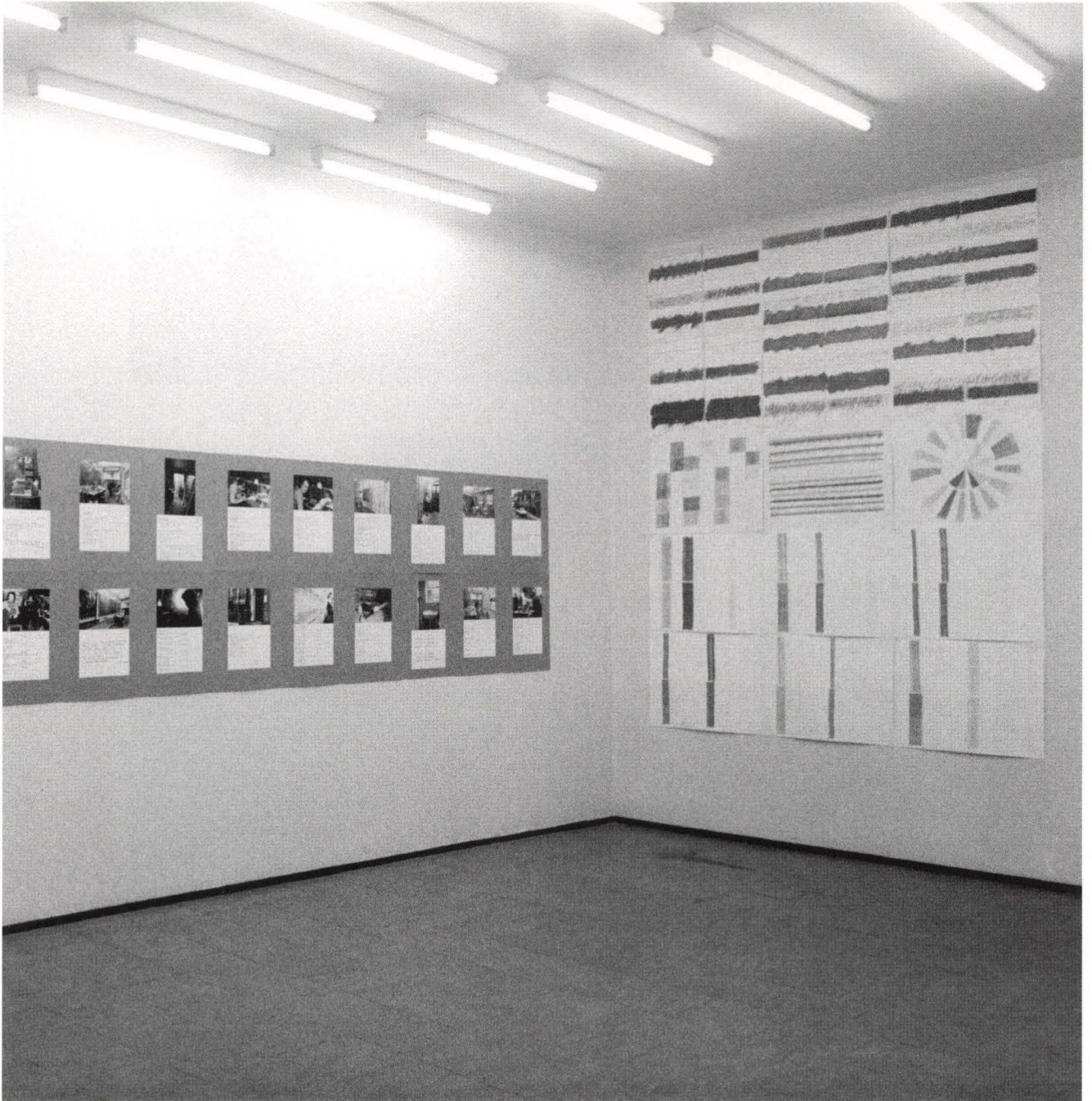




Jeff Instone, 1-30.9.80,
1981

IN THE MIDDLE: JEFF INSTONE





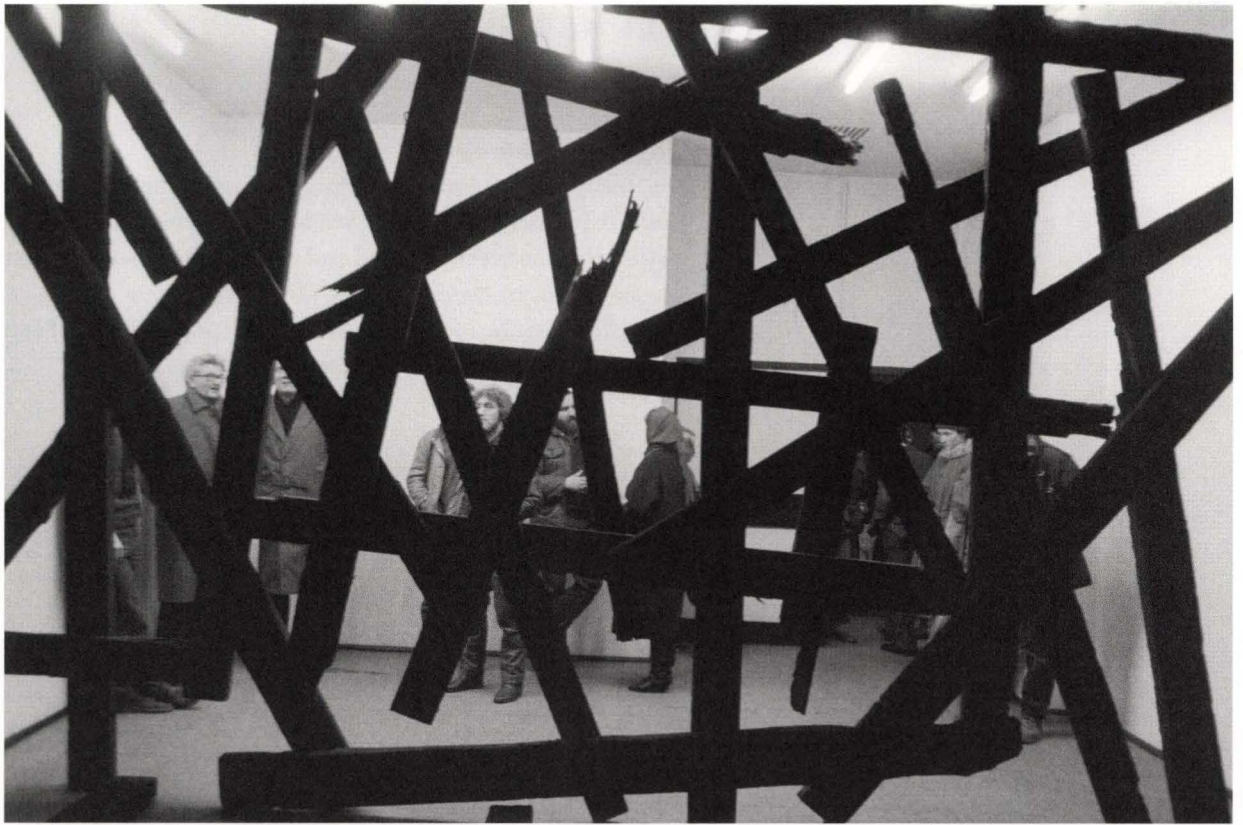
Jacek Jagielski, Double Space, 1984

Using old, weathered wooden beams, the artist divided the gallery space into two parts. The division was emphasised by illuminating the parts in turns every few minutes.



FROM RIGHT: JACEK JAGIELSKI





Sven-Åke Johansson, Function Reversal

(MUSICAL ACTION), 1984

The musician, percussionist, advocate of non-composed music, with a record in improvised jazz, played for over an hour on percussion instruments, both conventional and not, such as grinding paper, telephone directories, cucumbers, shoemakers' vices, sponges or peas. The musical performance included also the use of means of expression such as mime, movement, song and accordion playing.





Sven-Åke Johansson, *If You See This, What Do You Hear?* (MUSICAL ACTION), 1986

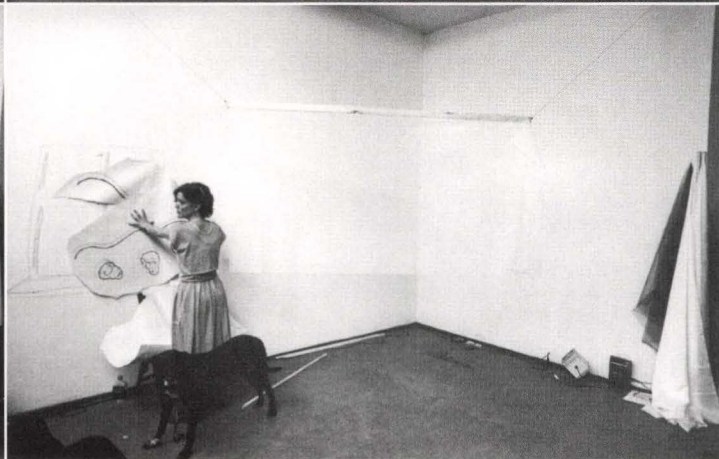
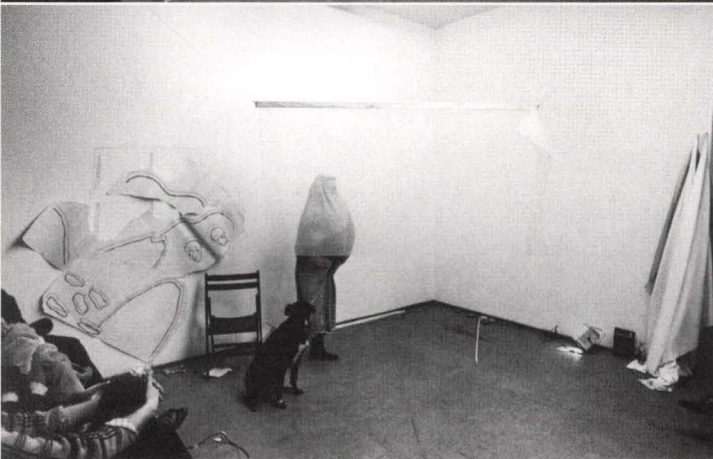
To a certain extent, the performance was a continuation of the artist's first presentation at the Akumulatory 2 Gallery. Performative elements, facilitated by the cosy space and small distance between the author and the audience, appeared more prominently in the musically-defined structure of the different parts of the show.

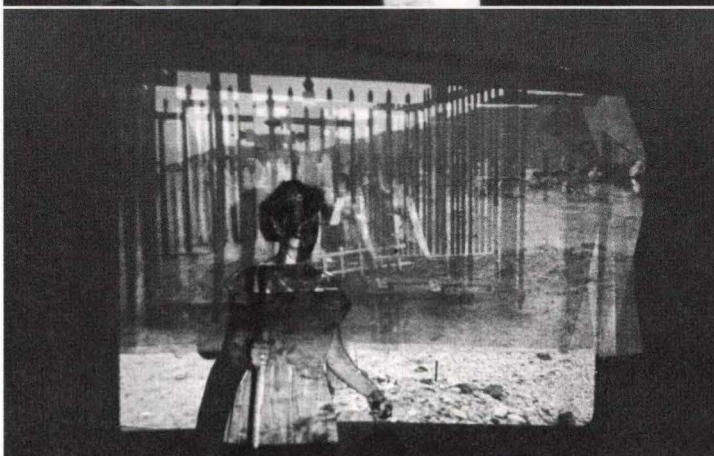
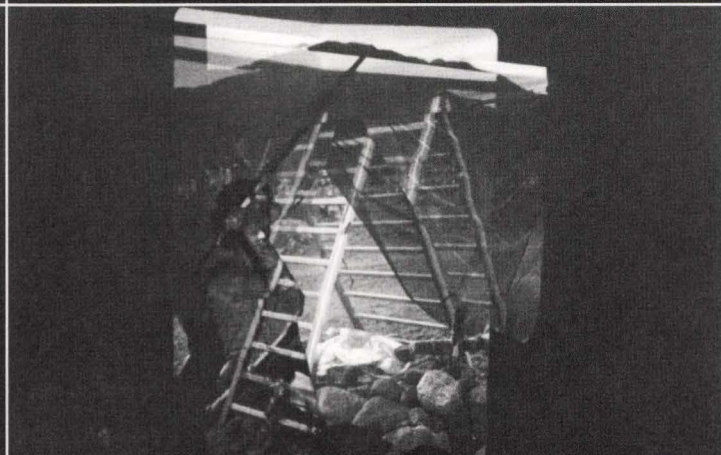
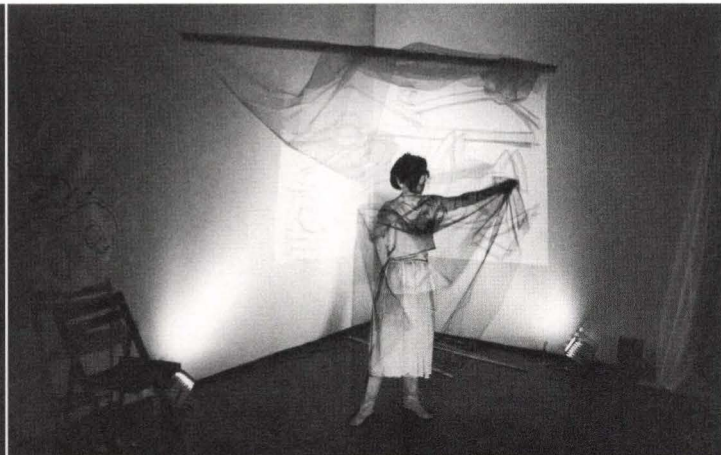




Joan Jonas, Camino sin nombre (PERFORMANCE), 1984

The artist presented over an hour and half long piece, *Road Without Name*, in which she used movement, sound, words, props and image projections to suggestively and expressively speak about her experiences of a mother waiting for the return of her police-wanted son. Besides the author, the performance featured also a little black female dog named Dziura (Hole).

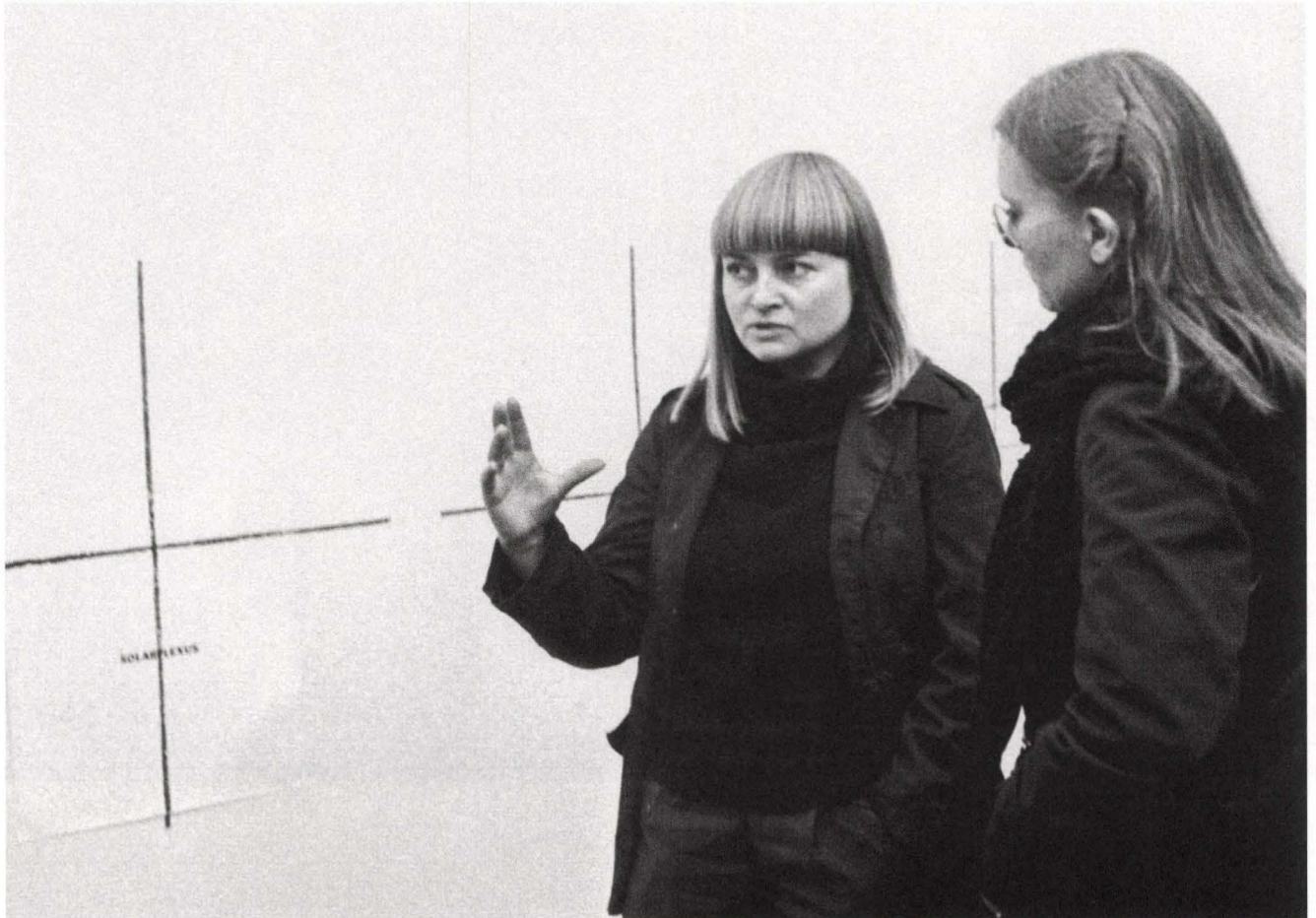




Margrit Kahl, Metaprocess 1972/1978, 1981

The artist showed a work in two parts; the first concerned reflection on movement, the second dealt with a reconstruction of the line. The piece comprised twelve sequences that combined superimposed wall drawings with photographs of those drawings. A common reference point for all the sequences was provided by the author's physical abilities: the fixed distance of her feet from the wall on which intersecting lines were being drawn: forward, back, right and left to maximum deviation.

FROM LEFT: MARGRIT KAHL



METAPROCESS

Fragile Balance 1972/1978

demonstration, 1972

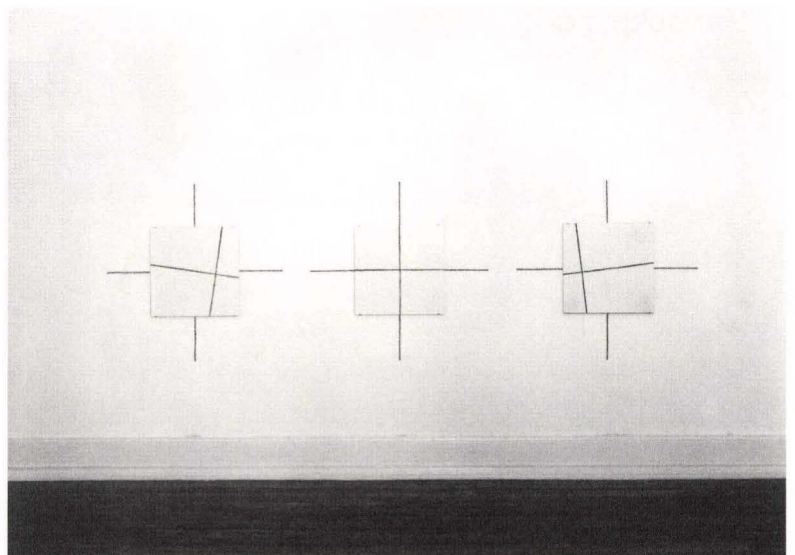
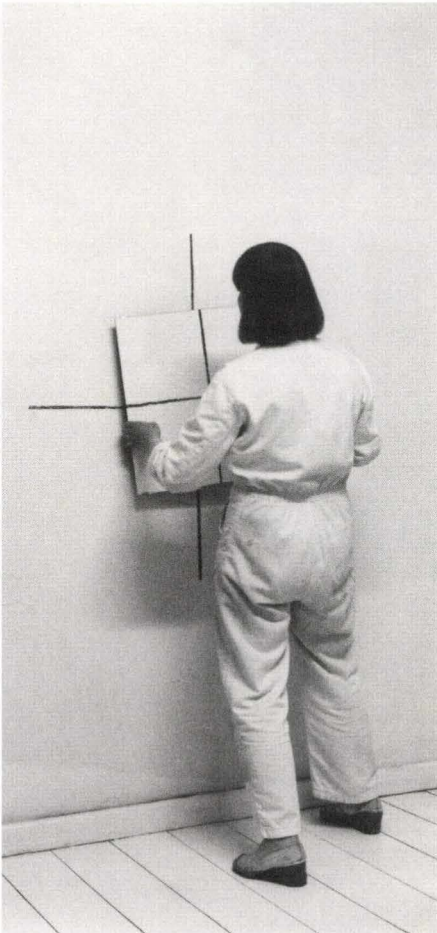
reconstruction / reflection, 1978

The presentation constitutes a serial organisation of $4 \times 3 = 12$ axial crosses. The use of 12 crosses is a combination of wall drawing (charcoal, 100×100 cm) and photography (50×50 , M 1:1), superimposed on each other. Each change of direction shows a reconstruction and reflection of the underlying body movement.

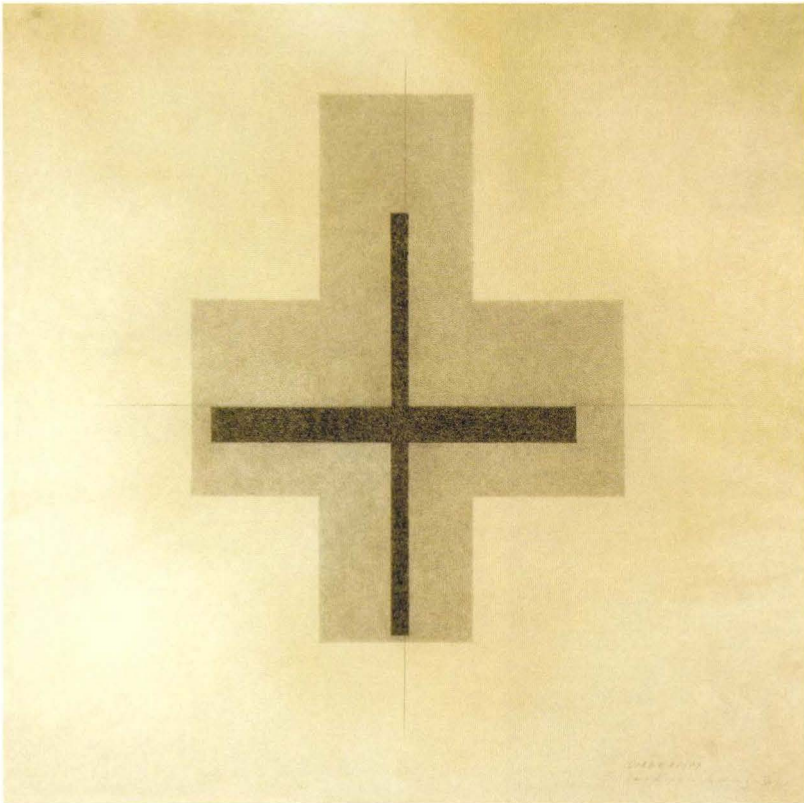
Experiment conditions:

The point of departure for this work is the body in its minimum tolerance of movement, that is, the space of the tolerance of movement, that is, the space of the tolerances revealed by shifting the body's gravity centre from the axis in four directions: forward, back, left and right.

Margrit Kahl







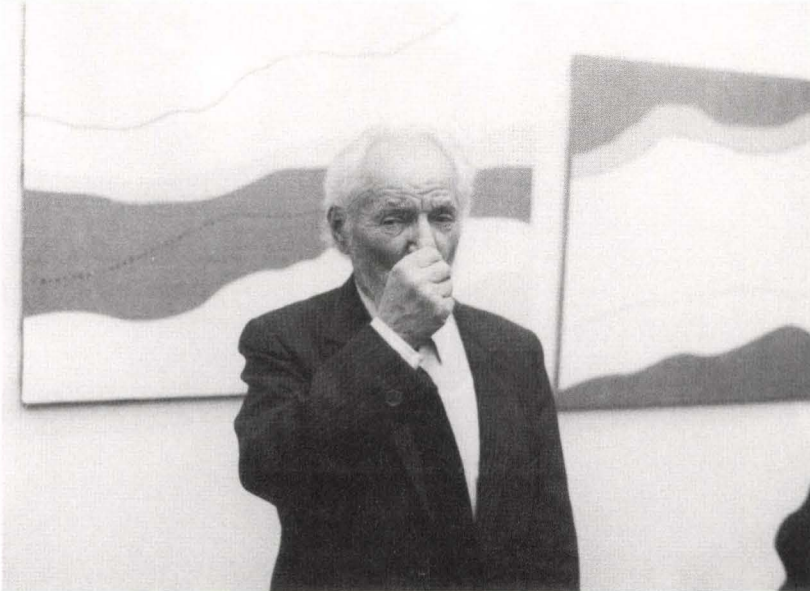
Margrit Kahl
Metaprocess
1981, drawing, 74.5 × 75 cm

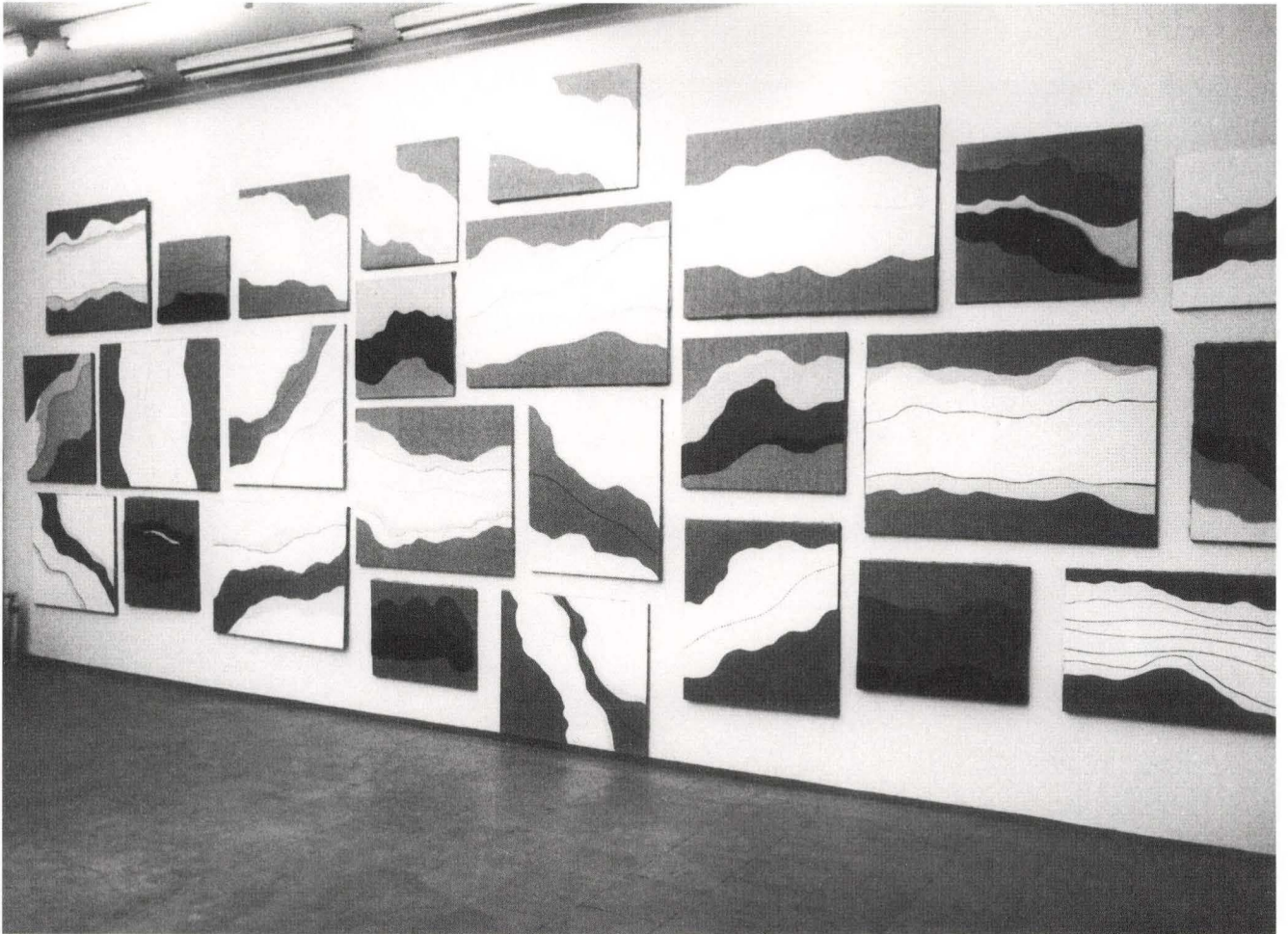
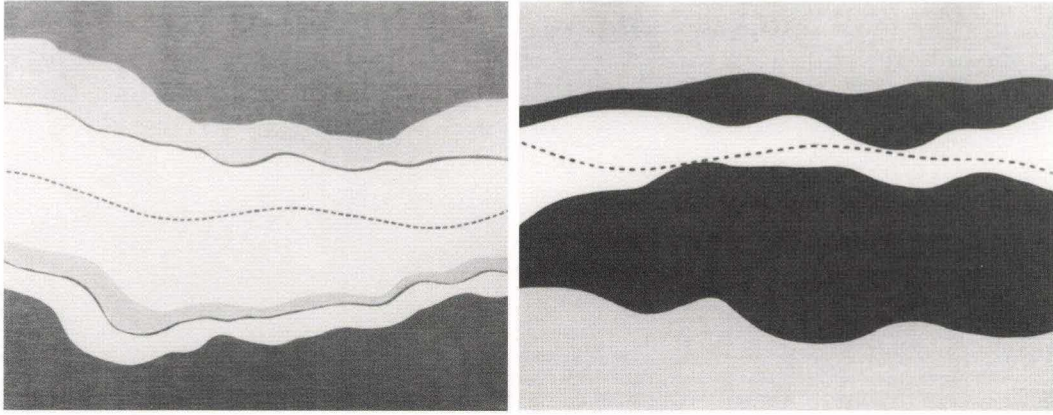
Diagram zur Kopfzeichnung VII
1981, drawing, 75.5 × 75 cm

Tadeusz Kalinowski, Painting, 1984

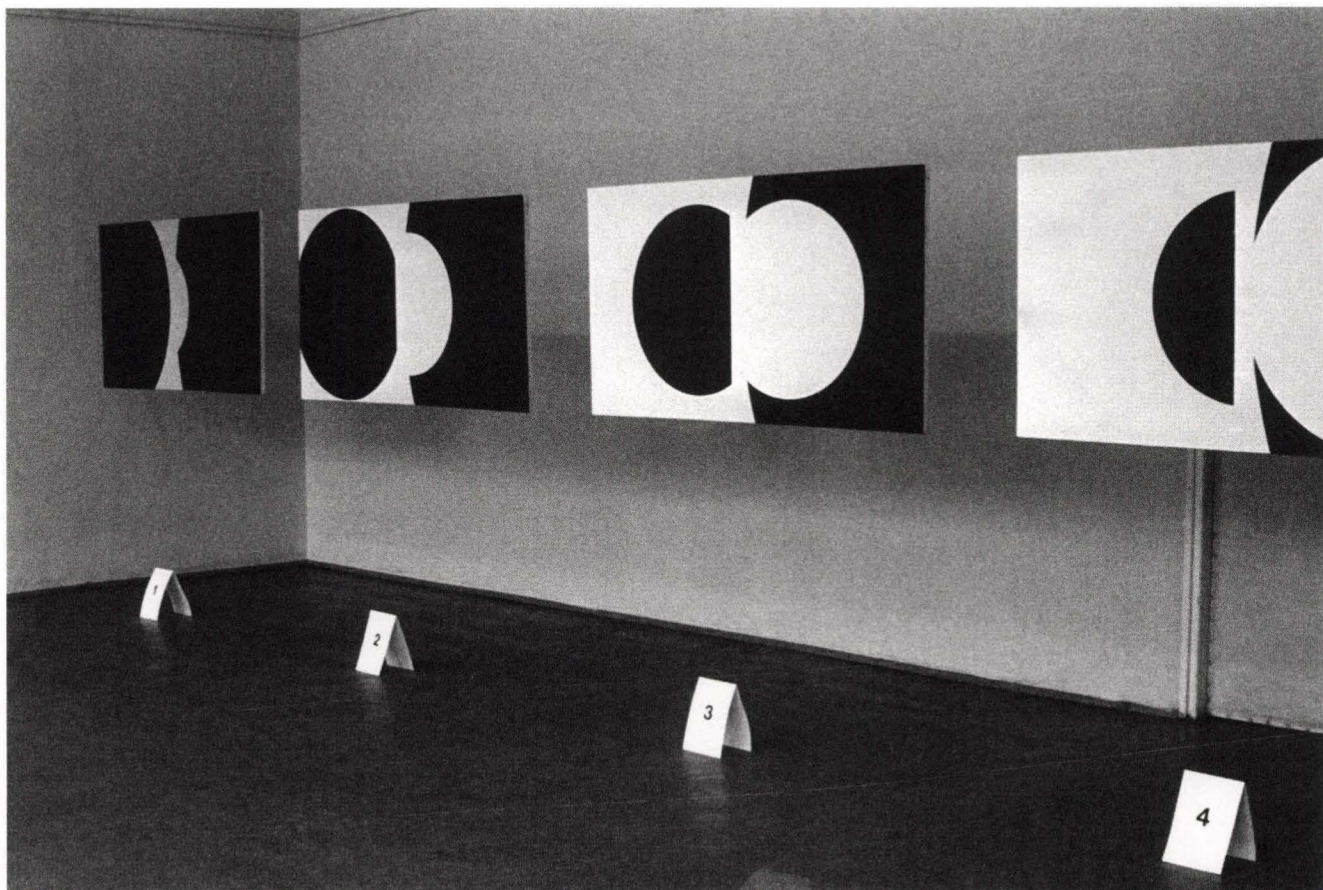
The artist, a Constructivist-inspired painter with his roots in the postwar avant-garde, presented a series of several dozen abstract, pared-down and at the same time freely painted works from recent years.

TADEUSZ KALINOWSKI





Jerzy Kałucki, Five Points of a Cycle, 1973

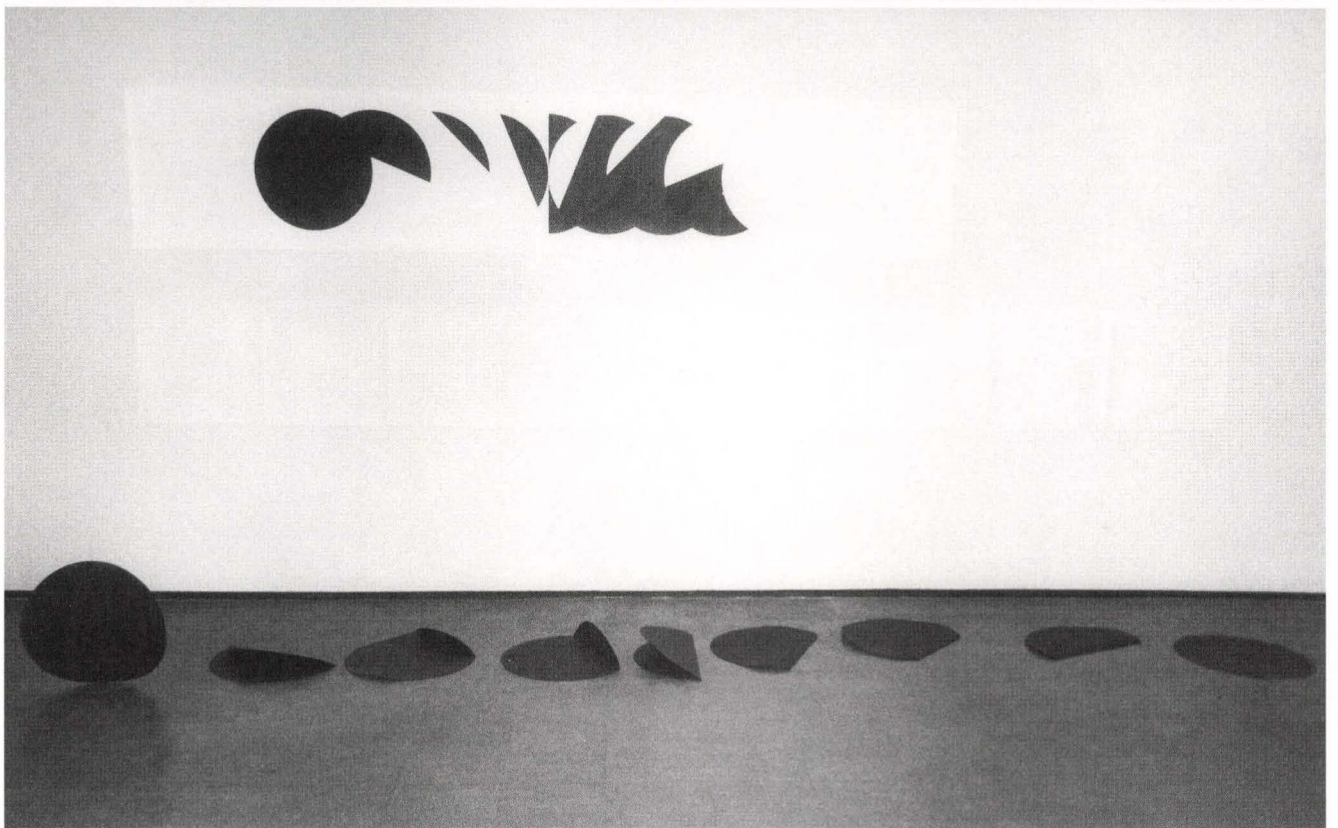
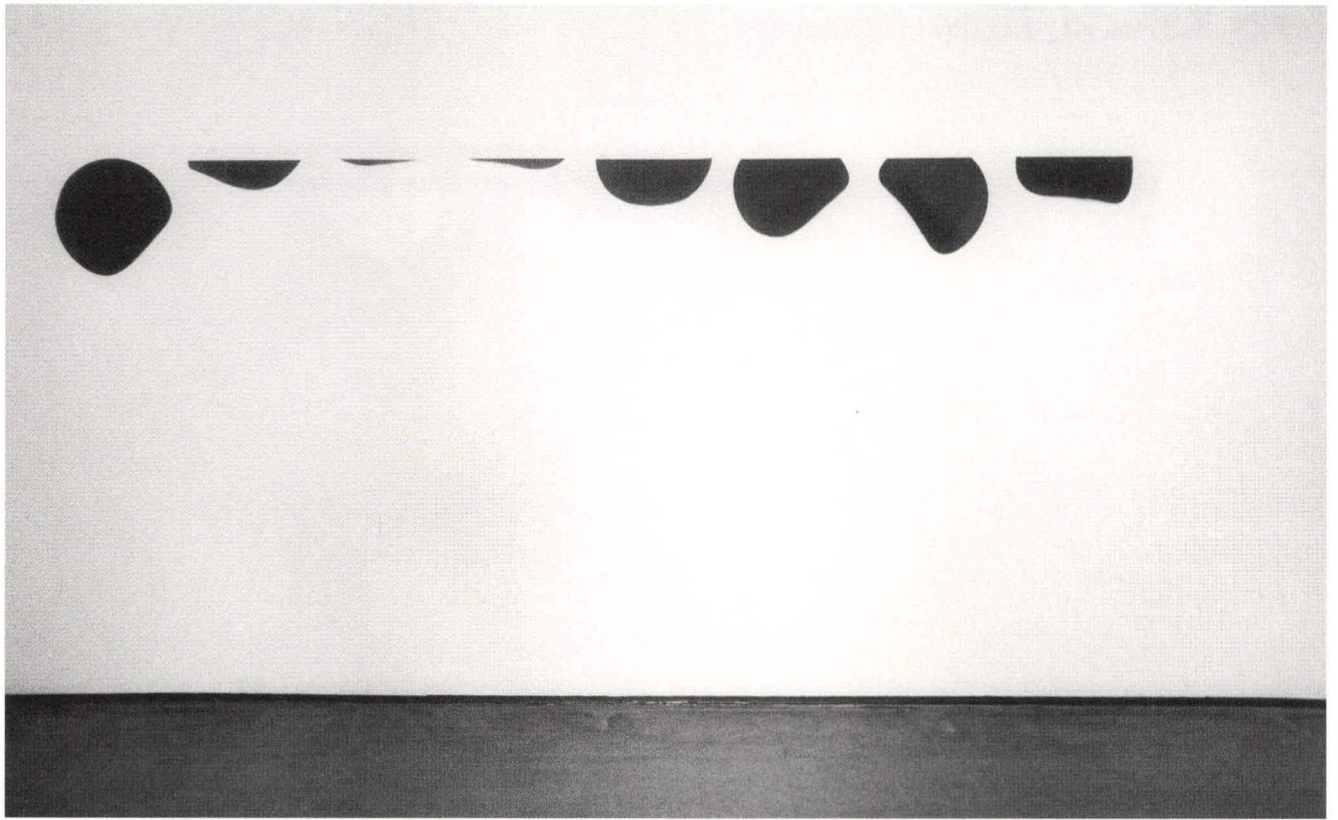


Jerzy Kałucki, Untitled, 1980

A series of paintings analysing the transformations of a simple geometrical figure and the changes resulting therefrom.

JERZY KAŁUCKI



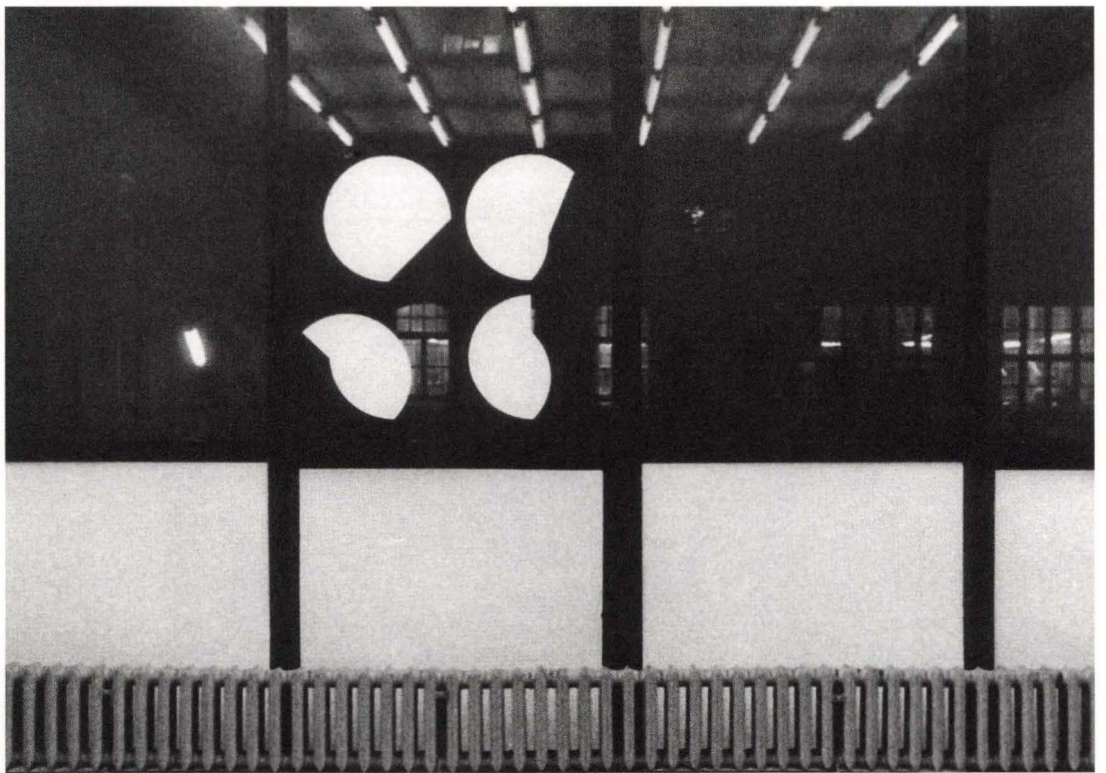
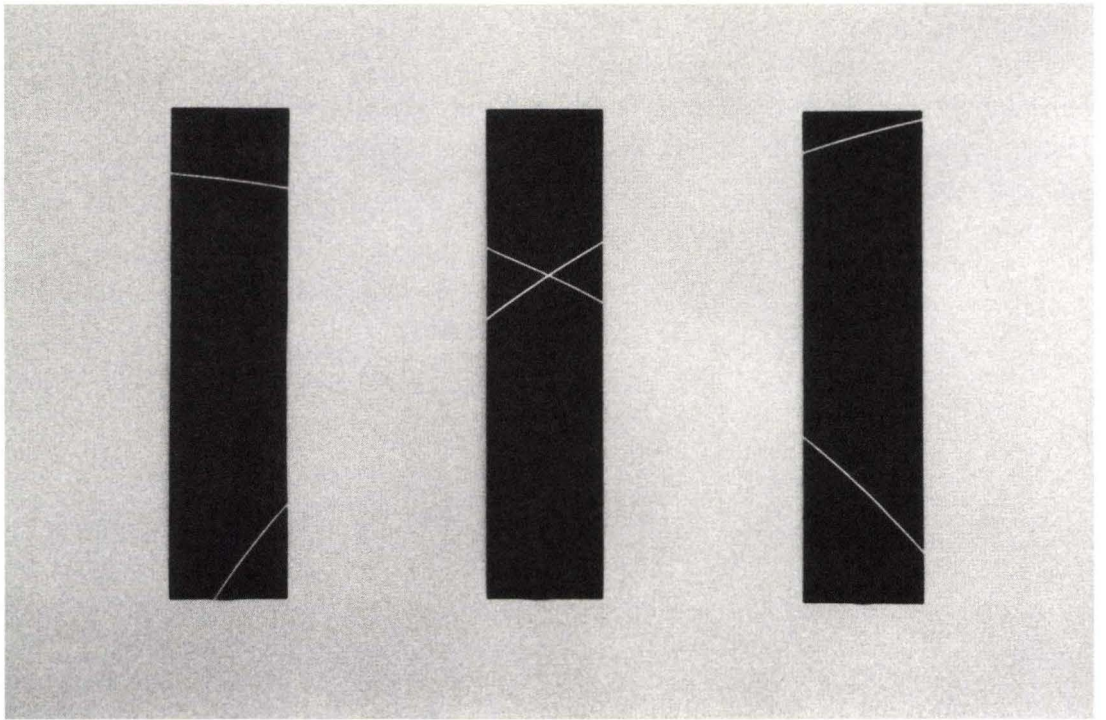


Jerzy Kałucki, Drawings, 1983

The artist presented a series of drawings whose composition followed closely the geometry of the gallery space.

FROM RIGHT: JERZY KAŁUCKI





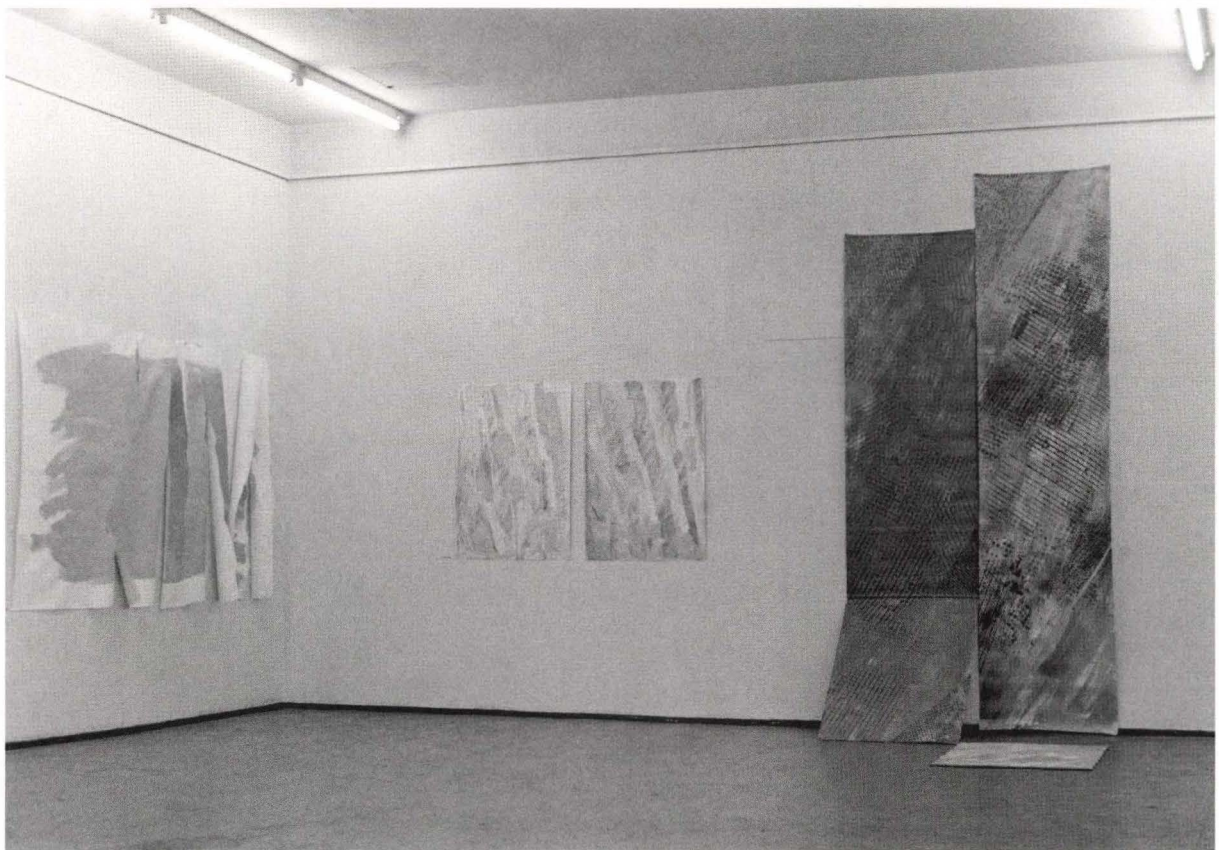
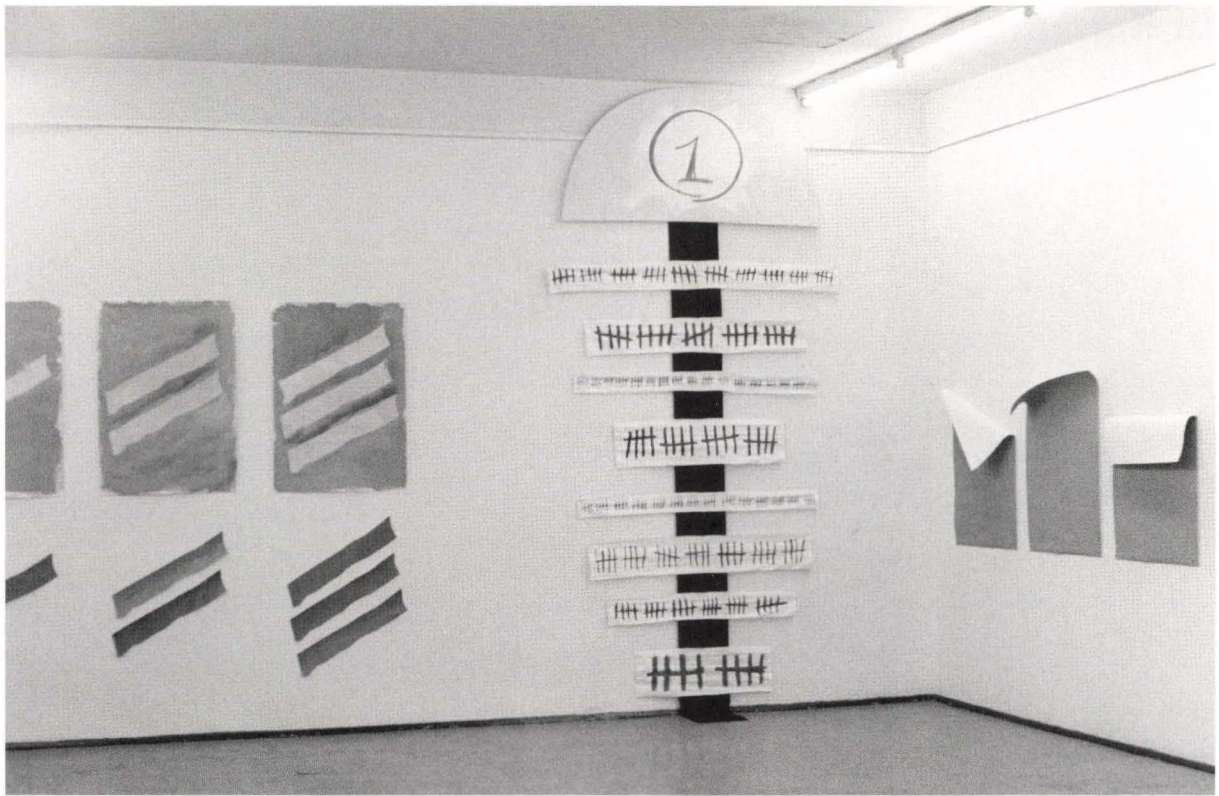
Kanal 2, 1979

Lone Arendal, Lisbeth Hedeager, Jørgen Holme, Niels Holme, Margit Jacobsen, Pelle Jacobsen, Peter Mandrup, Henrik Pryds Beck, Søren Rosberg

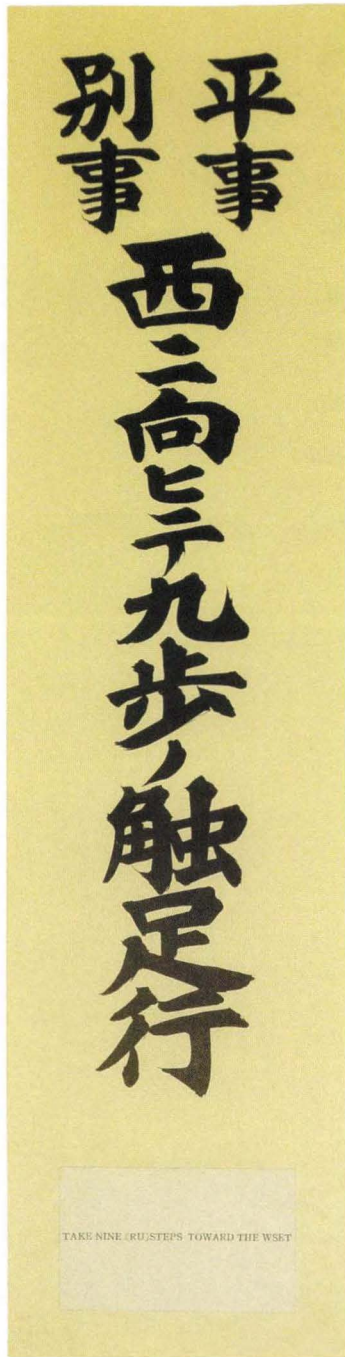
A group presentation of Kanal 2, a Copenhagen-based artist collective, featured drawings, paintings and photographic works by nine young artists.

FROM LEFT: PETER MANDRUP AND HENRIK PRYDS BECK



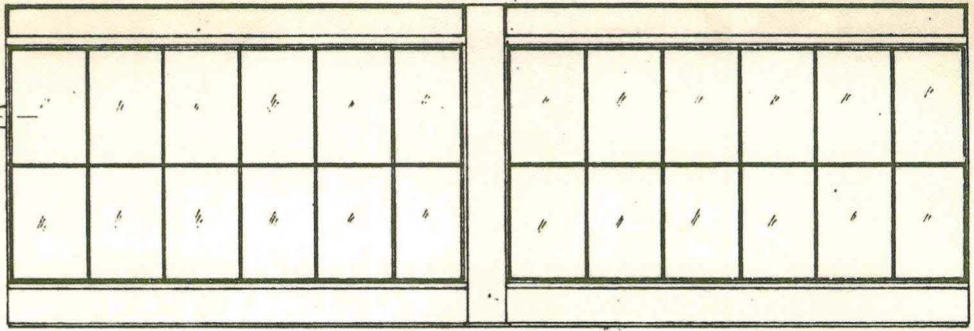


Hiroshi Kawathu, Untitled, 1977

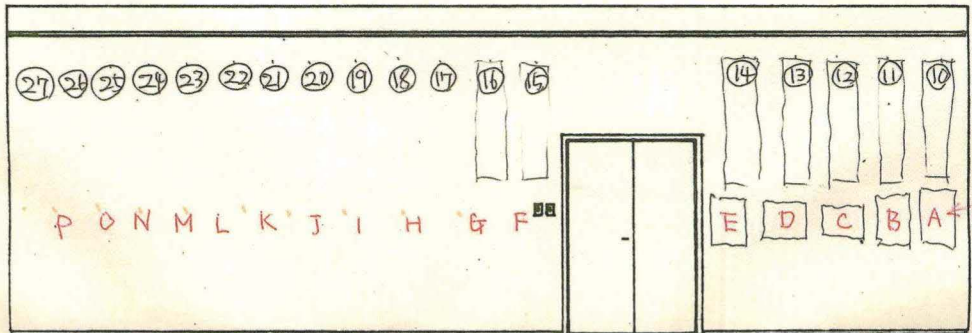


Hiroshi Kawathu
*Take Nine (Ru)sters Toward
the West*
1977, print, 52 × 13 cm

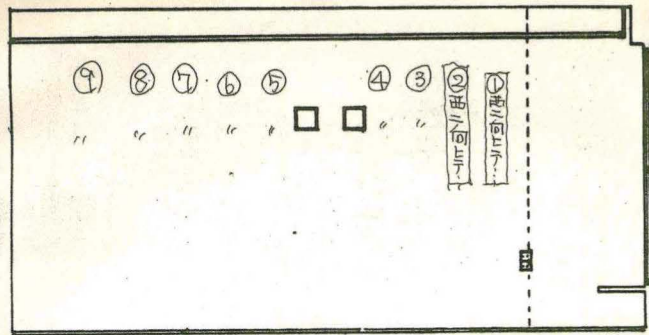
project for Akumulatory 2
Gallery
1977, drawing, 25.6 × 35 cm



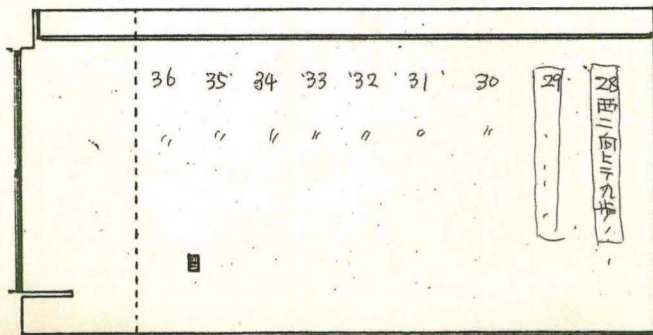
view at the glazed wall



Photograph



wall with projection booth holes



PROJECT FOR ACCUMULATORY GALLERY
H. KAWATHA

Alicja Kępińska, Numbers (LECTURE), 1979

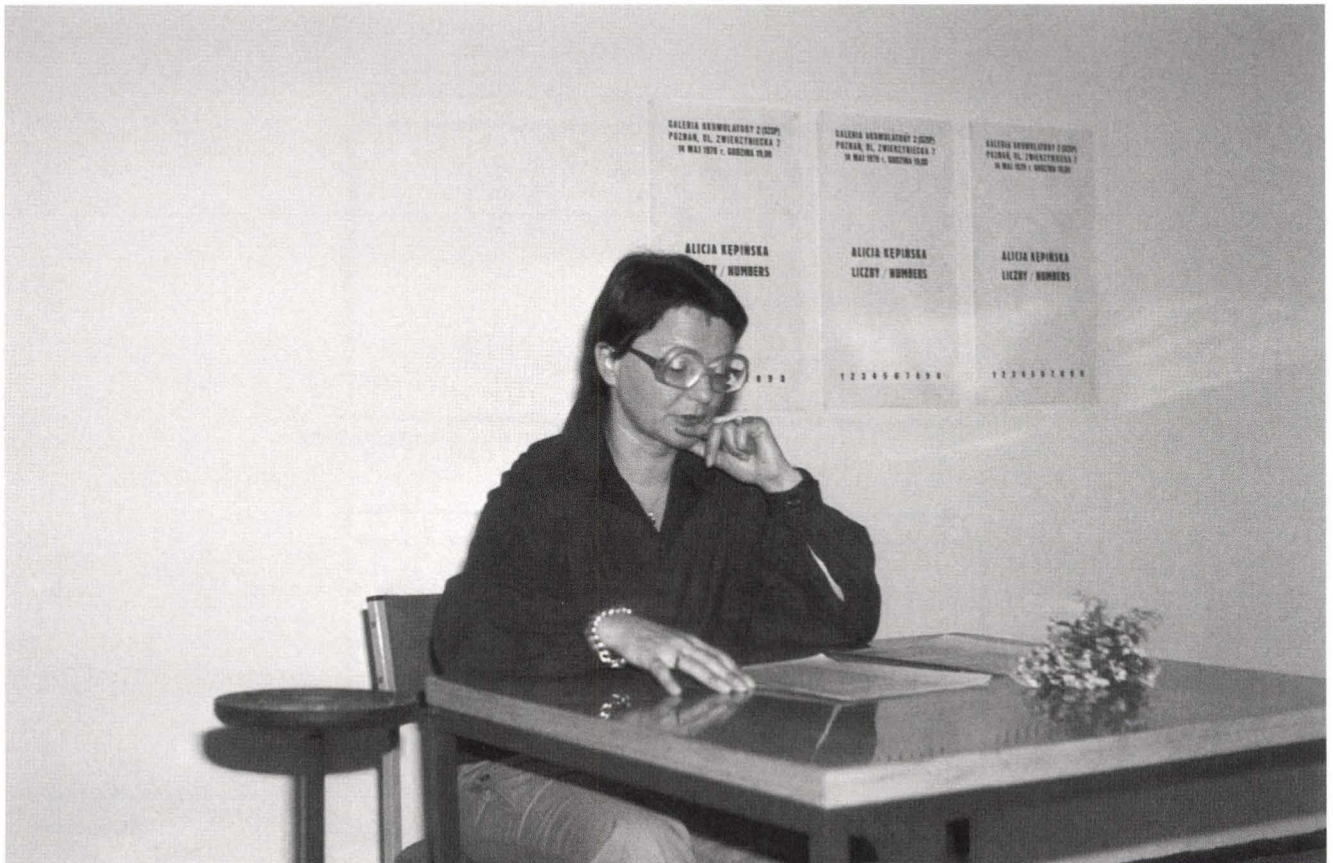
This text deals with art although the term 'art' itself will appear here no more than once. The term is in fact so often used that we do not need to touch it now.

Let us therefore talk about numbers.

Of course, the ontological status of numbers is indeterminate: 'something' corresponds with them in reality but they are not an element of this reality. Numbers thus not 'are' but 'mean'. But if they 'mean', can they not 'be'?

If they actually 'are', then what class of reality do they constitute? Parallel to the empirical world? Are they an explanatory principle for another system or a naming one? Are they like names which, if they make sense, always denote real objects, which is why Russell calls them (names) the 'shadows of substances'?

Let us start with a thesis inferred from a realistic theory of meaning expounded by Alexius Meinong and arguing that everything we can say something about has to exist in some way. It is therefore impossible to reject the existence of anything that we can make a statement about.



This is what Russell writes about in *The Principles of Mathematics*: ‘Numbers, the Homeric gods, relations, chimeras and four-dimensional spaces all have being, for if they were not entities of a kind, we could make no propositions about them. Thus being is a general attribute of everything, and to mention anything is to show that it is’.

Ockham shows the being of the number by specifying its function: ‘number’, like ‘line’, ‘surface’ or ‘body’, denotes precisely existing things, not denoting or co-denoting anything but the thing that exists; this is one of the respects, says Ockham, in which numbers differ from time because the latter does not exactly denote a thing that exists in reality (*Summa Logicae*).

One thing we know is that numbers make possible discontinuous entities. Enumerating quantitative entities in this sense, Aristotle said: ‘A quantum is a plurality if it is numerable, a magnitude if it is a measurable. “Plurality” means that which is divisible potentially into non-continuous parts, “magnitude” that which is divisible into continuous parts; of magnitude, that which is continuous in one dimension is length; in two breadth, in three depth. Of these, limited plurality is number . . .’ This is what Aristotle says.

Let us now ask: if we encompass (exhaust) the plurality of all magnitudes, can we say we have encompassed a thing? Is the number a principle of things? For it is not just a measuring instrument situated outside them. It is embedded in the thing, in the plurality of its magnitude. But how to extract it? That it *is* we know for sure; *how* it is — we do not know. It resists attempts to grasp it; as soon as we discontinue them, its existence turns out to be obvious.

Let us examine what Russell demanded from the number when considering an empirical interpretation of mathematical systems (let us put aside the other interpretation he discerned — the logical one).

It is possible to propose infinitely many different modes of the empirical interpretation of a given mathematical system. And this is where the problem of the right interpretation comes up. For while ‘so long as we remain in the region of arithmetical formulae, all these different interpretations of “number” are equally good’, but ‘when we come to the empirical uses of numbers in enumeration that we find a reason for preferring one interpretation to all the others’. So although the axioms of Peano’s arithmetic are fulfilled also by such interpretations in which ‘0’ means ‘what we commonly call “1”’ or what in everyday life we denote as ‘100’ — there is only one among these interpretations ‘which also satisfies empirical statements of enumeration such as “I have ten fingers”, ‘dogs have 4 legs’ or ‘New York has 10,000,000 inhabitants’. Such statements ‘require a definition of numbers which cannot be derived from the mere fact that they satisfy the formulae of arithmetic’. It is a similar case with the systems of geometry. (*Human Knowledge*).

What Russell means in the first place is that if we consider mathematical relations as elements of the form that organises sensory material, we have to be able to define what elements of the factual world these relations could be attached to, as it were, if they are to be used at all to organise our knowledge of the world. For he says that ‘zero’ has to mean what it is commonly understood to mean if we are to use mathematical propositions in engineering or physics.

And when he demands a ‘relevant’ interpretation for pure arithmetic, he sees the path to it in the ostensive definition, provided by enumeration, of the number symbols (that is, a definition obtained from sensory experience).

Yet Russell’s empirical interpretation raises special difficulties which become particularly evident in the case of geometry. It is the problem of the imprecision of the sense and the precision of mathematics. Here it turns out that it is impossible to find the point of attachment for applying mathematical relations; for there are no perfectly straight lines or perfectly even surfaces in the world.

Russell uses the impossibility of precise measurement to formulate a paradox that challenges logical conventionalism. Not only do the propositions of uninterpreted mathematics not make sense; also the precision of empirically interpreted mathematics is only ostensible.

So let us ask: how can we apply numbers to the empirical world? If we wish to do that, we need to be able to deduce from the data of this world the existence of entities with such characteristics that the number needs.

The following eleven short chapters of this text are devoted to searching for those characteristics that make the empirical existence of the number possible and to searching for entities that could not be uttered without that number.

1. ONCE UPON A TIME

The phrase, which opens all fairytales as well as stories about legendary times, essentially means ‘one time’. It is in this sense that it functions in Polish (*jednego razu*), French (*Il était une fois*), German (*niemal*) or Italian (*una volta*).

This ‘one time’ is the first and last one; it does not refer to time (because the latter assumes an awareness of history) but points to a moment beyond time when everything happened and since when nothing has really happened. Researchers of ancient philosophical systems are familiar with this sole moment and call it the ‘starting situation’ (Toporov) or *temps d’origine*; it is the liminal situation between chaos and the act of creation, one that establishes matters ‘once and for all’. Let us therefore consider that the ‘starting situation’ is also an ‘ending’ one: the beginning and end are identical, time gets excluded.

Fairytale characters have no history to such an extent that they need no last names: the prince, the stepmother, the sultan, Cinderella, the boy climbing the glass mountain — they all live once and for all. Who will ask about their homeland in history? Their existence is renewed every time the fairytale is told; word determines all. It is in this sense that Gerardus van der Leeuw writes that myth is word and virtually nothing more. That is how the matter must have been viewed too by the Babylonian kings, who every year ‘renewed’ their enthronement, understanding that the act of creation — the ‘beginning’ — happens only once and needs to be constantly and insistently renewed. In the Palermo Stone, which contains the earliest known Egyptian text, the kings’ final, incomplete regnal years were not determined according to any logical system. Eduard Meyer writes about this: ‘Here the calculations started according to full, authentic regnal years which begin with the day of the ruler’s enthronement, ignoring the calendar year.’ Each king started history ‘anew’. In such a system, the various events of the given period are unimportant; a decisive constancy has been determined from the fluid transformation of phenomena. Empirical material has been caught into a systemic net using one number only — that, of course, which has made

possible its sensible being. We see therefore that the number '1', which marks the beginning and end, is an absolutely unique one as without it no systemic completeness can be achieved.

2. TWINS

Some languages, when they create a name for the phenomenon of twins, emphasise their fraternal and biological closeness; others however reveal above all the phenomenon's dual, numerical nature (e.g. English twins — twice, German *Zwillingen* — *zwei*¹).

In one of Graham Greene's short stories a terrible murder is committed on an old lonely woman. Alarmed by the noise, the neighbours have remembered the running culprit's repulsively ugly face. Called as witnesses in the courtroom, they recognise him immediately. But the defence produces a surprise: before the jury stands the defendant's twin brother — identical with him in his ugliness. The witnesses, certain a moment ago, now hesitate; none wants to take the risk of pointing the finger at any of the brothers. One, a young girl, admits, 'all I can say now is that I wouldn't date either.'² Further proceedings being impossible, the two men are acquitted.

But the crowd, angry that such a hideous crime has gone unpunished, refuses to let go. 'Something' has to happen that will turn the trap of duality into oneness. And it does: among the tumult caused by the crowd waiting in front of the court house one of the brothers is run over by a car.

Do you know now which of the twins was the guilty one? We must ask however what will happen now with the other brother. The number '2' carries the danger that it establishes the category of a 'pair', two poles, opposite phenomena, which together form a whole. There is unity in it, but also strangeness, rooted in the twin relationship of the Sun and Moon. The myths of the Native Americans of northern and central California speak of twin Creators: one created the earth, the other gave people culture. The former has left earth and lives 'above'. He is a good being, but weak. The other, associated with the coyote, is a trickster (clever, mischievous character) and a rascal, both picaresque and heroic. This one is strong. Together they are the two brothers whose actions determine the completeness of the work.

So two is a condition of oneness. We see how unique it is as a result. Only a number consisting of two is an integral number, below which stretches the domain of fractions. That is how two is perceived by the Kanak people. An isolated individual, separated from an elementary duality, is a lost being, not oneness but a mutilated fragment of wholeness.

3. MEMORIA

In plurality theory, the branch of mathematics that deals with the concept of the set and some other mathematical concepts such as 'function', 'relation' and so on, a relation is construed as a set of organised pairs: e.g. a relation of majority can be attributed to the pair (5, 1) but not to the pair (1, 5); x remains to y in a relation of R . The pair xy is an element of R .

Thus a third element appears which makes possible an organised relation: 'two' is impossible without a 'third'.

The trinitarian system is thus a condition of freedom of movement. We see that '3' is an absolutely unique number. 'To be able to count to three' is a basic condition of mental fitness.

1 One might add here, for example, the Belorussian *двайняты* [translator's note].

2 Actually, in *The Case for the Defence* the witness is a fifty-six-year-old woman and she never makes such a statement [translator's note].

In his studies of the phenomenon of intuition, M. R. Westcott arranges sequences such as $4 : 2, 9 : 3, 25 : 5, 100 : 10, 64 : 8, 16 : — ?$ Intuition should, of course, tell us right away that the divisor appears in the dividend its own number of times; thus Westcott refers to the principal ability to identify a third element in relation to two given ones.

Let us also consider how the human psyche is of a trinitarian structure in Ramon Llull: it consists of *intellectus* (the ability to recognise the truth), *voluntas* (the ability to train one's well for love of truth) and *memoria* (the ability to remember the truth). Moreover, in order to help the faculty of memory Llull sought not physical similarities (as the scholastics did) but rather, as a Platonist, ideal beings. This is doubtless a higher level of the ability to remember. Is it not a prerequisite of finding the third element without which the mind would not move towards abstractions?

4. ONE, TWO, THREE; BUT WHERE IS THE FOURTH?

With these words spoken by Socrates begins Plato his *Timaeus* through which he proposes a mathematical model of the world. Although Diogenes, Laertius, Gellus and Iamblichus tell the rumour that Plato allegedly paid one hundred minas for the writings of the Pythagorean Timaeus or those of Philolaus and used them freely, but the philologists deny this. In fact Plato proceeds not as a mathematician but as a philosopher of mathematics; this is precisely why he played the role of a 'guide' for the mathematicians working at the Academy.

Plato searches for absolute unity, as a prerequisite of meaning, in the principle of the world. The very fact that the demiurge (whom Timaeus calls the 'organiser') has created one world rather than two or an infinite number, is a confirmation of such meaning for him. But how was unity constituted in the first place?

Well, first the 'body' of the world was made of earth and fire; for this world has to be material, visible and tangible: fire enables visibility and earth tangibility. But: 'two things cannot be rightly put together without a third; there must be some bond of union between them. And the fairest bond is that which makes the most complete fusion of itself and the things which it combines; and proportion is best adapted to effect such a union'.

'For whenever in any three numbers, whether cube or square, there is a mean, which is to the last term what the first term is to it; and again, when the mean is to the first

term as the last term is to the mean—then the mean becoming first and last, and the first and last both becoming means, they will all of them of necessity come to be the same, and having become the same with one another will be all one.

And so this one mean would have sufficed to bind two elements together if the body of the universe had been created a 'surface only and having no depth'. Yet, Timaeus says, it was made a solid, and 'are always compacted not by one mean but by two'. So here is what the 'organiser' did: he put water and air 'in the mean' between earth and fire and, as far as possible, 'made them to have the same proportion'. Thus the body of the universe composed of four elements gained unity — inner conformity — thanks to a 'similarity of relations'.

And the creation of the universe 'took up the whole of each of the four elements; for the Creator compounded the world out of all the fire and all the water and all the air and all the earth, leaving no part of any of them nor any power of them outside' to possibly create another world. 'And for these reasons, and out of such elements which are in number four', Timaeus says, 'the body of the world was created, and it was harmonised by proportion'. The point was for the world to be 'as

far as possible a perfect whole and of perfect parts', one based on logical, mathematical law. And also — Timaeus hastens to add — for it to be 'free from old age and unaffected by disease.'

We see therefore how four conditions one, which makes it an absolutely unique number. The tetractys — to use a Pythagorean term — symbolises the parts, qualities and aspects of unity. The number '4' represents the minimum number of statements of any comprehensive judgement.

5. VOLATILE

It was precisely *Timaeus* that gave rise to the development of terminological positions in alchemy; these revolve around the central idea of an *anima mundi* [world-soul] trapped in stone that is known as *materia prima*, *hyle*, *chaos* or *massa confussa*. The philosophers considered the *materia prima* part of the original chaos, which was impregnated with spirit. By 'spirit' they meant a semi-material *pneuma*, a kind of 'subtle body', which they also referred to as the *volatile* and identified, chemistry-wise, with oxides and other resolvable compounds.

With regard to the extraction from chaos and its transformation, writes Christophorus Parisiensis: 'In this chaos there potentially exists the precious substance and nature in which are mixed and united all the elements. That is why human reason has to impregnate it in order to fulfil our heaven'. This *oleum rostrum* refers to the microcosm and is also known as the *quinta essentia*³ (Johannes de Rupecissa).

We see therefore that the significance of the number '5' is absolutely unique: it makes it possible for the volatile substance of mental activity to free itself of the heavy and resistant primal mass. Without this number there is no true whole. No wonder, therefore, that the 'fifth essence' carried so many different appellations; it was mentioned as *aqua permanes*, *hydor theion*, *bephé* or *tinctura*.

6. EXISTENCE OF THE EMPIRE

Let us now consider how unique the significance of the number '6' can be and how it expresses the perfect whole. This number was introduced as the official number of the Chinese Empire by the First Emperor of Qin dynasty, Qin Shi Huang, the same one who created a special personal pronoun, *Chen*, to indicate himself. He also changed the empire's ruling element from Fire, used by the Zhou dynasty, to Water (the next in the control cycle of elements as water controls fire).

And as water corresponds with the number '6' so the debt tablets in Qin State measured six inches, imperial carriages were pulled by six horses and the official land measure was six feet.

The point was not for the Empire to be powerful or just or anything else. For the Empire had no other purpose besides itself.

7. WE ARE SEVEN

In one of Wordsworth's poems, the poet meets a country girl and asks:

'Sisters and brothers, little Maid,
How many may you be?'
How many?
'Seven are we;
And two of us at Conway dwell,
And two are gone to sea.

3 'Quintessence', literally: 'fifth essence' [translator's note].

Two of us in the church-yard lie,
My sister and my brother . . .'
replies the girl.
But how is this possible?
'You say that two at Conway dwell,
And two are gone to sea,
Yet ye are seven! — I pray you tell,
'Sweet Maid, how this may be',
asks the poet.
Yet the girl insists: 'Seven boys and girls are we'.
'But they are dead; those two are dead!
Their spirits are in heaven!'
exclaims the poet.
And yet,
'Twas throwing words away; for still
The little Maid would have her will,
And said, "Nay, we are seven!"'

Let us consider how the whole is indivisible. The Greeks and the Germans knew the collective powers that a number can express and which 'govern' only together, as a genre: the nymphs of sources and trees, the Muses, the Fates, the Norns, the Pans, the Sileni . . . We are not citing these names here to prove how exceptional and important the number '7' is as a closure of the sum total of mysteries (seven seals, seven key locks etc.). It is a fact however that even the ancient Egyptians knew the seven 'Hathor', predecessors of the Eileithyias and the seven fairies who stand besides the cradle of the newborn child.

So Gerardus van der Leeuw probably does the right thing by comparing such a collective unity to a chorus in drama.

8. EVIL SMILE

' . . . the Stars who know in the midst of our laughter how that laughter will end, become inevitably powers of evil rather than good, beings malignant as well pitiless, making life a vain thing', writes G[ilbert] Murray in explaining the later antiquity's search for a way out of the bondage of the seven planets; it was hoped that the soul would leave the domain of the evil orbits and enter the *empireum*, the Eighth region of the world where power does not mean tyranny. The 'Seven Deathless Kosmokratores', or Lords of the Universe, who prevent us from escaping from the 'prison of the seven planets', have to be overcome.

We see therefore how the number '8' defines the upper limit of maximum potential and is thus absolutely unique. Needless to say, it is the sole number whose visual notation makes it possible to capture infinity in a single sign. Does there exist a number that would encapsulate a higher whole?

9. THE LADDER

Ramon Llull's *Ars Magna* is based on nine concepts which Llull indicates by the letters of the alphabet from B to K. The letter symbol's meanings change depending on the level on which art performs its functions. Let us examine how the method works with the symbol B (*bonitas*,

goodness) when it descends down the rungs of the ladder of creation, that is, through the nine subjects which form a set in each of the nine forms of art and with which it is to deal. These include: goodness as divine perfection; the goodness of the angel; the goodness of Aries and the other eleven Zodiac signs and of Saturn and the other six planets; the goodness in man, in imagination, in animals (e.g. the goodness of the lion), in plants (e.g. a pepper bush), in the four elements (e.g. fire), finally the goodness in virtues, sciences and arts. Equipped with the letter symbol-covered figures of Lull's *Art*, the *artista* climbs up and down the ladder of existence. The nine levels of the first of the nine concepts define the way. Can we therefore wonder that nine, which makes possible the path of art, is so perfect and unique a number?

10. ON PREDICATION

Considering the matter of the predicatives, Ockham adopts the number '10' after the classical authors. Listing categories, Aristotle says that each specific non-compound name denotes a substance, a quality, a quantity, a relation (*ad aliquid*), a placement (*ubi*), a time (*quando*), a situation (*situs*), a possession, an action or an experience (*pati*).

Also John of Damascus writes in his *Logics* that all the [predicatives] are ten, that is, the most general genres, within which fall all spoken words. These include: substance, e.g. stone; quantity, e.g. two, three; relation, e.g. white, black; where, e.g. in Tyre, in Damascus; when, e.g. yesterday; to possess, e.g. to put clothes on; situation (*situs*), e.g. to stand, to sit; to do, e.g. to burn; to experience something (*pati*), e.g. to be burnt.

Aristotle says: none of the different statements mentioned above contain any proposition in themselves and it is by combining them that a proposition is made.

John of Damascus speaks similarly: the scope of the ten predicatives 'includes every word simply uttered'. This means that predicatives are simple statements with which a sentence can be made.

Each simple statement with which one can answer a question regarding substance falls within the scope of one of the predicatives.

No wonder therefore that the number '10' is so unique and important: it shows how it is possible to say 'everything' in terms of predicating of substance as well as to ask about everything. And can anything be more a whole than everything?

11. THE NUMBER NOT TO BE MENTIONED

W. W. Sawyer describes how the ancient Greeks were surprised when they discovered that certain segments could not be expressed by means of fractions. An example of such a segment is the diagonal of a one-inch square. The length of the diagonal can be calculated by applying the Pythagorean theorem. We have $x^2 + y^2 = z^2$ for $x = 1$ and $y = 1$, so we get $z^2 = 2$. The length of the diagonal is given by a number whose square equals 2. It is natural to ask what this number is.

And here trouble begins. We can find numbers that approximate it. The square of $\frac{7}{5}$ is $\frac{49}{25}$ which is slightly less than two. Z therefore is slightly greater than $\frac{7}{5}$. But what is x exactly?

We cannot answer this question by offering a fraction because, as we have seen, the square of every fraction has in both the numerator and denominator a full square. The number two can be expressed as the fraction $\frac{2}{1}$. We have a full square in the denominator, namely 1. But in the numerator we have 2, which is not a square of any integral number.

It is therefore impossible for the square of any fraction to produce exactly the number 2. The number 2 cannot be expressed with any fraction in the sense in which fractions are understood in ordinary arithmetic, that is, as quotients of positive integers divided by positive integers.

This discovery must have surprised the ancient Greeks and, according to historical accounts, it appalled them. According to legend, the Pythagoreans forbade anyone to disclose the result publicly and regarded numbers such as the square root of two — $\sqrt{2}$ — as secret . . . One can add to this the claim, recorded by the history of mathematics, that the Pythagoreans were allowed to use a Greek word which meant ‘the number not to be mentioned’, that is, a ‘secret number’.

Of course, although $\sqrt{2}$ cannot be expressed with a single fraction, there exists a sequence of fractions that determines it quite precisely. But the numbers of this sequence are in turns too small and too big to express $\sqrt{2}$. However far we go, we always find the square a bit too big or a bit too small. No single fraction in this sequence will produce the exact value of the number $\sqrt{2}$, but all of them move towards it, some from the right, some from the left. With each step the limits get closer to each other, ‘like walls in a mediaeval torture chamber’. They will never really join, but moving far enough along the sequence we can make the distance between them infinitely small. There exists only one number that is certain to lie between these limits regardless of how long a segment of the sequence we consider. It is $\sqrt{2}$.

Therefore $\sqrt{2}$ is a number that cannot be expressed with a single fraction but is determined by an infinite sequence of fractions which express its ever closer approximations. The same can be said of very many numbers. These are the so called irrational numbers.

It is quite easy to see why the Greeks were appalled. If such numbers cannot be measured, they cannot be named. It was rightly thought they should not be mentioned.

One can only infinitely approximate them. But one cannot grasp them with either measure or name.

Alicja Kępińska, *Metonymies* (LECTURE), 1980



Robin Klassnik, *Yellow Postal Sculpture*, 1975

The British artist showed a large-scale installation called *Yellow Postal Sculpture*, consisting of over one thousand yellow objects submitted by mail from all over the world, and a series of postcard collages.

IN THE MIDDLE: ROBIN KLASSNIK

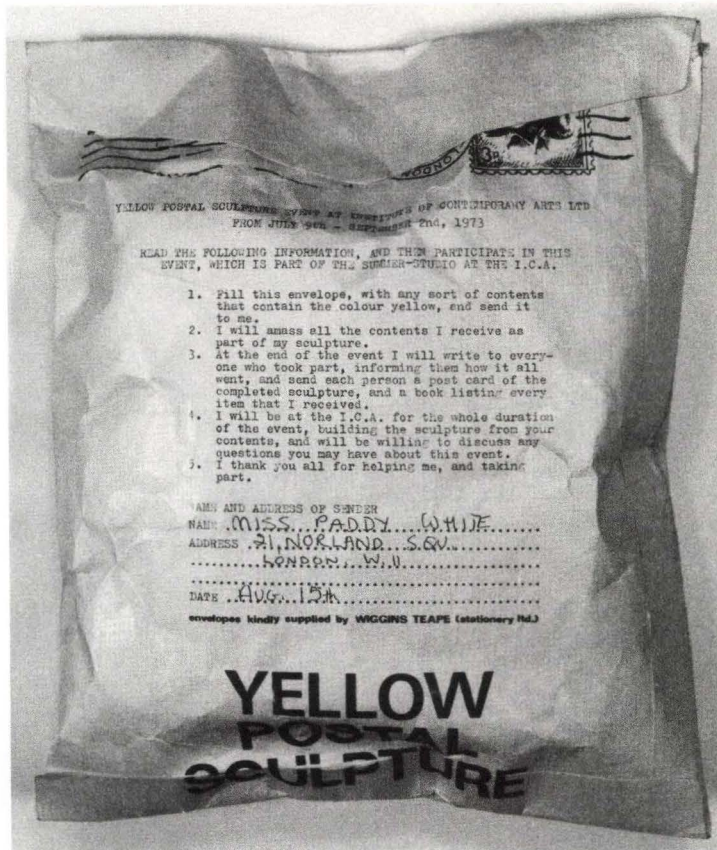
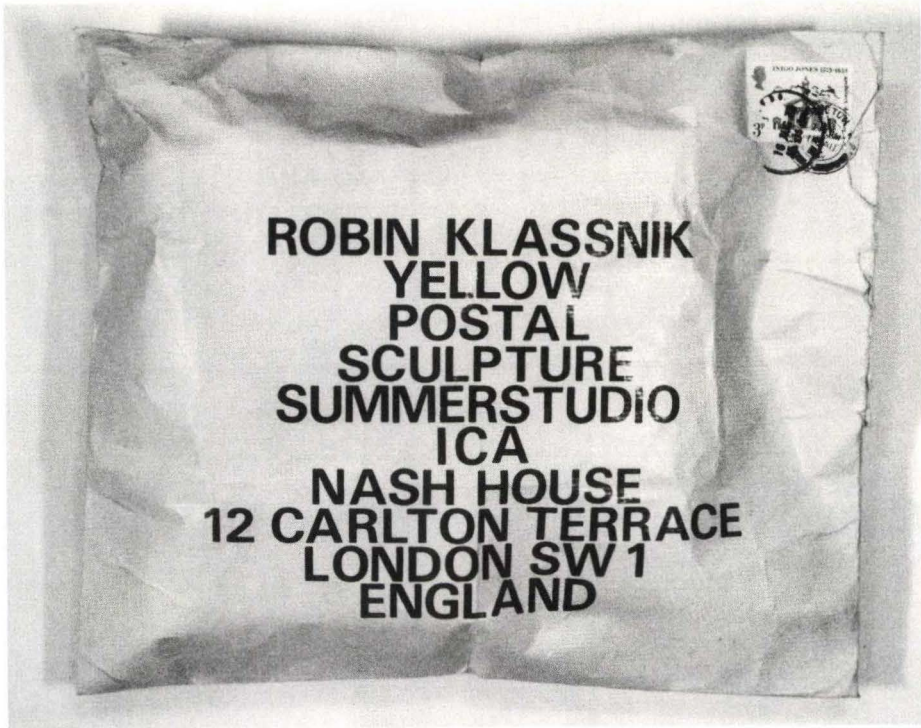


Robin Klassnik
Yellow Postal Sculpture
1975, installation,
162 x 160 cm



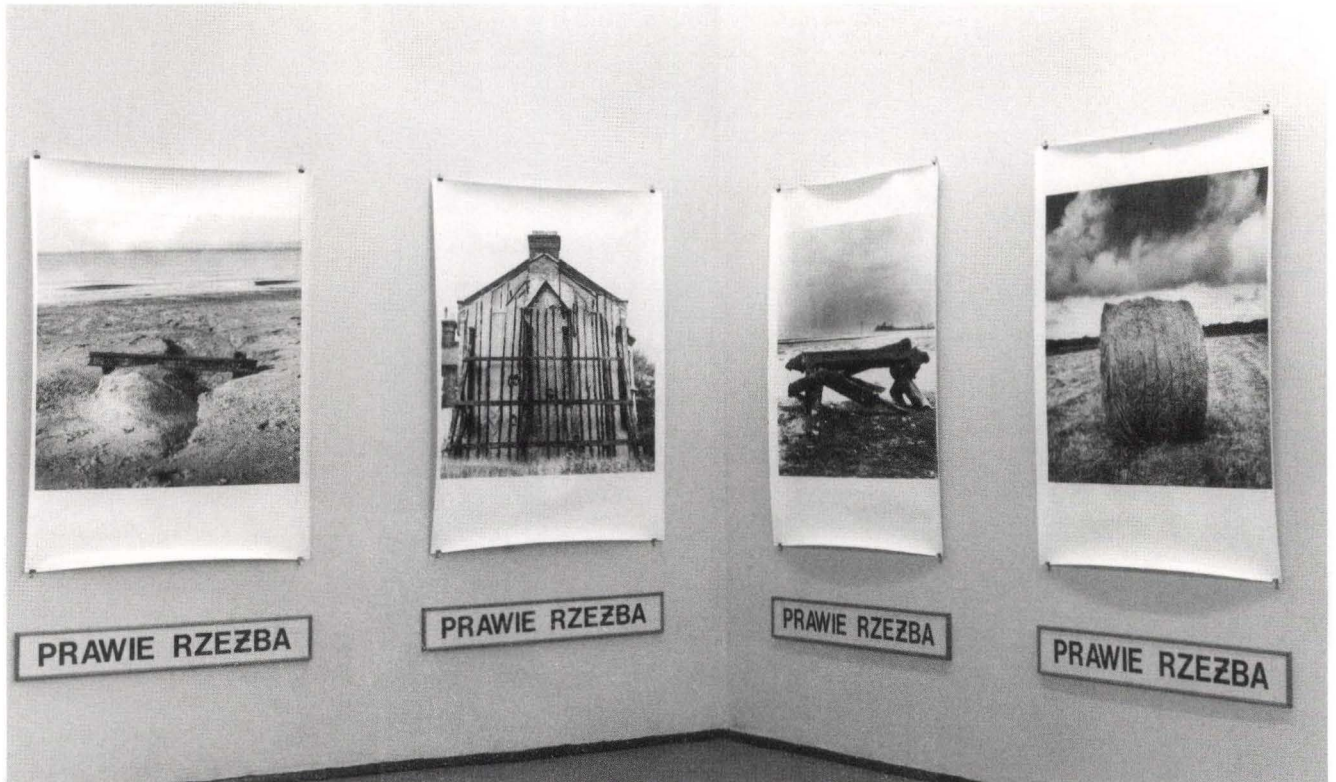
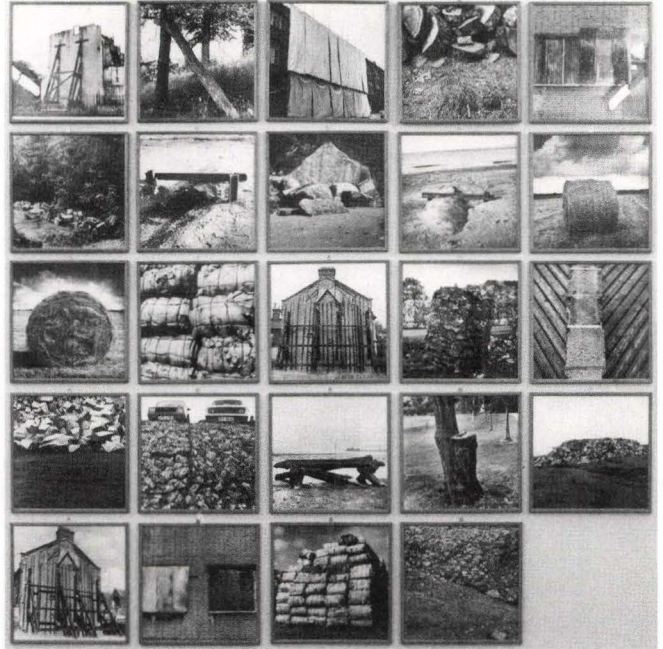


Robin Klassnik
Yellow Postal Sculpture
1975, installation,
162 x 160 cm (detail)



Robin Klassnik, Photo/Sculptural/Pieces, 1978

ROBIN KLASSNIK



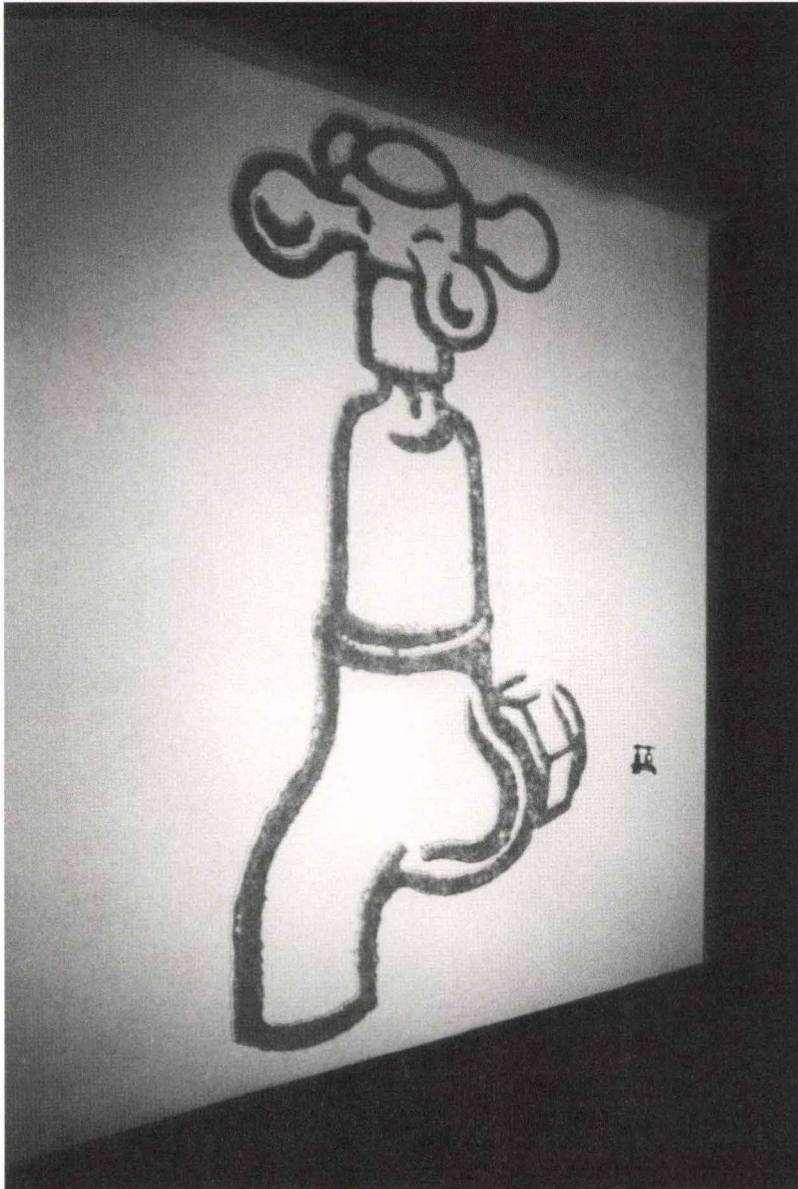
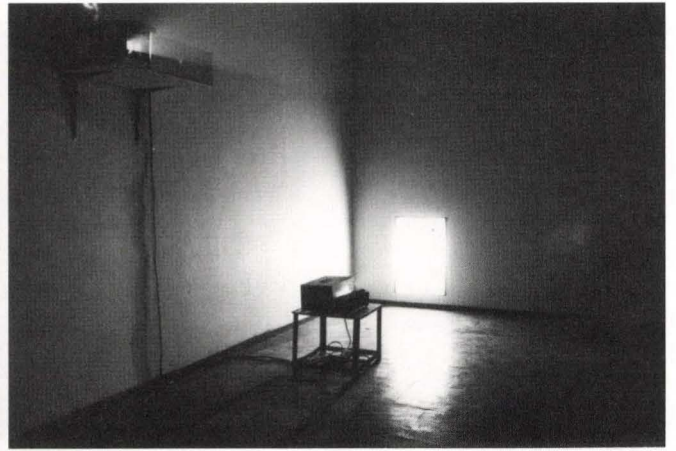
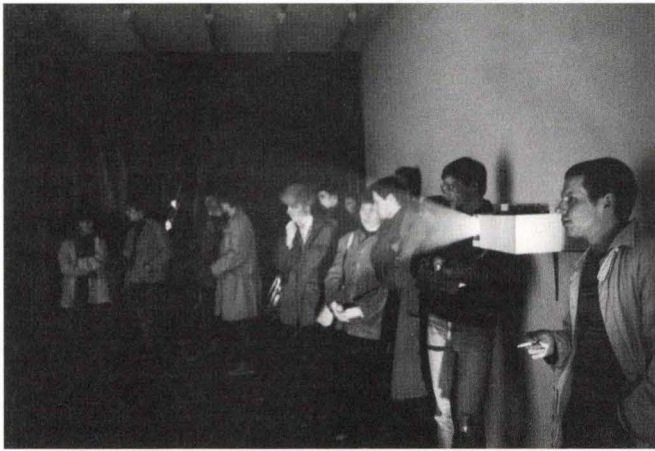


Robin Klassnik, To Be Or Not to Be Original, 1983

The point of the departure for the show was a found stamp with a tap image. Impressed on paper, enlarged and multiplied by means of a slide projection, copied on the wall, objectified and labelled as an 'Ordinary Object', it became the protagonist of a treatise on the truth and illusion of vision. In the author's commentary, the piece became an ironic argument for a critique of the myth of originality in art.

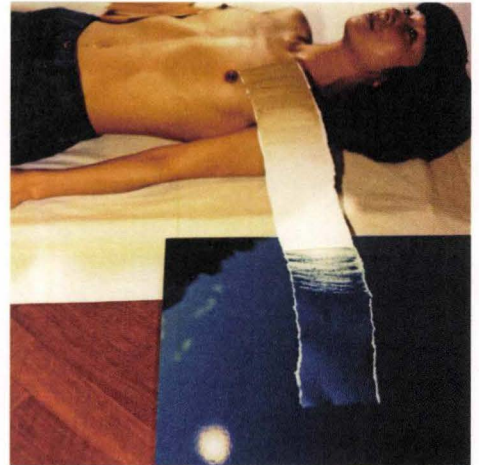
ROBIN KLASSNIK





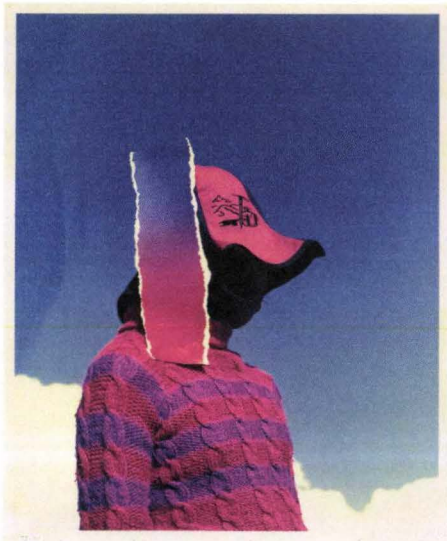
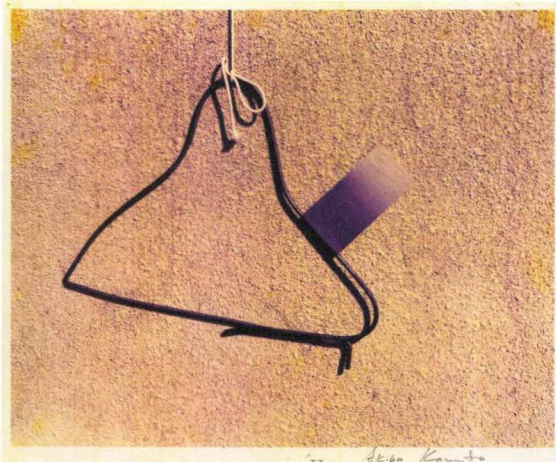
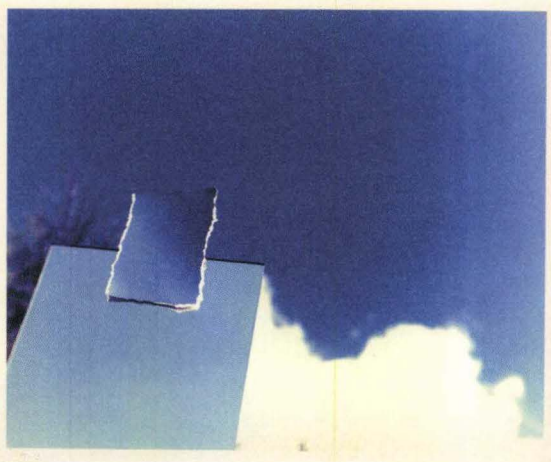
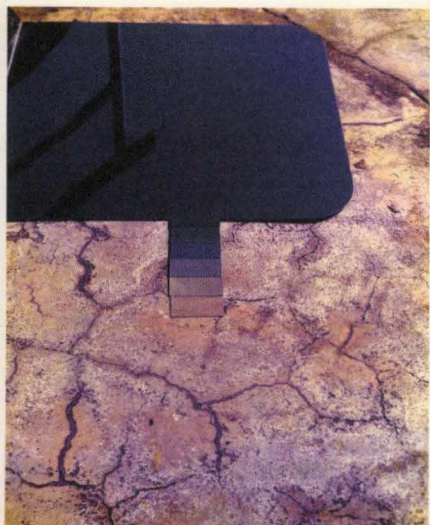
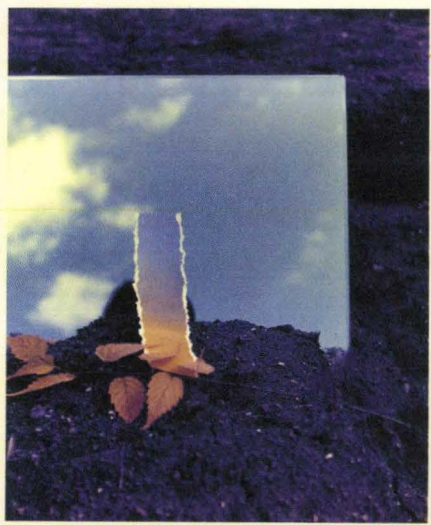
Akira Komoto, *Untitled*, 1977

Akira Komoto
documentation of
a photographic action,
1976



Akira Komoto
Untitled
1976, photograph,
34 × 34 cm

Untitled
1976, photograph,
34 × 34 cm



Akira Komoto
Untitled
1975, photograph,
43 × 35.5 cm

Untitled
1977, photograph,
35.5 × 43 cm

Untitled
1977, photograph,
43 × 35.5 cm

Untitled
1977, photograph,
42.5 × 34.5 cm

Untitled
1975, photograph,
35.5 × 42.5 cm

Jerzy Kopeć, *Awakening*, 1984

The debuting artist showed several drawings, the largest of which covered the gallery's entire window wall.

FROM LEFT: JERZY KOPEĆ





Andrzej Kostołowski, Theses on Art (LECTURE), 1972



THESES ON ART (fragment)

9. ON INSTITUTIONS

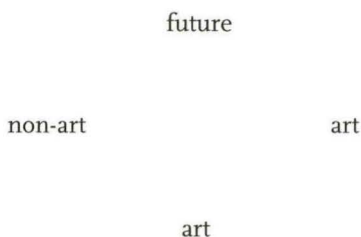
- a) By avoiding institutions, the artist can develop a position of political non-involvement.
- b) Putting them in parentheses and involving in his practices, as well as connecting with them and employing their working methods, the artist can structurally utilise the value of institutions' social anonymity and objectivity:

At the same time, defending his ideas from institutions' primacy, the artist can enrich his practices with new, unexpected forms of reception.

10. ON BORROWINGS

There exists no work of art that would not be exposed to the risk of borrowings.

It ensues from the above that: there exists no pure originality in art.



11. ON THE ART OF ART THEORY

If within borrowings from art (those revealed in theoretical discourses) it were possible to avoid anything coming from non-artistic regions, then the meanings of the terms 'art' and 'art theory' could be reversed and we could speak of the art of art theory.

This however is both impossible and not needed because avoiding non-artistic regions is unlikely and an attempt itself would be disloyal towards art since we have already noticed that art without borrowings does not exist.

ANDRZEJ KOSTOŁOWSKI

9. O INSTYTUCJACH

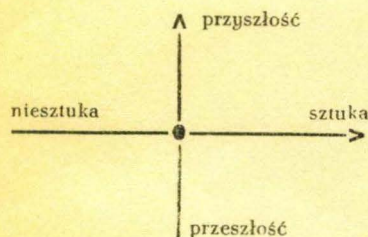
- a) Omijając instytucje, artysta może rozwinąć postawę klerka.
- b) Biorąc je w nawias i włączając do swych akcji a także: podłączając się do nich i stosując ich metody działania, artysta jest w stanie wykorzystać strukturalnie uwalor społecznej anonimowości i obiektywizmu instytucji:

Broniąc jednocześnie swe idee od nadrzędności instytucji, artysta może w ten sposób wzbogacić swe działania o nowe, nieprzewidziane formy odbioru.

10. O ZAPOŻYCZENIACH

Nie ma dzieła sztuki, które nie byłoby narażone na zapożyczenia.

Z powyższego wynika że: nie istnieje czysta oryginalność w sztuce.



11. O SZTUCE TEORII SZTUKI

Gdyby w obrębie zapożyczeń ze sztuki (ujawnionych w dyskursach teoretycznych) istniała możliwość uniknięcia czegokolwiek co pochodzi z rejonów znajdujących się poza sztuką, to wówczas można by odwrócić sens pojęć sztuki i teorii sztuki aby mówić o sztuce teorii sztuki.

Jest to jednak i niemożliwe i niepotrzebne, bowiem uniknięcie rejonów pozaartystycznych jest mało prawdopodobne a sama próba tego rodzaju byłaby niełojalna wobec sztuki, skoro zauważyliśmy że sztuka, bez zapożyczeń nie istnieje.

Andrzej Kostolowski, A Short Story of Nonsense

(LECTURE), 1973



A SHORT STORY OF NONSENSE (fragment)

13. ON IRONY

I

a) to think about what cannot be thought

b) to laugh at it

II

a) to think about what is forbidden to think

b) to sneer at it

III

a) to think about oneself

b) to be ironic about oneself

NOTE: sneering at what exists in the outside reality, at what can be thought about and what it is allowed to think about is self-irony.

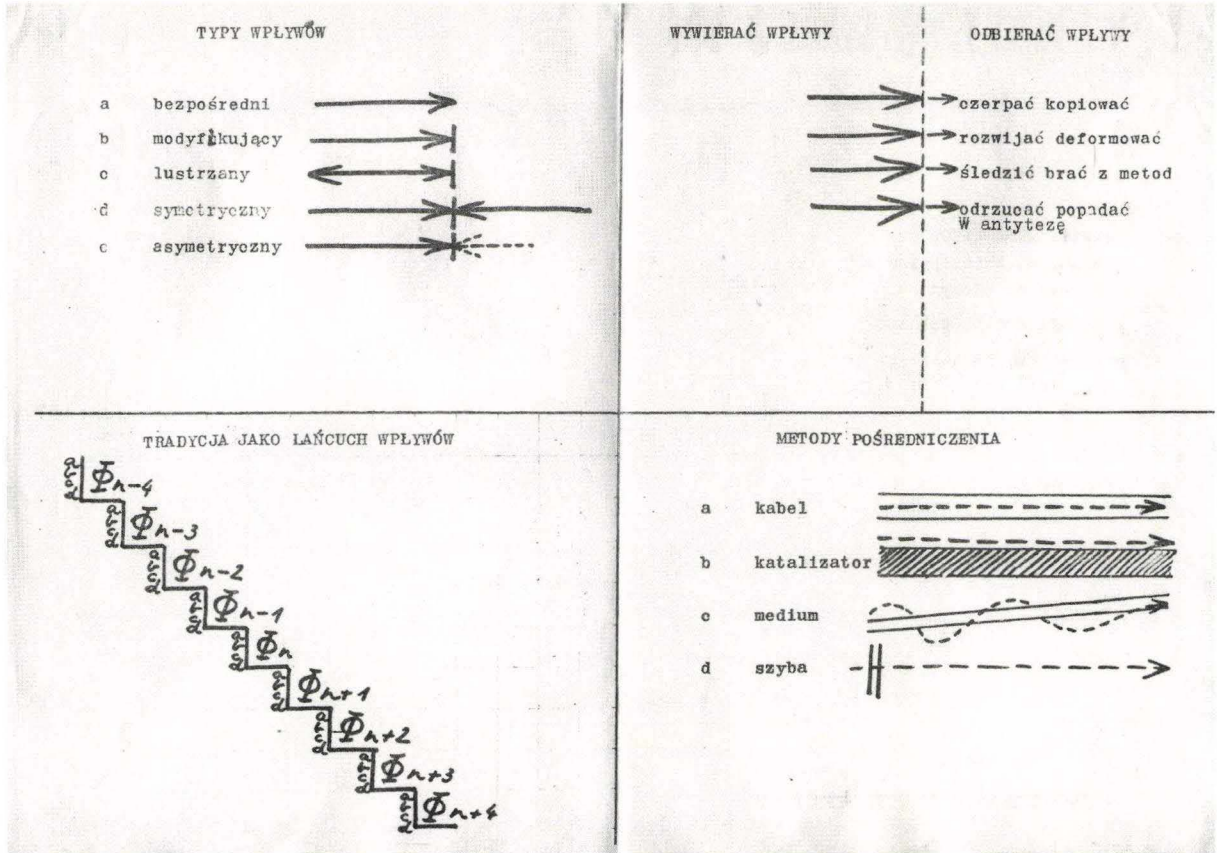
14. ON ABSTRACTION

a) abstraction in reality —> b) abstraction in abstraction

(The above process of the detachment of abstract elements from real ones and then the hierarchisation of the elements within 'pure' abstraction — including the build-up of meta-abstraction — seems to be an unending means of showing the rungs that we move along, growing farther from, or closer to, conceptual art and beginning to notice ever more clearly the line separating it from other arts).

Andrzej Kostolowski, A Theory of Influences

(LECTURE), 1973



Types of influences

- a direct
- b modifying
- c mirroring
- d symmetrical
- e asymmetrical

To Exert Influence

To receive influence

- to draw [from], to copy
- to develop, to deform
- to follow, to borrow methods
- to reject, to fall into antithesis

Tradition as a chain of influences

Methods of mediation

- a cable
- b catalyst
- c medium
- d glass pane

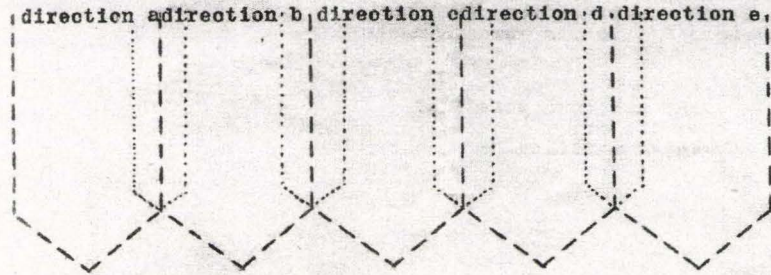
Andrzej Kostolowski, On Tendencies in Art

(LECTURE), 1973

18

ON DIRECTIONS IN ART

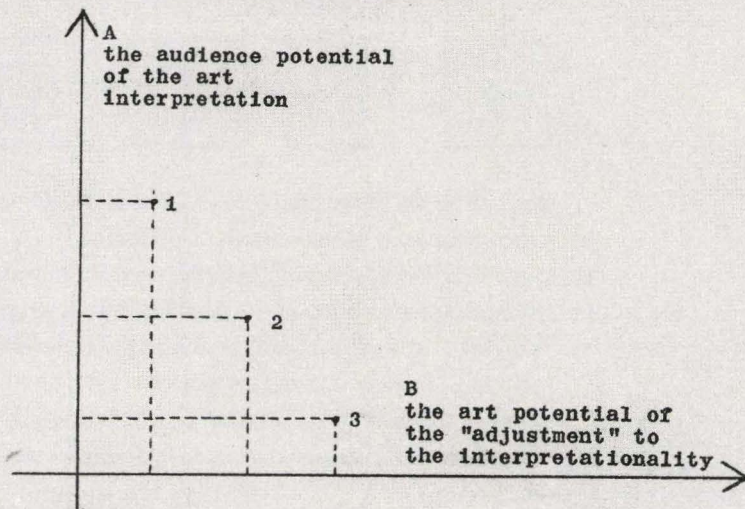
/a normal model/



- I a single normal direction is to be characterized by one theory, that theory includes: a negative attitude towards competitive paradigms and a positive one towards the direction's own paradigms
- II we assume that there is existing a kind of the directions' chain, symbolized by /abcde/; that chain develops itself in time /x/; the direction /a/ is granted /conventionally/ as the beginning of that chain; directions inflict themselves in those borderline situations which are to be named as "crisis situations"/when they are seen from the point of view of each conceding direction/; any additional distinguishing of new formations which would grant the coexistence of contradictory paradigms would be odd here; to speak about "subdirections" or "predirections" would be an absurdity
- III it is possible to assume that the direction /a/ is the precontinuation of the direction /c/, the direction /b/ is the precontinuation of the direction /d/ etc
- IV borderlines between the directions mark the crises of conceding directions
- V the crises of the directions constitute situations of the "paradigm crisis" or they reveal inner contradictions of their theories
- VI as a consequence of the theory contradiction the paradigm crisis can be issued, as a consequence of the paradigm crisis the contradiction of the theory may appear
- VII it is possible to assume that: the theory of the direction /b/ reveals contradict elements involved into the system of paradigms of the direction /a/; the theory of the direction /c/ reveals contradict elements of the paradigms in the direction /b/ etc
- VIII the revalorization of the direction /a/ can be done through the theory of the direction /c/ or through its paradigms, it means that the direction /c/ can defend the direction /a/ against any challenges, which could eventually be included into the system of the paradigms or the theory of the direction /b/ system; analogous dependence seems to be fastening together the directions: /e/, /c/ and /d/ respectively etc
- IX the revalorization of the direction /a/ by the direction /c/ can cause such situation that the direction /a/ gains mythical values within the system of the direction /e/
- X the mythicizing of the direction /a/ is additionally justified by the very fact this direction is opening the movements chain

ON VALUATION /II/

The valuation through possibilities of the interpretation:
 what is more active from hermeneutic point of view is open for
 more appreciations, is more valuable



the case no.1

potential A large

potential B small

it means that well developed art programs are overtaking all possibilities of their interpretations /art fighting for values/

the case no.2

potential A = potential B

art status is defined by possibilities of art interpretation /Academy, Stagnation, Ideal Society/

the case no.3

potential A small

potential B large

interpretation possibilities are too small as compared with the demand for interpretations /fighting society/

ANDRZEJ KOSTOŁOWSKI

(a lecture in The Gallery AKUMULATORY 2 - 14.XII.1973)

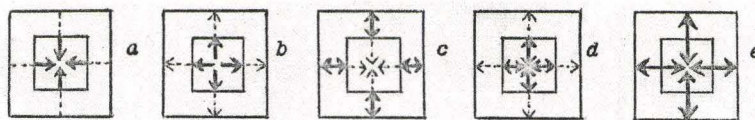
Andrzej Kostolowski, A Short Story of Sense

(LECTURE), 1975

THESIS 35

ON COMPOSITION ^x

I It is possible to adopt the following point of view:
there exist five types of composition in art:



- a) structuring the propositions of art from foundations towards forms
- b) structuring from forms towards foundations
- c) structuring foundations without the need for introducing forms
- d) structuring forms without the need for introducing foundations
- e) 'functional' structuring: diverse and multifaceted relations between forms and foundations.

Including stronger and weaker senses of art theory depending on the interpretative pressure of forms and the reverse: intensifying or de-intensifying instrumental operations on forms depending on the degree of the model implementation of artistic directives implied by theories etc.

- II The possibility of structuring from outlines towards forms posits that randomness equals naturalness and that the structure of art is governed by laws of harmony determined by preferences imposed by the outlines
- III In structuring from forms towards outlines, randomness equals cultural determination and the structure of art reveals its fragmentariness towards larger sets (up to establishing that art is a part of the world [a more or less interpreted part of the world/words]) . . .
- IV There are reasons to believe that some of art's propositions may be just their own outlines (self-reference etc.)
- V Structuring forms without the need for introducing outlines is a behavioural practice (encumbered with a mechanistic viewpoint)
- VI 'FUNCTIONAL' structuring (a name introduced by Stezaker) posits the existence of an 'ideal artist' (which perhaps explains the phenomenon of the so called 'genius') . . .
The problem of 'functional' structuring requires specifying the operational criteria, moreover it can be analysed by adopting an hermeneutic point of view (hermeneutics being used here as a key to building a map of the meaning of including and excluding the spheres of so called theory and spheres of so called practice) . . .

^{x/} These attempts to consider compositional issues correspond closely with this author's publication on outlines. Cf. *Periodik*, no. 5, Poznań, December 1974, under the imprint of Andrzej Bereziański, print run 50 copies.

Andrzej Kostolowski, Some Questions and Answers

(LECTURE), 1975

Q. What is the purpose of formulating the ‘theses on art’?

A. Due to the author’s becoming entangled in an attempt to theorise, the task has been proposed of developing a ‘theory of art’. The ‘theses’, as an attempt to preliminarily delimit the scopes of some of the issues of this theory, are intended to outline a context, the adoption of which would make it possible to defend some ‘general statements about art’. In their present shape, the ‘theses’ do not yet possess their own language and as a result of this can be considered a collage of statements borrowed from various languages (from various states of various worlds). However, as soon as it is encompassed by the outlines of the ‘theses on art’, the *hyleicum* of these statements is subjected to the effect of a specific noetic stream and can be interpreted in the context of one moral *residuum* only (one theory of ethics?) (one of the theories of ethics???). The ‘theses’ are propositions of studies that may produce a ‘theory’ (if the purpose will be an art theory referring to one of the worlds and not denying other art theories, formulated in the contexts of other worlds, their right to exist). Deontic ‘permission’ refers to the facts of the existence of such other theories. ‘Deontic prohibition’ is reserved exclusively for the system’s inner contradictions (such contradictions would lead us into another reality — another world). What is deontically ‘mandatory’ can be tied to the category of ‘possibility’.

$[o(p \vee q) \wedge o\sim p] \rightarrow oq$

That is, it is possible to accept the possibility of choosing between making mandatory an art theory ‘p’ or an art theory ‘q’ and at the same time make the assumption that there are no grounds for establishing the theory ‘p’ as mandatory (effective). This entails the obligation to make mandatory the theory ‘q’. It would not be difficult for the author of the ‘theses’ to substantiate his (existentially interpretable) desire to make his theory able to accept the obligation to be ‘q’ (that is, to be prepared for being awarded the status of the ‘mandatory theory’ and thus accepted) (mandatory in a system of voluntaristic declarations preferring such a mandatoriness). The yet insufficient level of coherence between the — embedded in different languages — propositions of the ‘theses on art’ makes the dream of a ‘mandatory theory’ very distant.

Q. Why are so few Authorities and Sources quoted in the ‘theses’?

A. The ‘theses’ are told as if they were being told for the first time, although there are clear elements of being ‘well-read’ and ‘well-versed’ behind them. The author’s being ‘well-versed’ in (various kinds of) art is important (even though, of course, very much remains to be done in this regard, particularly as far as the setting of parameters is concerned between intentional art and non-intentional art, holistic art and individualistic art, the art of one world and the art of many worlds, art taking its point of departure in the articulation of a moral *residuum* and art adopting the context of a moral *residuum* as its point of arrival and so on). Also his being ‘well-read’ (important as it is in constructing propositions such as the ‘theses’) is perhaps not so much too ‘small’ as too little referring to valuations (preferences) (a transition would be important here

from strong non-differentiation to weaker non-differentiation etc.) Given the fact that within the situation of being ‘well-read’ weaker non-differentiation becomes preferable to stronger non-differentiation, it is important to introduce a gradation of terms such as ‘better/worse’ rather than the only seemingly useful pair of ‘good/bad’. Proairetic logics provides us with arguments that allow us (at least with one of the figures in which the pair ‘good/bad’ is joined by a relationship of preference) to define ‘good’ and ‘bad’ by using the terms of the notion of ‘better’:

$$(pP\sim p)\&(\sim qPq) \rightarrow (pPq)$$

Following transformations (conjunction and amplification), the above formula produces the following:

$$[(p\&q)P(\sim p\&q)] \& [(p\&\sim q)P(\sim p\&\sim q)] \& (p\&\sim q)P(p\&q)]$$

$$\& [(\sim p\&\sim q)P(\sim p\&q)]$$

$$\rightarrow [(p\&\sim q)P(\sim p\&q)]$$

where ‘p’ means good and ‘q’ means bad (or rather: ‘p’ = ‘good state of affairs’, ‘q’ = ‘bad state of affairs’).

The formula so proven allows us to translate the proposition ‘a good state of affairs is preferable to a bad state of affairs’ into ‘a good state of affairs is better than a bad state of affairs’. We can say as well that ‘being well-read is preferable to being badly-read’ is replaced by ‘being well-read is better than being badly-read’. If we now connect the term ‘better’ with ‘weaker non-differentiation’, we obtain a clue of reading (being well-read) oriented towards the constant construction of a value map of the paradigms of being ‘well-read’ (a constant development of a potential map of references concerning real elements of learning from the Authorities). The author of the ‘theses’ remains at the stage of ‘stronger non-differentiation’ and has not yet developed a key to ‘learning’ from the Authorities. Those elements of being ‘well-read’ that he uses in the ‘theses’ he subjects to transformations too great for them to be presented as Quotations. At the same time, the ‘theses’ directly employ several methodologies. But how to quote ‘methodologies’??? One has to wait for a new map of preferences that will probably close the planned ‘art theory’. This is still however a matter of the distant future.

Q. Why do the ‘theses’ appear in an artistic space?

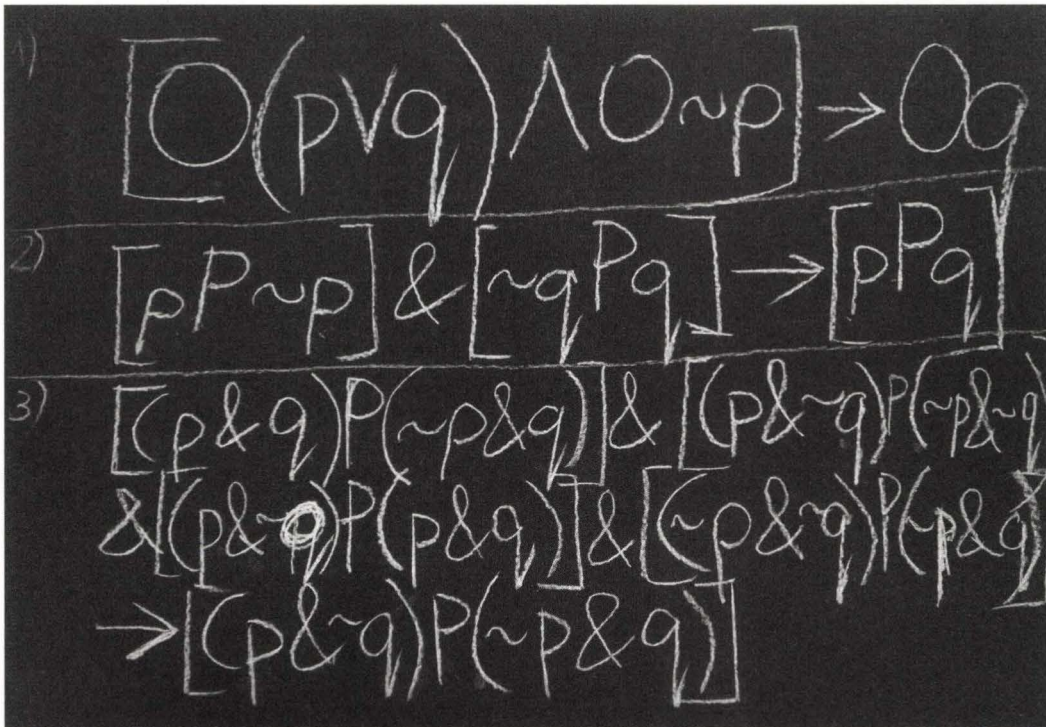
A. Since 1970 (the first seven ‘theses’ discussed at Toruń’s Azyl Gallery) such a connection of the theses with art has been noticeable that allows one to acknowledge them as part of the atmosphere of art. If this happens, it is the result of a situation that prevents the author from working in the regions of traditional aesthetics. Demonstrating the ‘theses’ at galleries and as part of so called ‘artistic events’, in turn, makes it possible to practice enhanced updating of interpretations as well as using riskier (than in traditional aesthetics) heuristic fictions.

Such ‘guerrilla’ activity on the part of the art theoretician within the atmosphere of art rather than outside it (as is the case in traditional aesthetics) is thus a great opportunity and creates (potentially) both a new situation regarding the current paradigms of art as well as the possibility of applying structural distinctions (to existing theoretical propositions). In its cyclical accelerations and decelerations of the pace of its emphasising the ‘theory — paradigm’ relationship as well as in its constant broadening of the areas to apply the so called ‘hermeneutic absurdity’, the art of the last two decades enables us to introduce ‘meta-absurd’ and ‘meta-fictional’ methodologies in

order to obtain quite important results referring to a notion that could potentially be called the 'possibility' of art.

If it has become clear that the question 'what was art like?' (traditional aesthetics) is being replaced with 'what is art like?' (Art / Language) and 'what should art be like?' (functional art), the author of the 'theses' can do nothing else but simultaneously refer to the category of preferences ('what kind of art do we choose due to our own ethical theory that dictates the imperative of choosing better art?') and to that of possibilities ('what kind of art could be mandatory?').

Thus, without avoiding contacts with deontic and proairetic logics, the author searches for that which is possible rather than for that which would transport us seemingly into manifold worlds and realities (at the same time undermining our moral *residuum*). Drowning his 'theses' in a sea of non-artistic objectivism, he would gain nothing of the empathy that (still) is present in them.



Andrzej Kostołowski
Some Questions and Answers
 1975, chalk on pasteboard,
 70 × 100 cm

Andrzej Kostolowski, A Programme of Ethical Art.
Anecdotes on Art and Criticism (LECTURE), 1976



4. THE POSTMAN PARADOX

Two postmen serviced an area in turns. The postman X had a red moustache, always smiled and brought many letters. The postman Y also smiled, had a (black) moustache, but seldom brought letters. Moreover, the letters brought by the postman X were usually important, containing many significant propositions and communications. Those brought by the postman Y were not only few but also neither important nor interesting and often actually containing unpleasant reminders and bills. It was natural that the addressees started perceiving the postman X positively and started preferring him clearly to the postman Y.

This raises the following question: which postman was better?

One could easily prove the so called groundlessness of such a question but, upon reflection, it is impossible not to admit after Wittgenstein that 'if a question can be put at all, then it *can* also be answered' (*Tractatus . . .*, 6.5).

So let us try to answer. First of course we have to ascertain the level of both postmen's professional integrity, and this on the basis of the appropriate postal regulations obliging them to deliver letters immediately and without allowing any reasons of personal nature to interfere with their work. If we discover irregularities, such as the postman Y's withholding good letters or the postman X's fabricating them, an answer to the question of the degree of the postmen's goodness will become possible. If however we conclusively ascertain their equal professional honesty, it will not be difficult to give an answer only to the inner meaning of the question, treated as a task, naturally ignoring the potential ascertaining of the degree of the postmen's 'goodness'.

Such a teleological illusion that hides behind the question of the degree of the postmen's goodness (let us call it the POSTMAN PARADOX) is often present in the relationship between art and art criticism. If we identified the postmen X and Y with artists so named, and it would be so that the artist X' would make more 'interesting' works whereas the artist Y' would create fewer works and they would even be found slightly irritating by the viewers, it would be easy to notice that art critics would naturally tend to treat the 'postman question' seriously and answer it by preferring the postman X (artist X').

Why does this happen and what errors do art critics commit here?

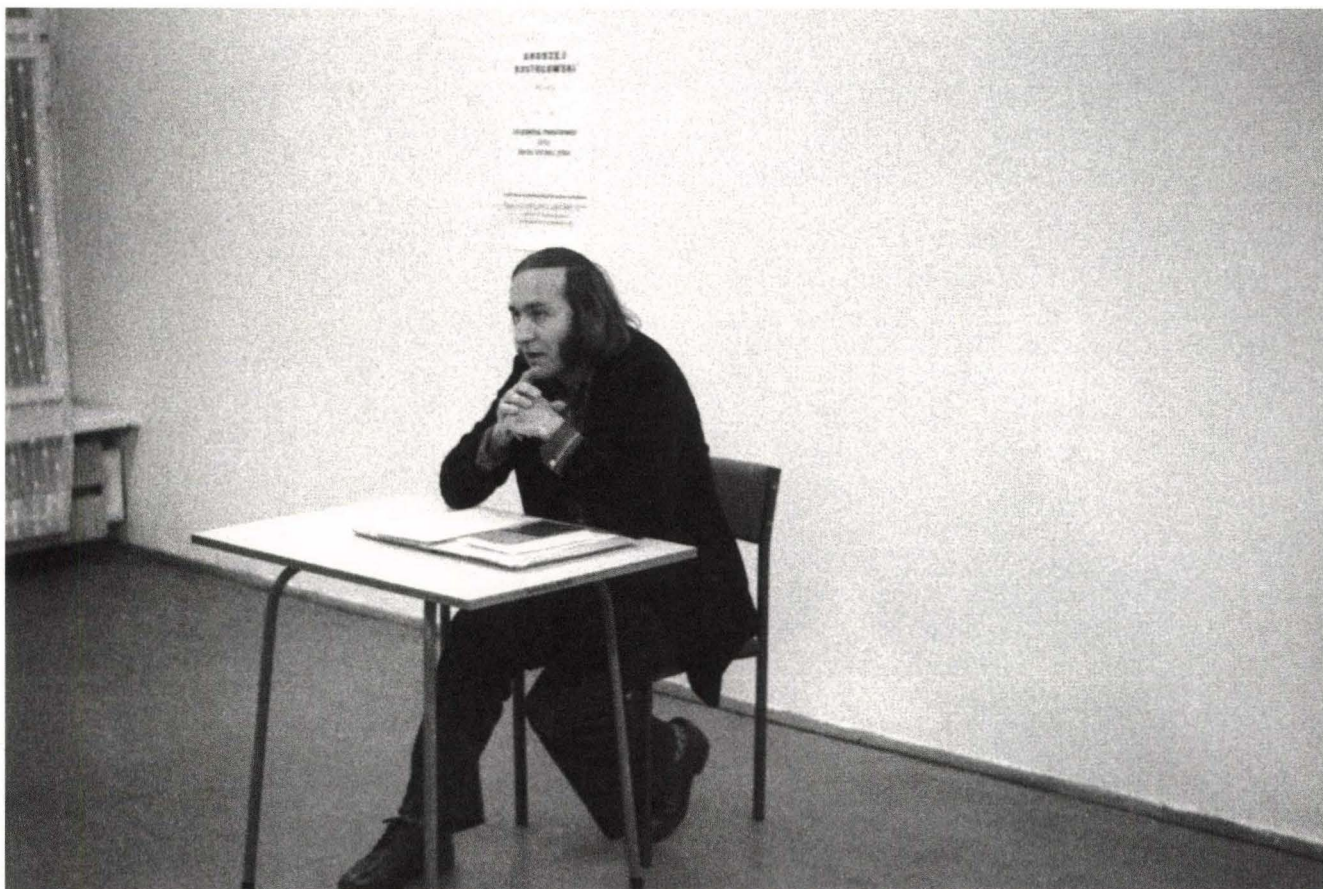
They seem to be of a twofold kind. One type of error can be defined as the HEDONISTIC ERROR, the other, which closely corresponds with the idea of the so called 'hermeneutic absurdity', as the HERMENEUTIC ERROR.

Following the principle of 'I understand this work so I like it', art critics often tend to combine a hedonism of views with commonsensical nonchalance (which means that if something exceeds the limits of established knowledge it is axiologically neutralised). If the artist X shows works designed so as to give the critics many occasions for personal satisfaction, stemming from their sense that they understand the work, he easily becomes successful and his works are 'adequately' discussed and favourably judged. This artist does the equivalent of what the postman X would be doing if he were fabricating good letters, committing professional malpractice in the process.

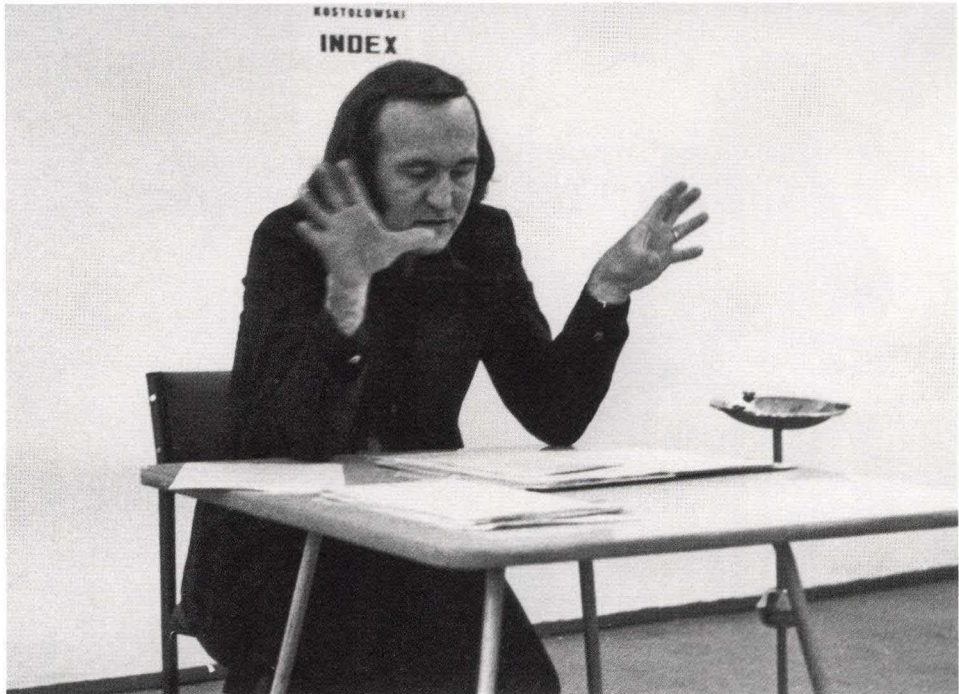
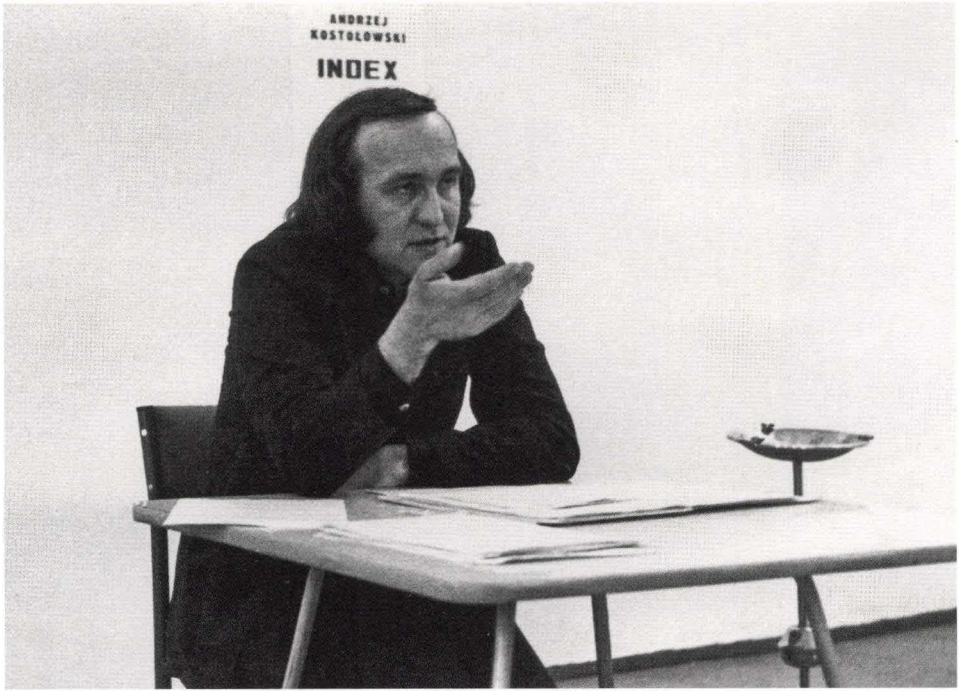
Taking into consideration the critics' ambitions and abilities in advance, the artist shows a lot of mental acuity but his ethical position becomes dubious because instead of creating works directly co-shaping the world of his own values, he commits mystifications in that he deforms the contents of his works by imbuing them with potential satisfactions for the critics. The latter are easily misled by such an artist and thus commit the HEDONISTIC ERROR.

The HERMENEUTIC ERROR (like certain examples of the hedonistic error) has to be a result of the artist's mystification if only because he has to perform very complicated operations in the game. This HERMENEUTIC ERROR occurs in two cases: when the artist X', just like the good postman X, delivers many interesting communications, not fabricating them in any way but simply at the given time creating works referring to numerous contexts. Then the critics are able to strongly differentiate such an artist, because this allows them to perform dazzling hermeneutic displays (although, producing manifold interpretations, one often loses in the process the essence of that which is verbally inexpressible in the artist's works), while at the same time they obviously ignore the artist Y' who submits works neither emphasising complex webs of relations nor pre-oriented towards diverse interpretations (one can posit the existence of hermeneutically unambiguous and 'deaf' works). The HERMENEUTIC ERROR is then that some works are reinterpreted while some are left uninterpreted at all or insufficiently interpreted (perhaps because they do not touch upon issues familiar to the critics). The second case of the hermeneutic error is closely related to the artist's potential mystifications where he imbues his works with such deliberately selected elements that clearly offer a convenient playing field for the critics' interpretative games. One can easily notice that the difference between the abovementioned types of errors committed by art critics is blurry. In this context, it is worth emphasising that the hedonistic error is a result of judgements falsified by the satisfactions of the critics, fascinated by their own ability to judge and analyse. The hermeneutic error, in turn, stems not so much from the critics' satisfactions or successes as from their tendency to over- or under-interpret various artistic phenomena, a tendency closely connected with their knowledge as well as their insufficiently developed theories. As for knowledge, it is usually of such a nature that it prevents them from observing phenomena that question the closed information schemas this very knowledge seems preoccupied with. As for theory, it is probably so that gaps in the so called normal theory make it impossible, or pointless, to predict new phenomena.

Andrzej Kostołowski, Philosophy of the Parlor Maid or Short Story of Sense (LECTURE), 1976



Andrzej Kostołowski, *INDEX* (LECTURE), 1977



Andrzej Kostołowski, A Defence of Aesthetics

(LECTURE), 1977

Criticism as Self-criticism

(LECTURE), 1979

The Tents of Art

(LECTURE), 1981



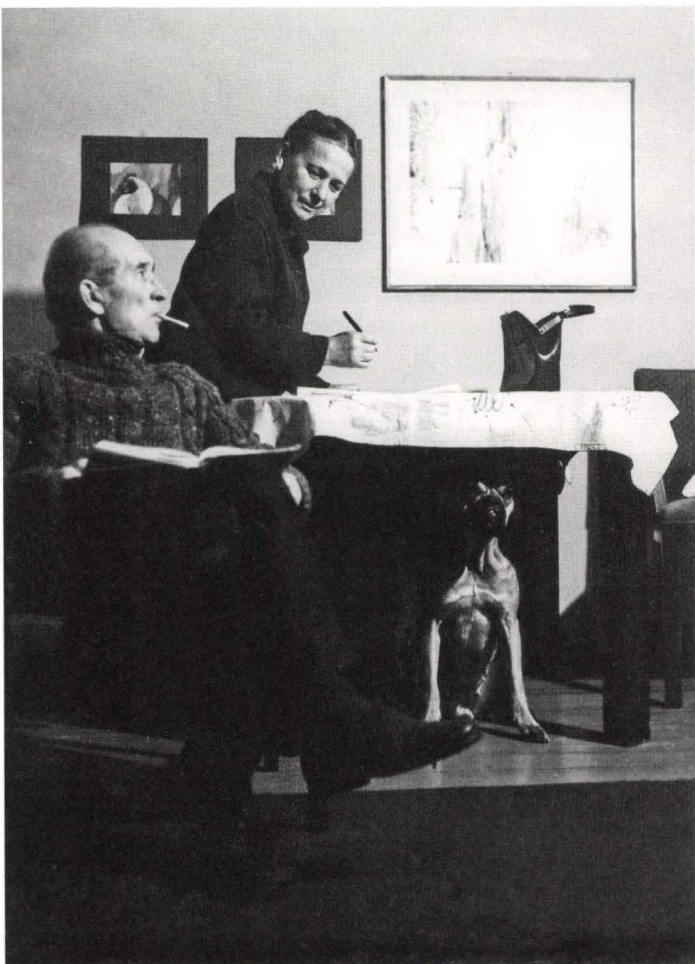
Jarosław Kozłowski, Lesson, 1973

Using an annotated drawing from a popular English textbook and a photograph arranged according to that drawing, the artist dissected visual, textual and linguistic means of representation.

LESSON 2

In the Sitting Room





LESSON TWO

This is a man. He is John Brown; he is Mr Brown. He is in his sitting-room.

This is a woman. She is Mary Brown; she is Mrs Brown. She is in the sitting-room.

The man is Mr Brown; the woman is Mrs Brown. Mr and Mrs Brown are in the sitting-room; they are in the sitting-room.

Mr Brown has a book. The book is in his hand; he has a book in his hand. Mr Brown has a cigarette. The cigarette is in his mouth; he has a cigarette in his mouth.

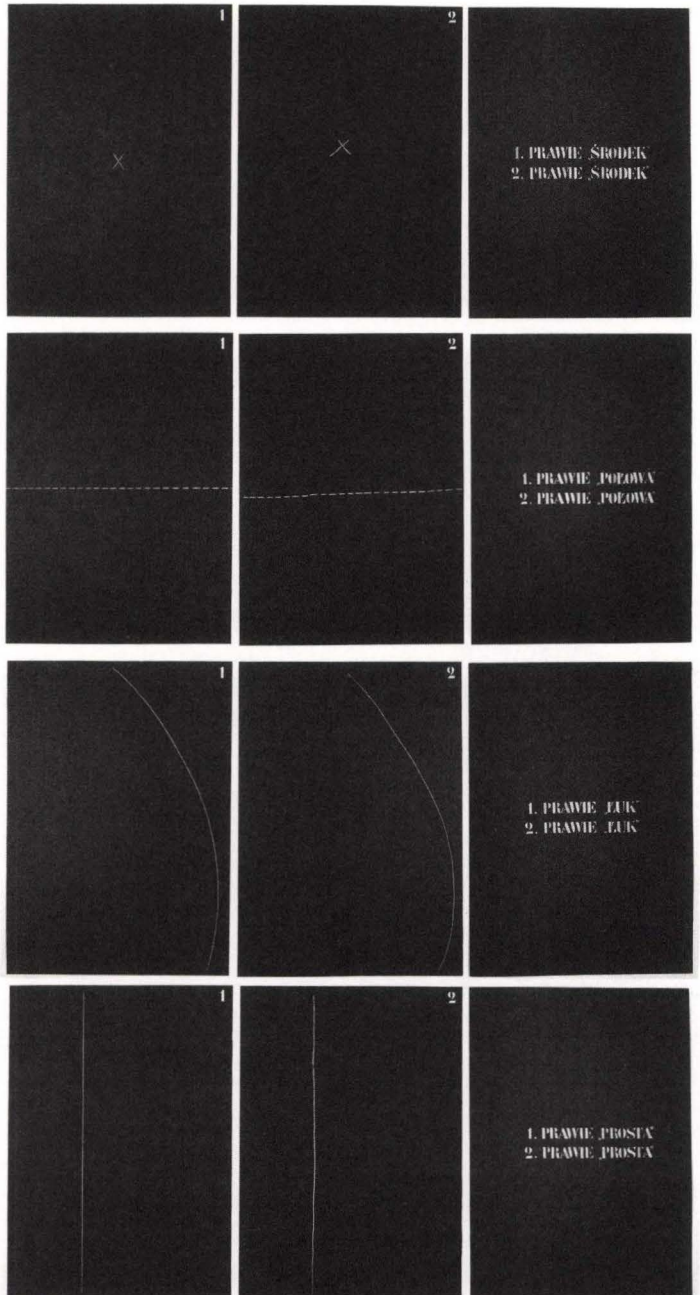
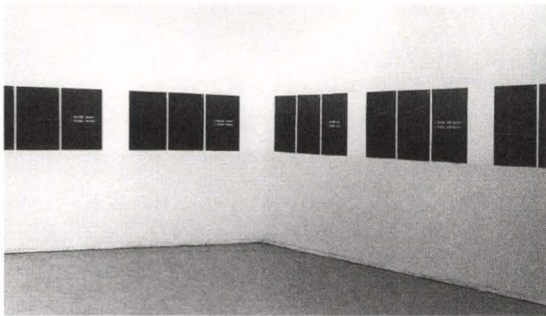
Mrs Brown has a pen. The pen is in her hand; she has a pen in her hand. Mrs Brown has a bag. The bag is on the table; it is on the table.

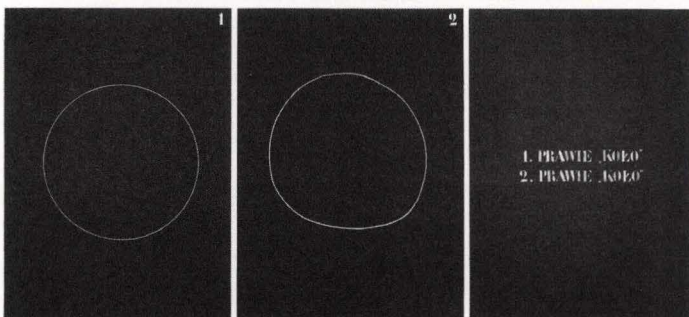
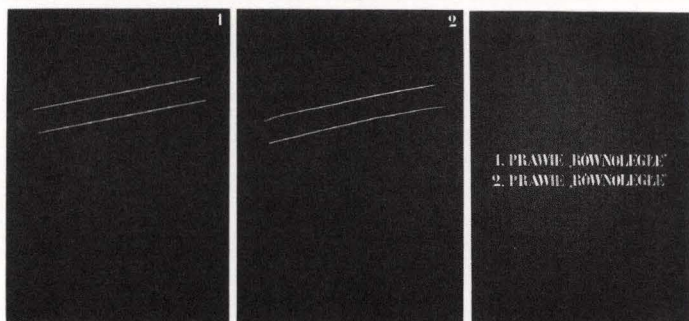
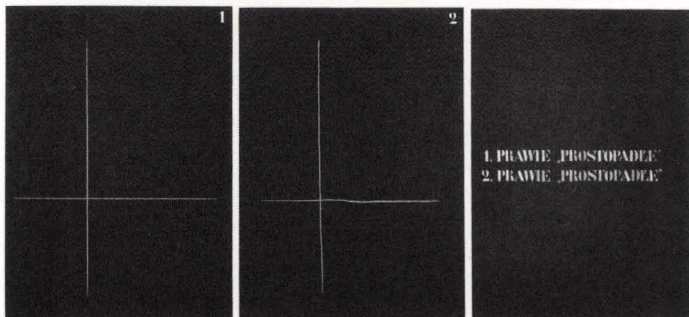
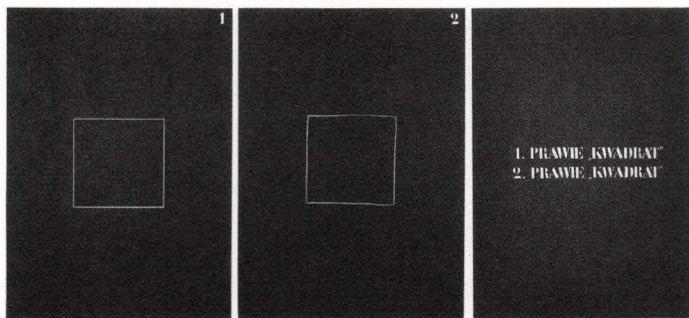
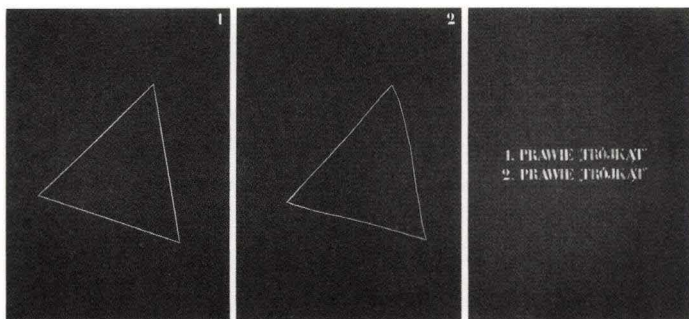
Mr and Mrs Brown have a dog; they have a dog. The dog is in the room; it is in the room. The dog is under the table; it is under the table.

The pictures are on the walls; they are on the walls. The table is under the picture; it is under the picture. The dog is not under the chair; it is under the table. The pictures are not on the table; they are on the wall.

Mrs Brown hasn't a cigarette in her mouth; she has a pen in her hand. Mr Brown hasn't a pen in his hand.

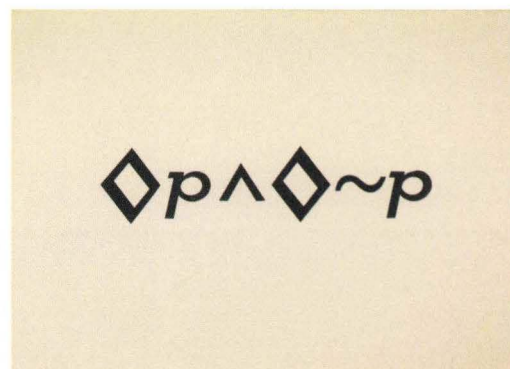
Jarosław Kozłowski, Modal Drawings, 1975





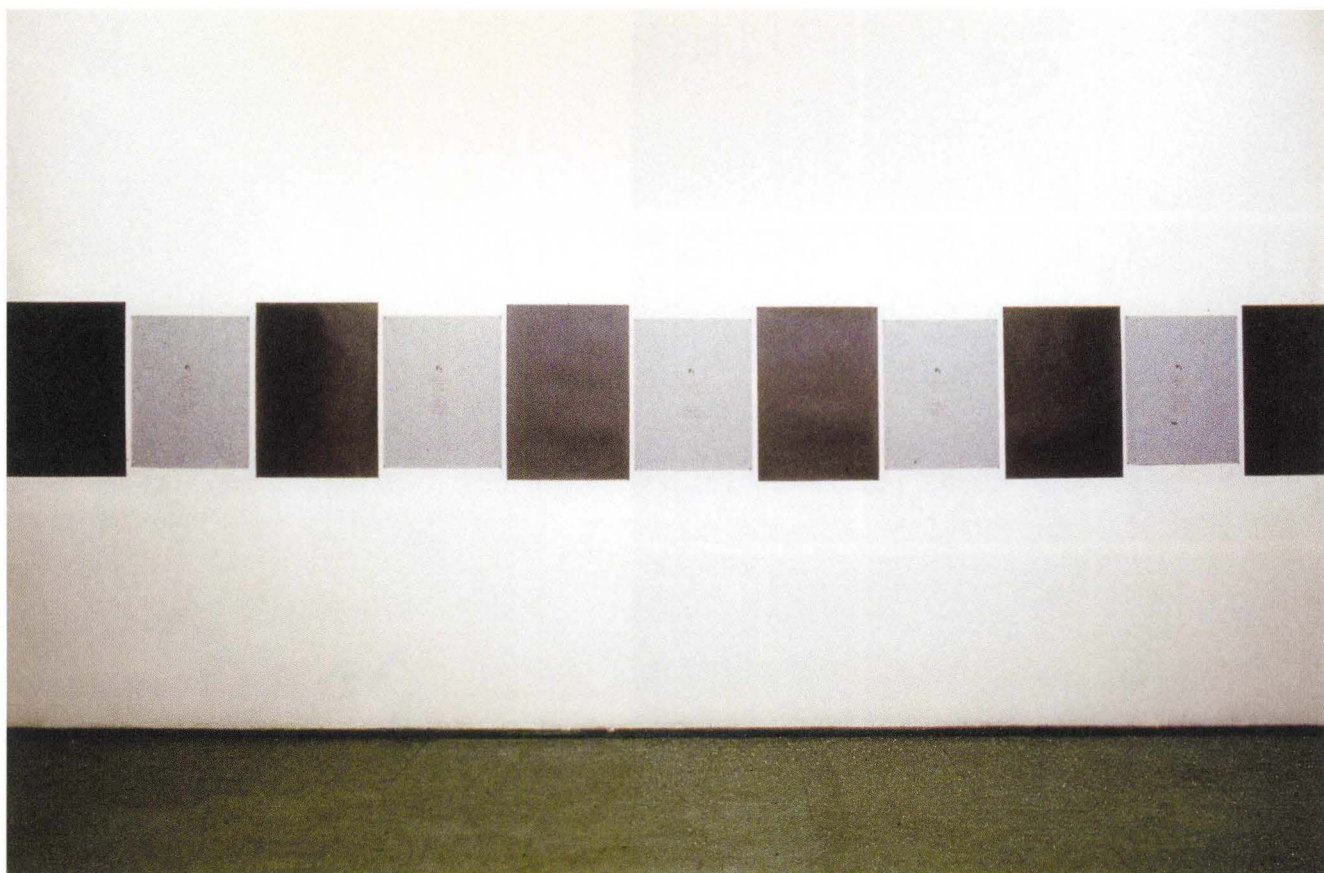
‘When I use a word, Humpty Dumpty said, in rather a scornful tone, it means just what I choose it to mean—neither more nor less.’

Lewis Carroll, *Through the Looking-Glass, and What Alice Found There* (1871)

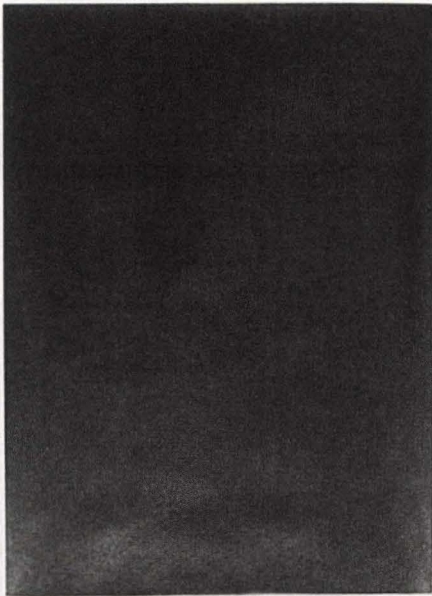


Jarosław Kozłowski, Facts, 1976

The exhibition's point of departure was a cabinet with nine different representations referring to graphite-covered drawings and texts based on a linguistic game that tested their credibility.







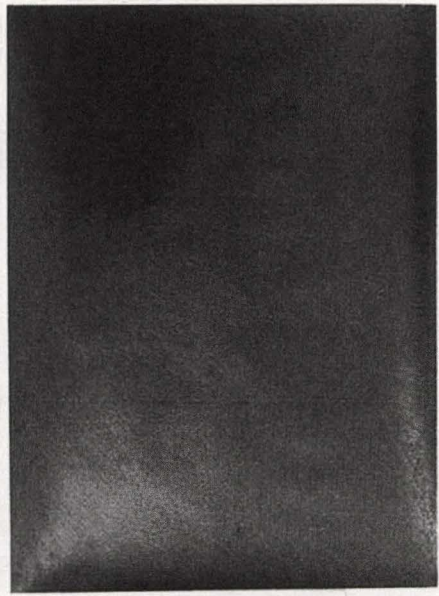
FACT 2

F 2

- I. similar to F3
- II. certainly similar to F3
- III. perhaps similar to F3
- IV. dissimilar to F3
- V. similar to crayon drawing

FAKT 2

- I. podobny do F3
- II. z pewnością podobny do F3
- III. być może podobny do F3
- IV. niepodobny do F3
- V. podobny do rysunku kredką



FACT 1

F 1

- I. similar to F2
- II. certainly similar to F2
- III. perhaps similar to F2
- IV. dissimilar to F2
- V. similar to Eiffel Tower

FAKT 1

- I. podobny do F2
- II. z pewnością podobny do F2
- III. być może podobny do F2
- IV. niepodobny do F2
- V. podobny do wieży Eiffel'a

Jarosław Kozłowski, Exercise of Semiotics, 1977

The installation consisted of several dozen photos/postcards and a brief statement repeated in several languages.



"This lovely red rose is a red rose" said John.



"This lovely red rose is a red rose" said John.

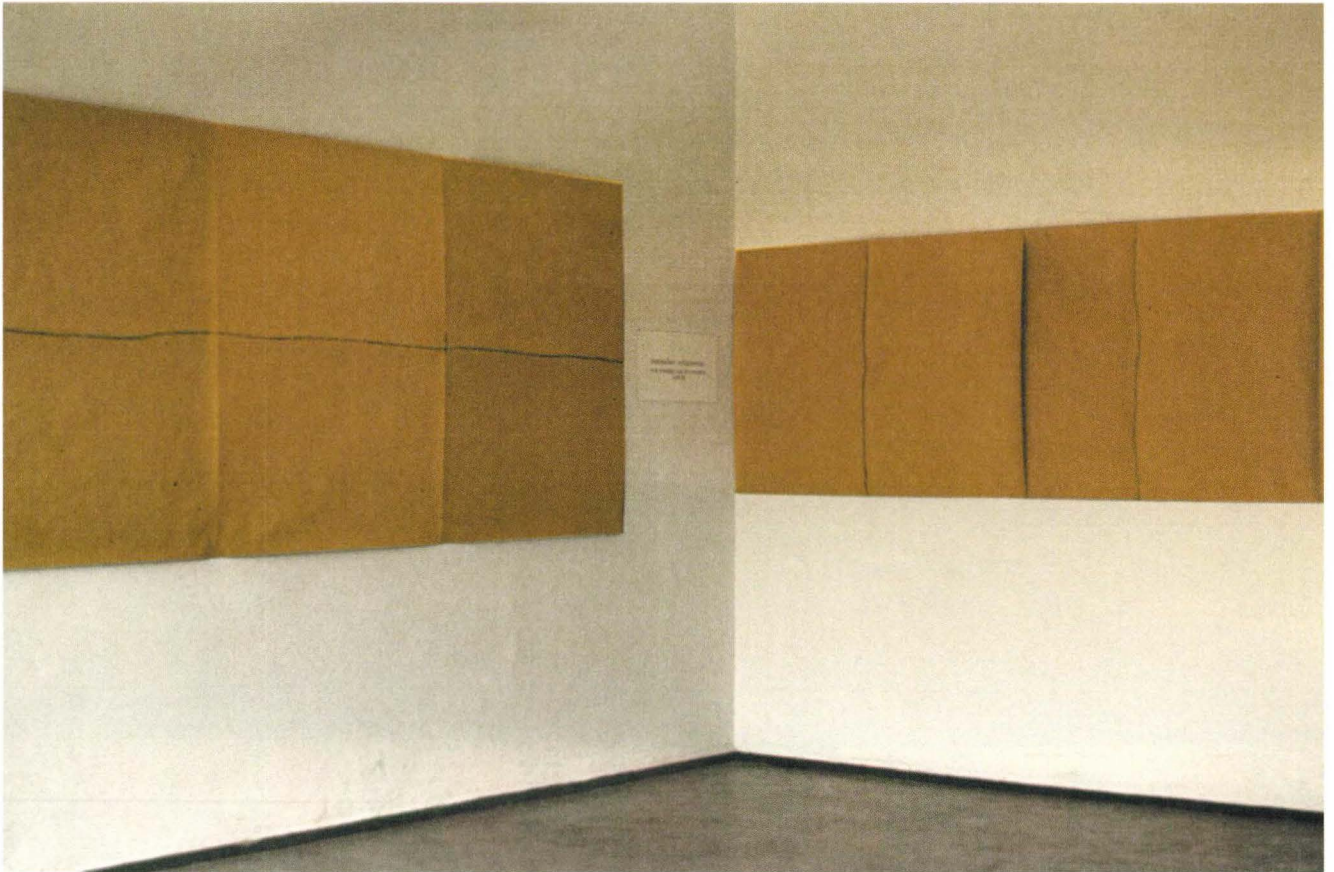


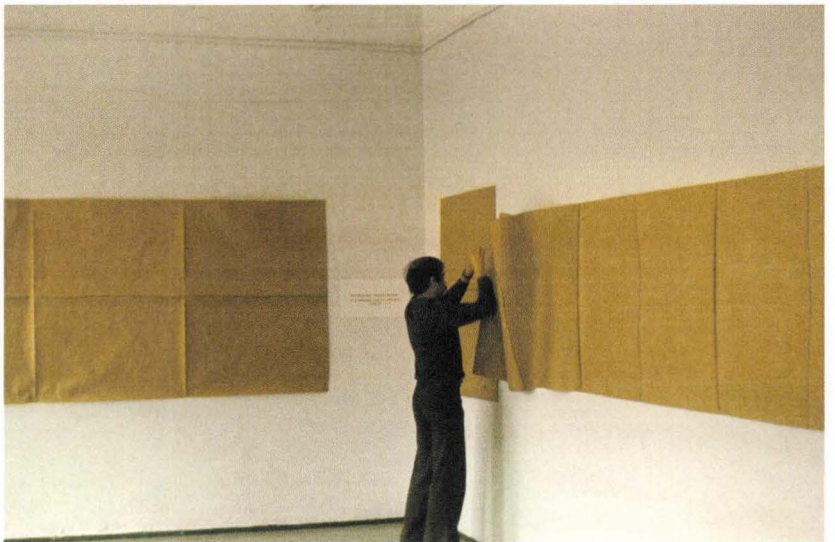
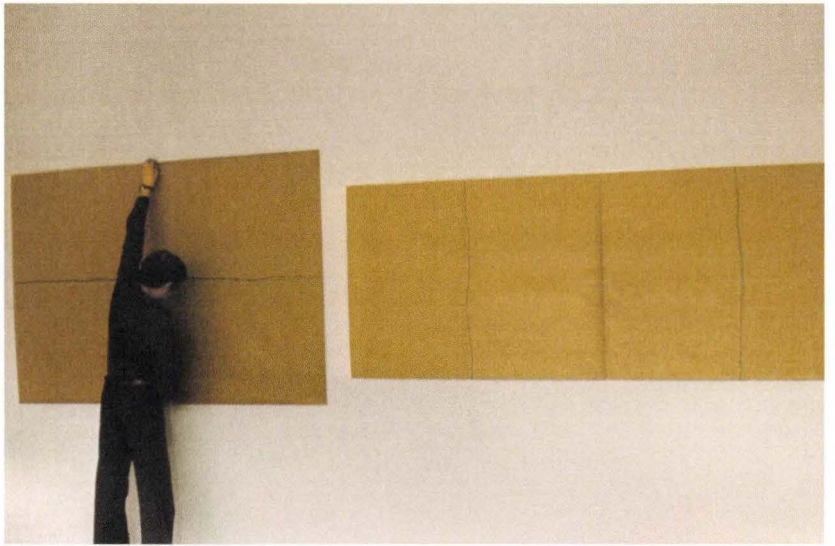
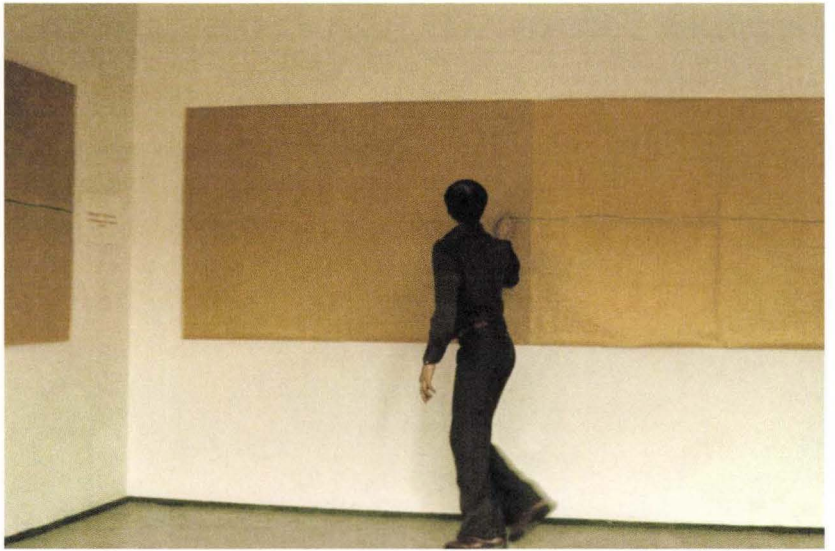
"This lovely red rose is a red rose" said John.



"This lovely red rose is a red rose" said John.

Jarosław Kozłowski, 1 + 5 Strokes or 5 + 1 Stroke or 2 Strokes or 10 or 1 or Whatever (DRAWING ACTION), 1987

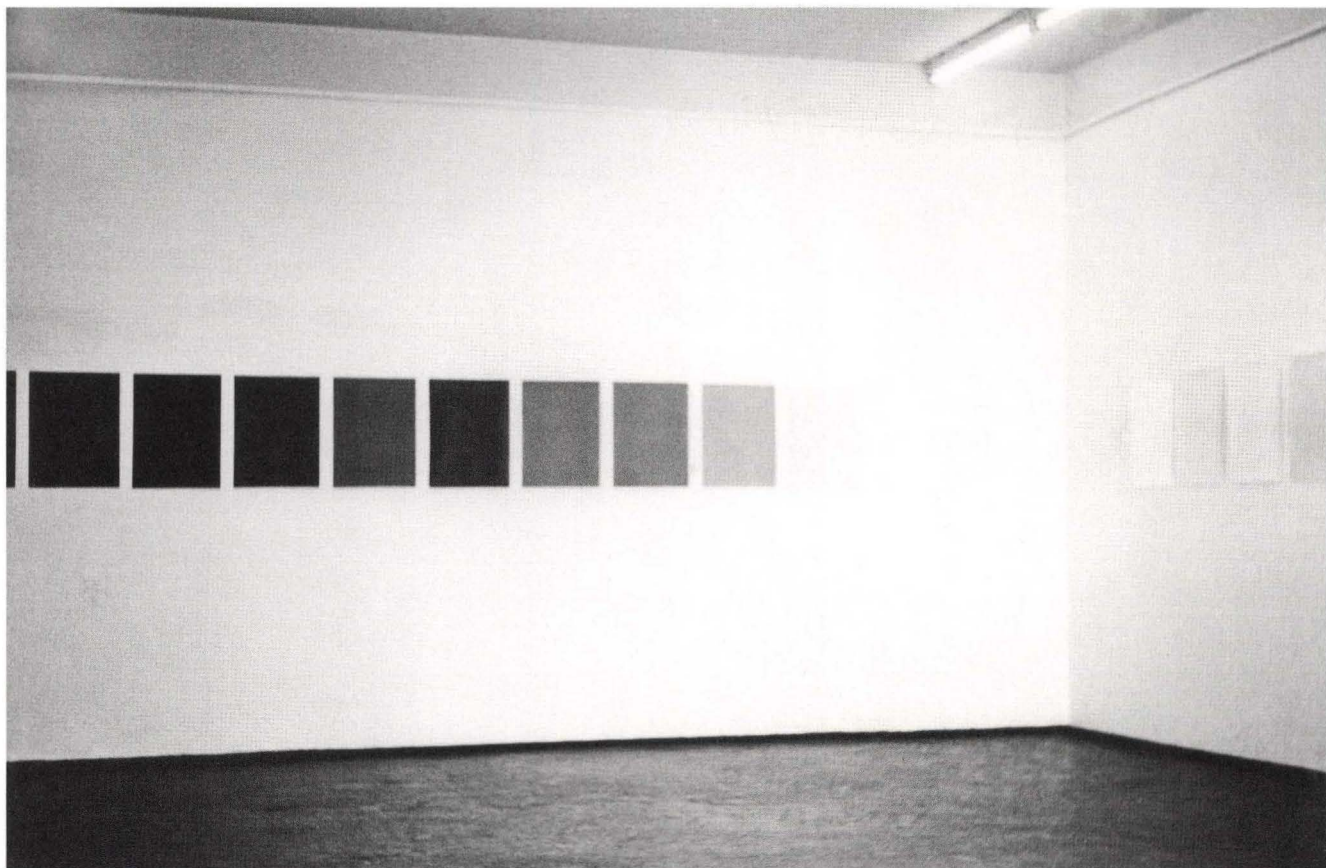




Jarosław Kozłowski, Wall Painting I–III, 1978–79,

1979

The artist presented colour samples documenting his wall painting projects realised in private homes and public places, and a brief text explaining the terms of ordering and delivering a wall painting work.



WALL PAINTING

In the exhibition context *Wall Painting* is presented in the form of documentation. The documentation is samples of the original colours of painting works realised in private apartments and public spaces.

The original of *Wall Painting I* is in the apartment #3a at Matejki Street 68 in Poznań.

The original of *Wall Painting II* is in the apartment #8 at Woźna Street 13 in Poznań.

The original of *Wall Painting III* is at the Akumulatory 2 Gallery in Poznań, Zwierzyniecka Street 7.

The original of *Wall Painting IV* is at the René Block Gallery in Berlin, Schapperstrasse 11.

The original of *Wall Painting V* is in the apartment #15 at Powstańców Wlkp. 6 in Poznań.

The original of *Wall Painting VI* is at Matt's Gallery in London, 10 Martello Street.

The original of *Wall Painting VII* is in the apartment at Westbourne Road 80 in London.

The original of *Wall Painting VIII* is at the X Gallery in Wrocław, Stare Jatki Street 19/22.

The painting works were custom-made and were paid for accordingly. From that moment on they became the clients' property.

The completion deadline, format, technique, choice of colours and their composition were in each case defined by the client.

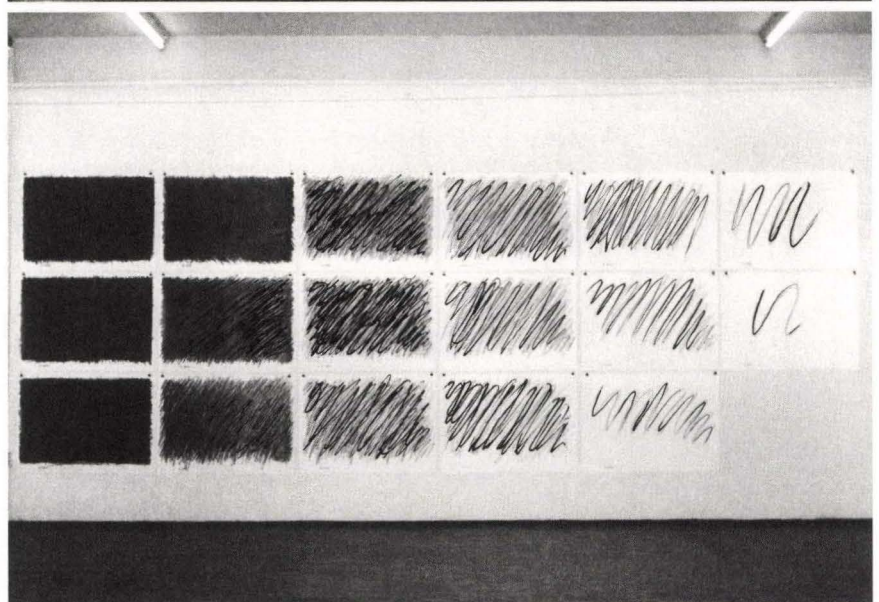
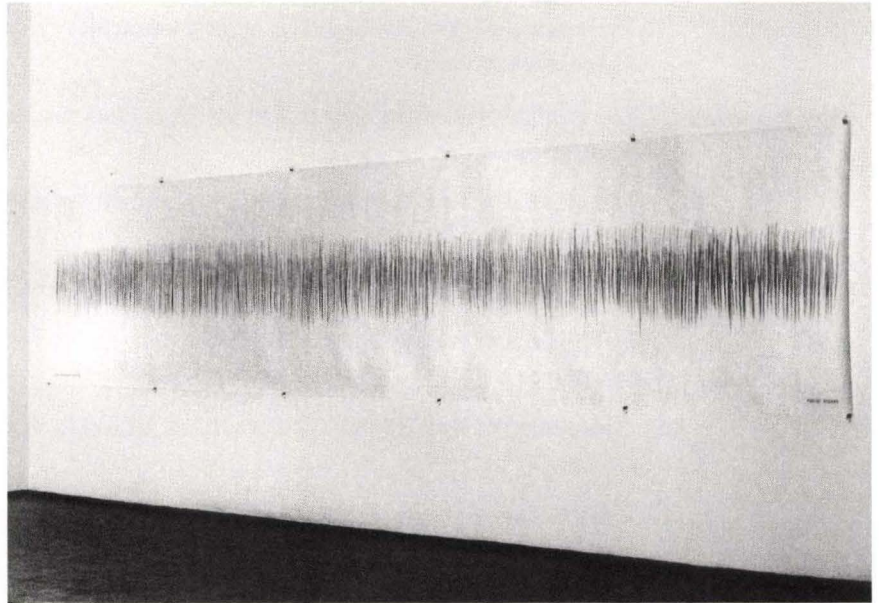
Whether the *Wall Paintings I–VIII* are conserved and how long they remain in place is up to their respective owners. The author is in no way responsible for their current condition.

Jarosław Kozłowski, Temporal, Quantitative, and Weighted Drawings, 1980

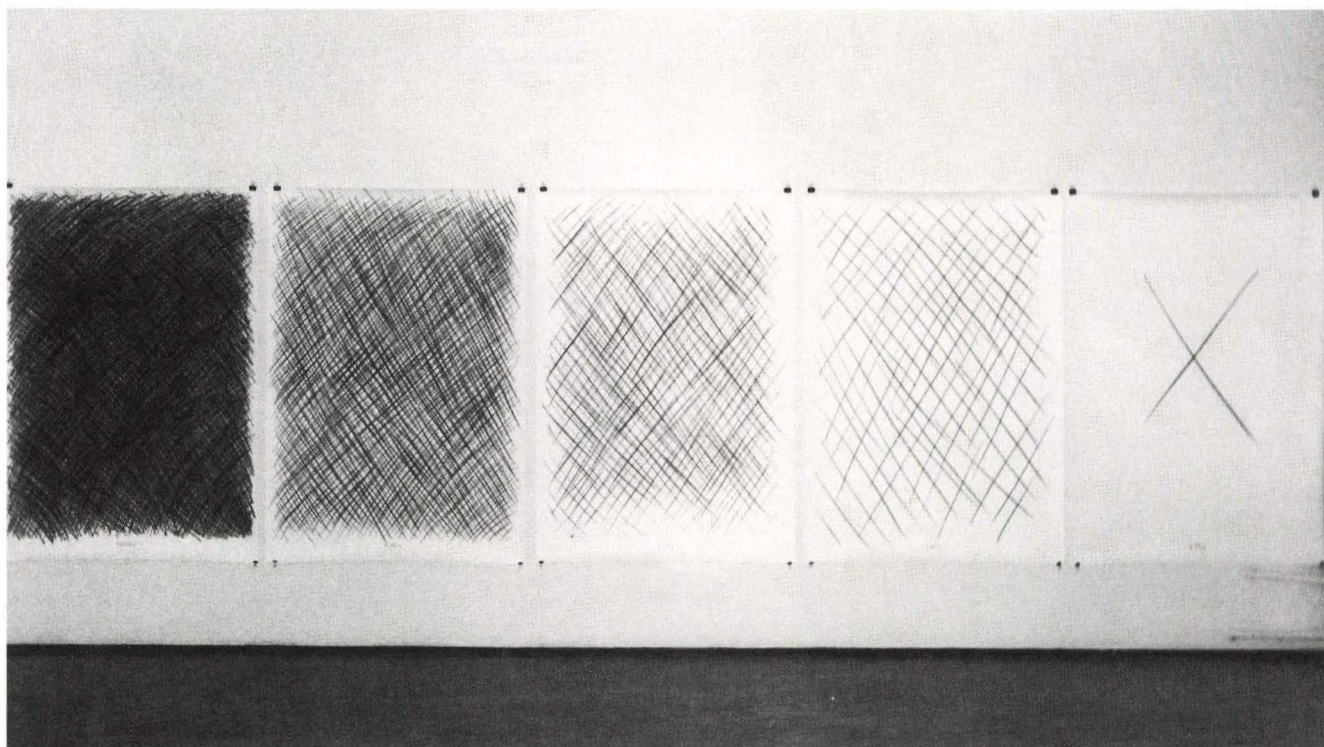
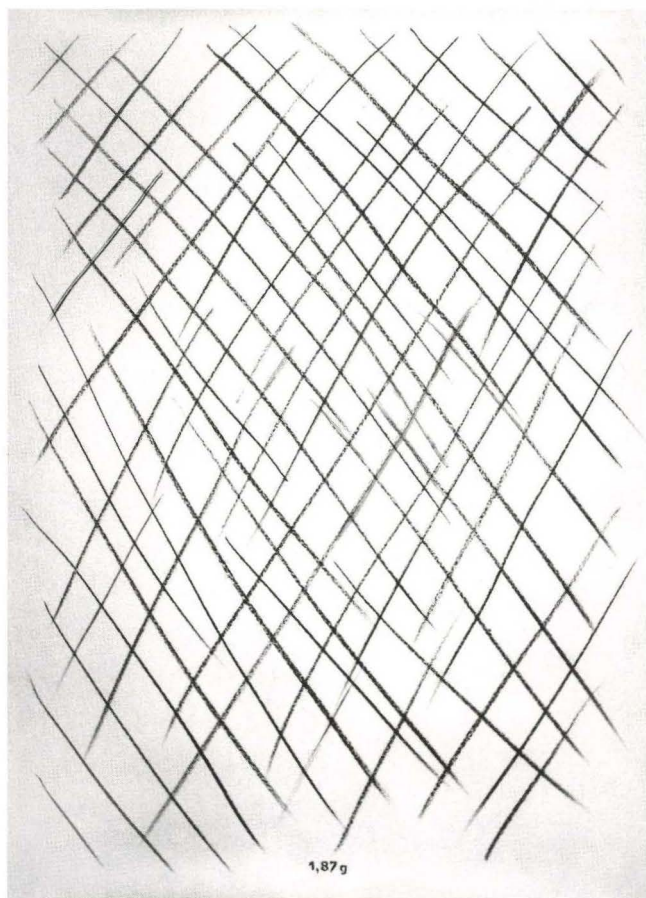
The exhibition featured series of analytical drawings whose subject matter was determined by the weight of the graphite used or the time spent drawing them and the number of the strokes made.

Jarosław Kozłowski
Quantitative Drawings
1980

Jarosław Kozłowski
Temporal Drawings
1980

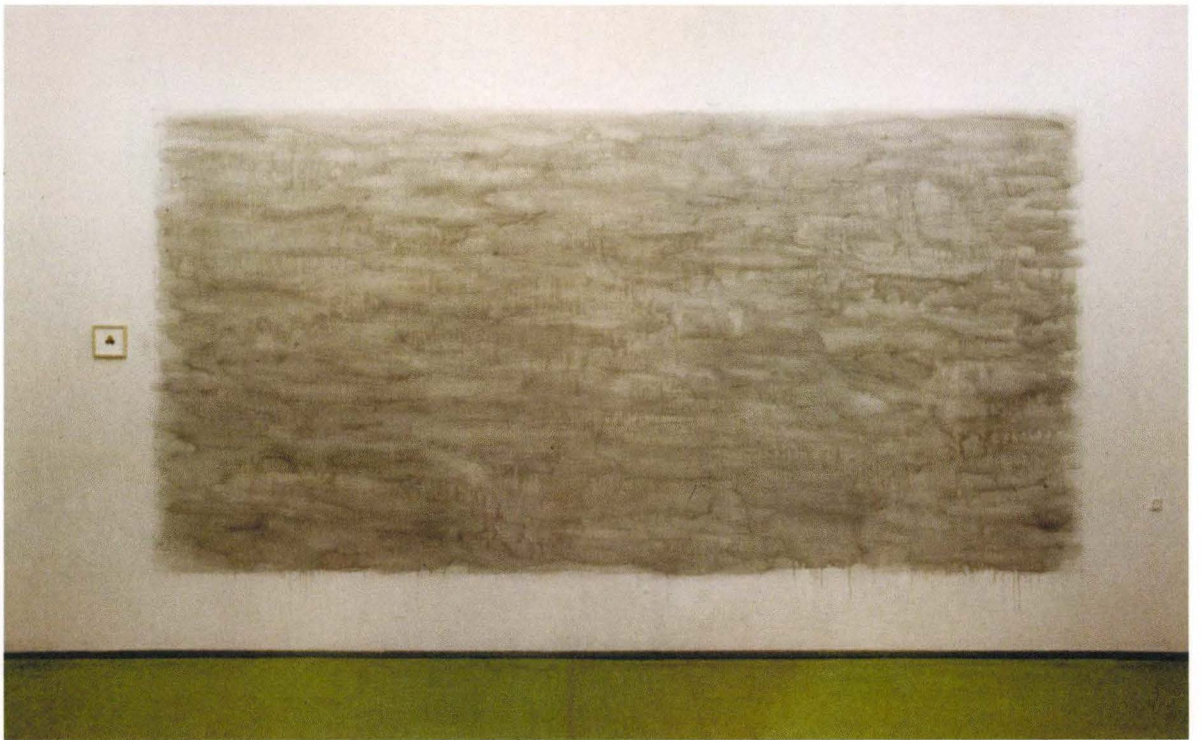
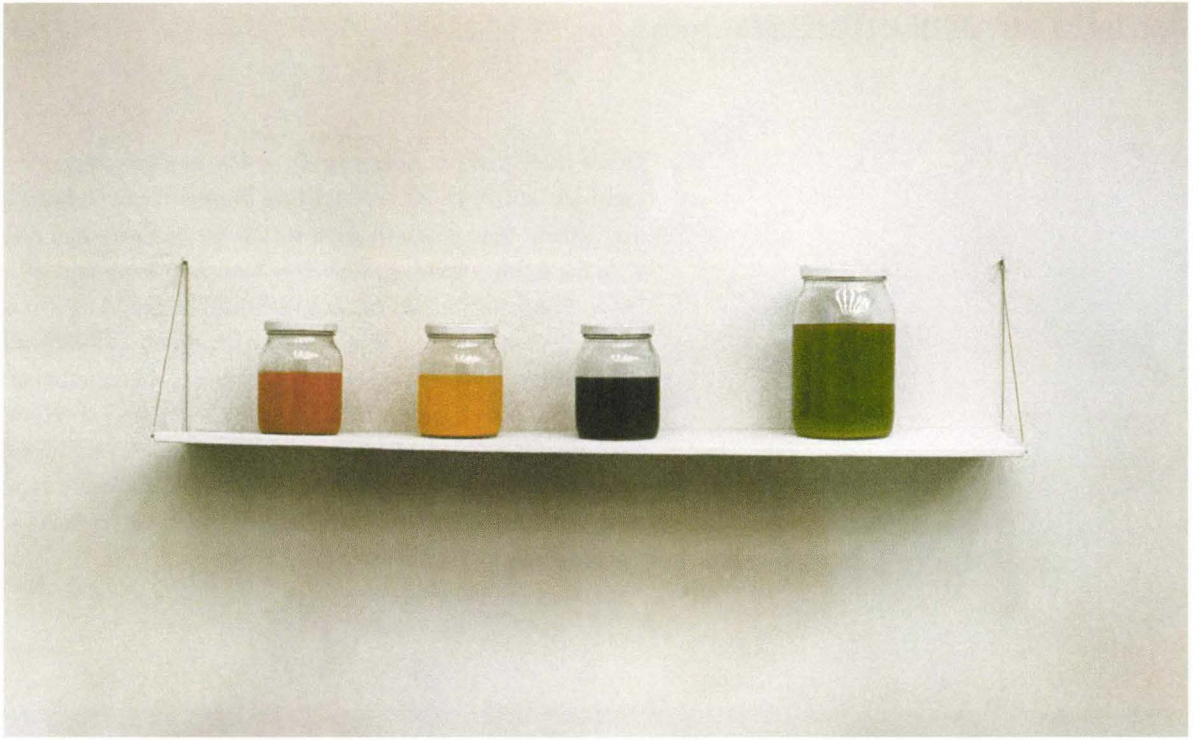


Jarosław Kozłowski
Weighted Drawings
1980



Jarosław Kozłowski, 18 Pieces of Watercolour, 1981

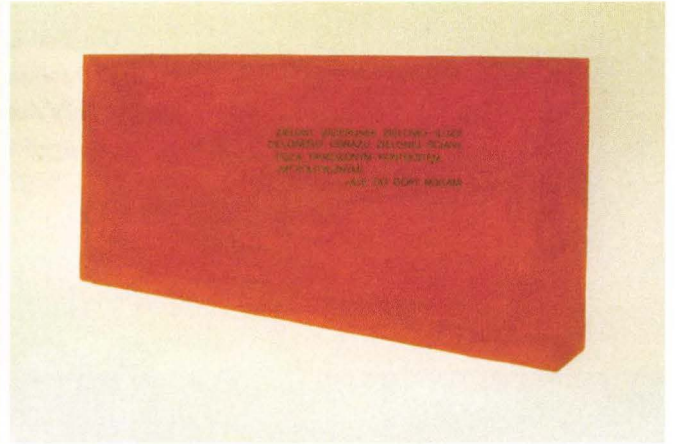
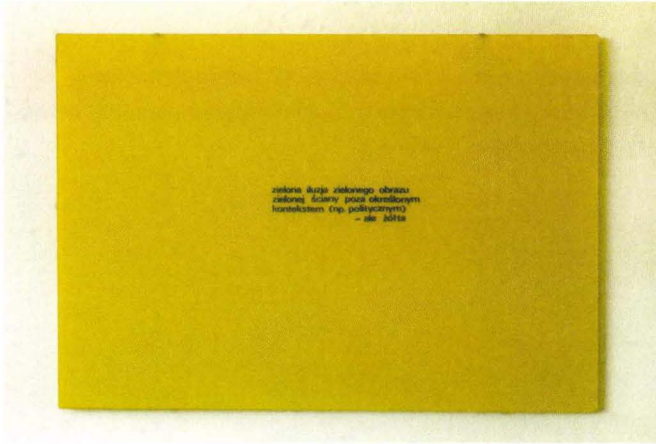




Jarosław Kozłowski, Green Wall, Its Image, Its Illusion and Its Representation, 1982

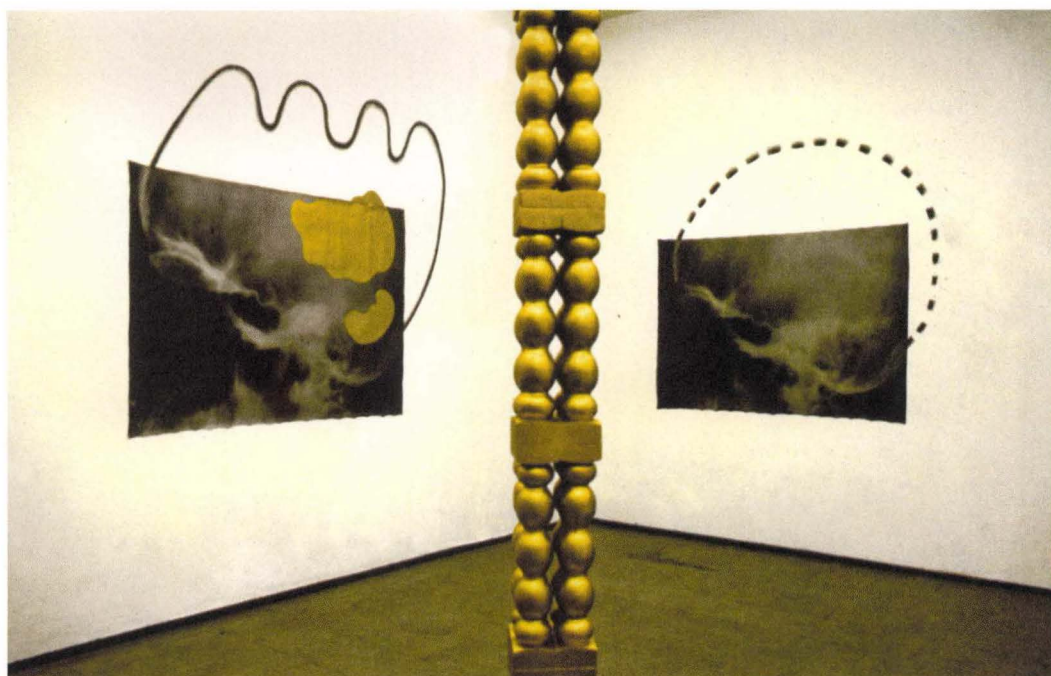
In the middle of the gallery space had been erected a green-painted wall eight feet tall on which red lettering pronounced: 'Green wall outside any specific (e.g. political) context'. On the opposite wall hung a painting with the following inscription in yellow: 'A green image of a green wall beyond any specific context (e.g. political) — but blue.' On another wall had been installed a surface in which the green wall was reflected. On it, a blue inscription said: 'A green illusion of a green image of a green wall outside any specific (e.g. political) context — but yellow.' The work's final element was a red patch painted on another wall with the following message in green: 'A green image of a green illusion of a green image of a green wall outside any specific (e.g. political) context — but upside down.'

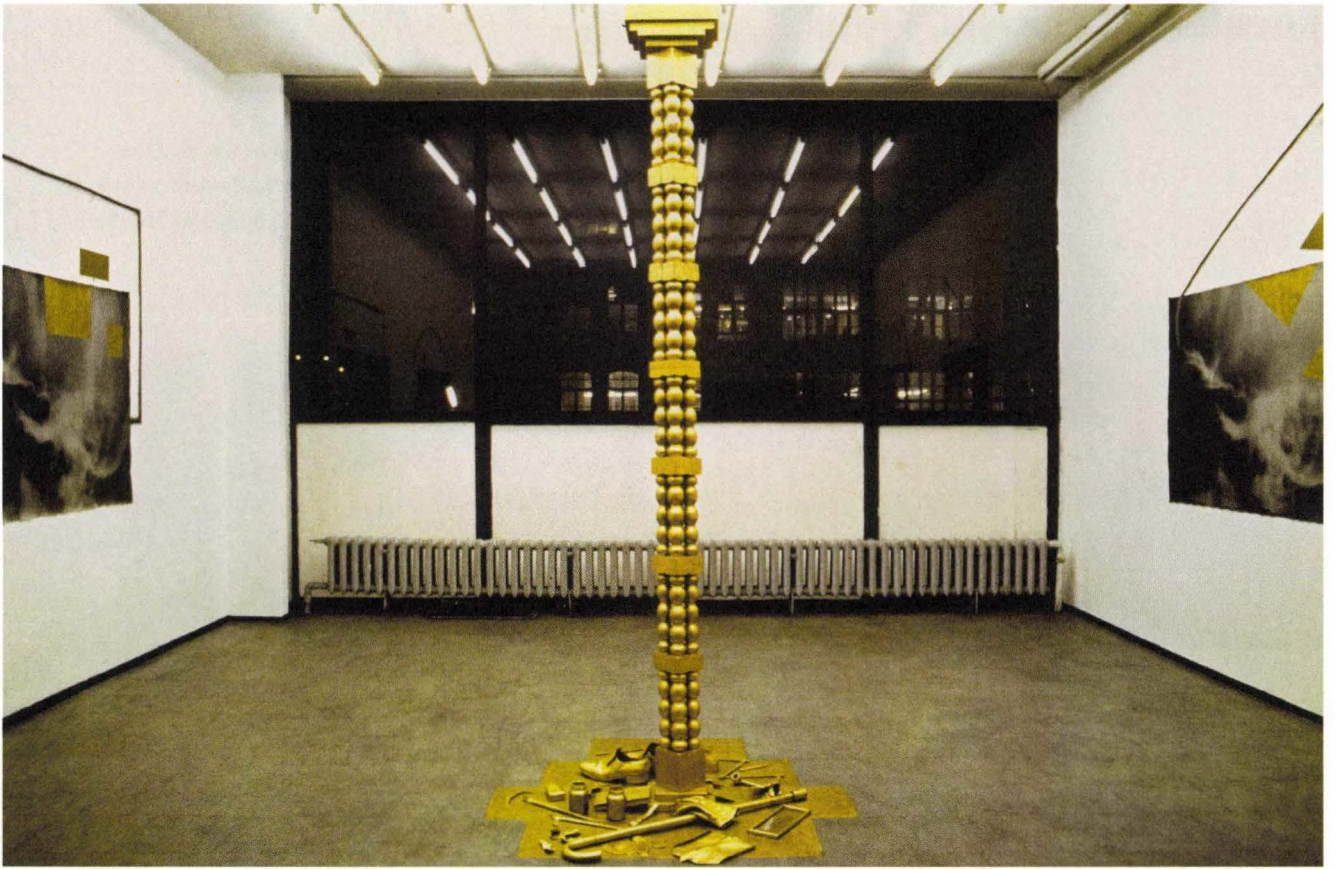




Jarosław Kozłowski, Opus I, 1983

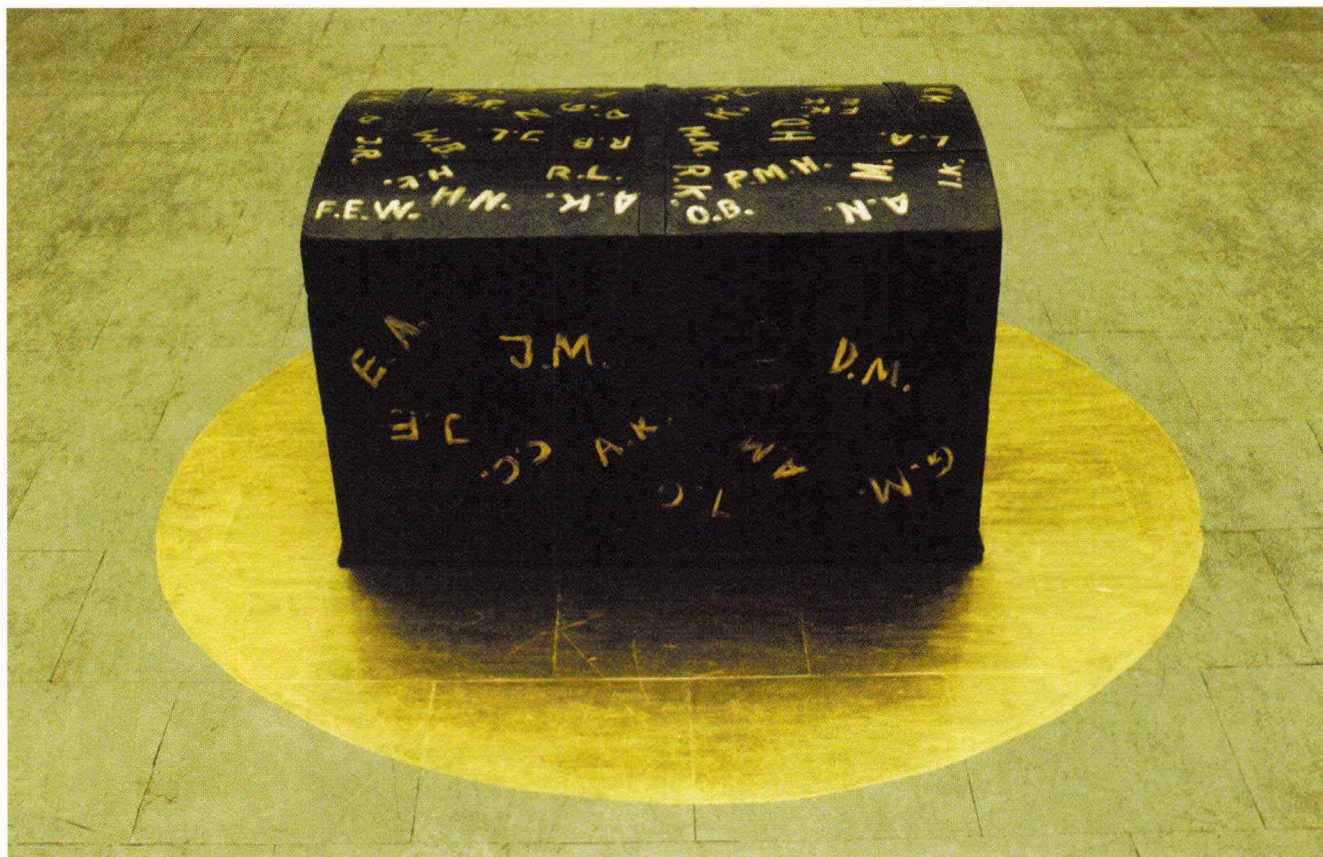
Considered part of the *Art Mythologies*, the installation consisted of wall-mounted enlarged canvas prints of X-ray photographs of the artist's skull, accompanying drawings, and gold-painted personal items arranged at the base of a gilded column.

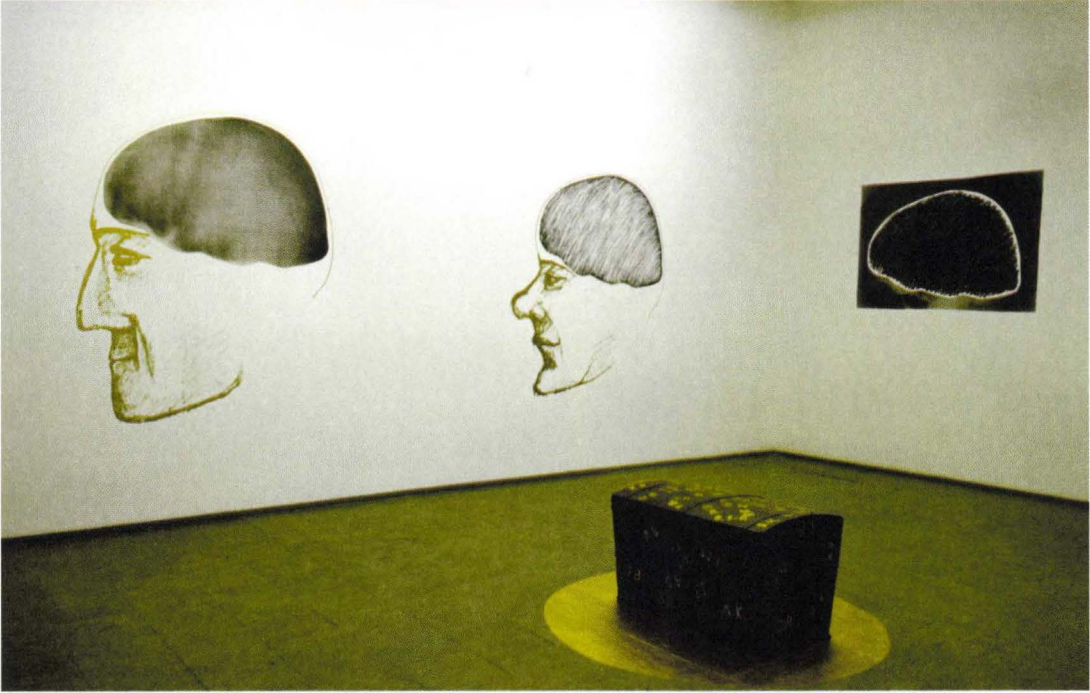
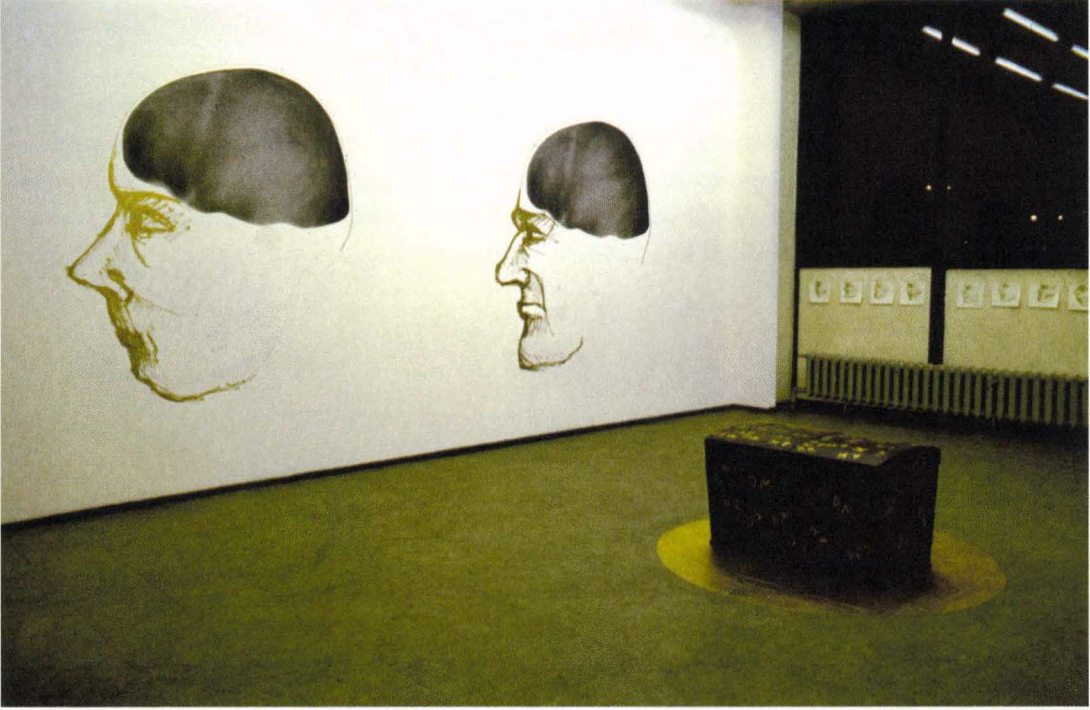




Jarosław Kozłowski, Opus II, 1983

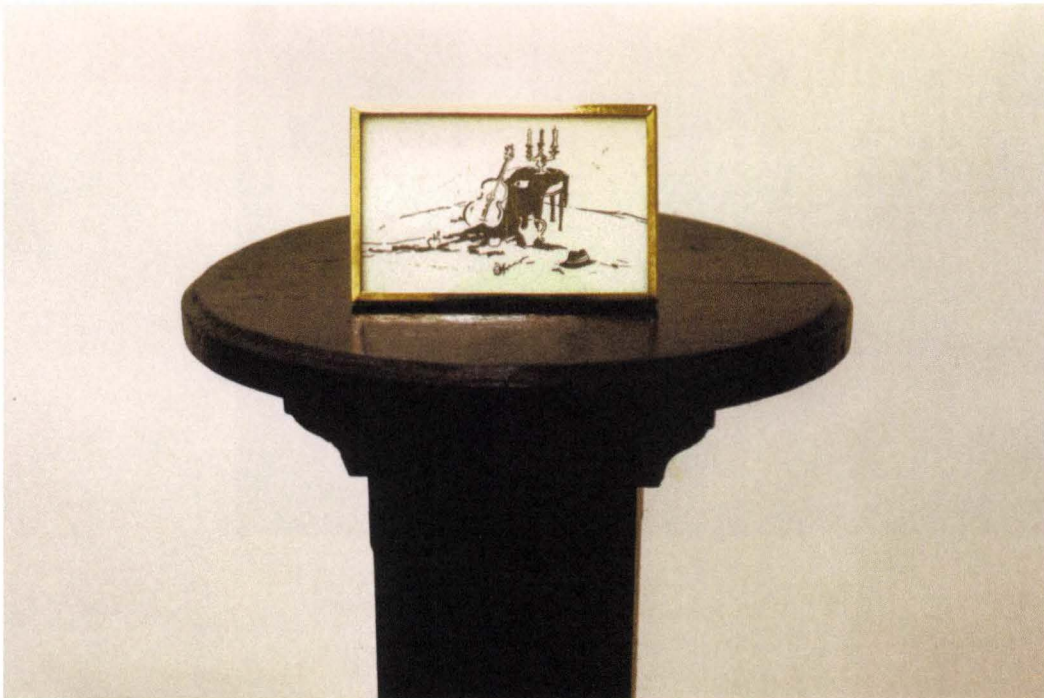
In another instalment in a series of deconstructions of artistic mythologies, the artist juxtaposed drawings on walls with a centrally placed box with a dozen or so monograms and sounds getting out from inside.

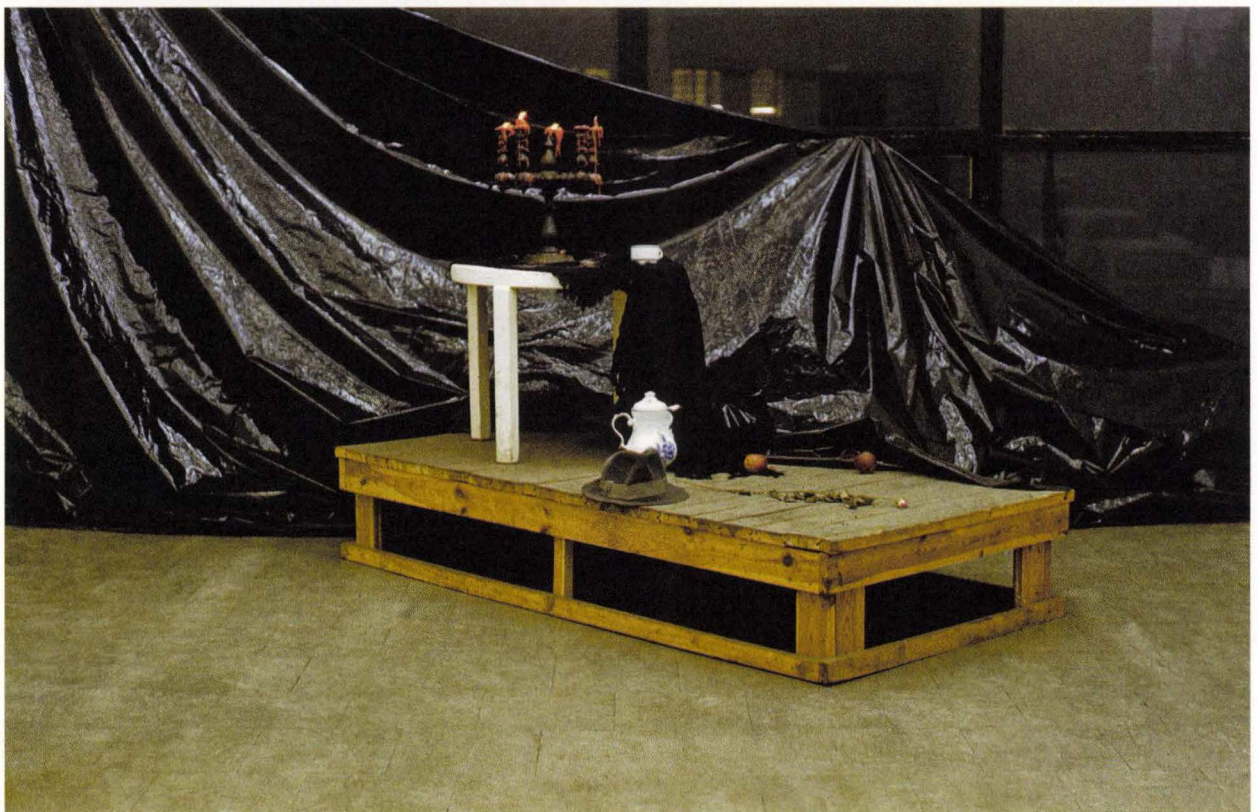
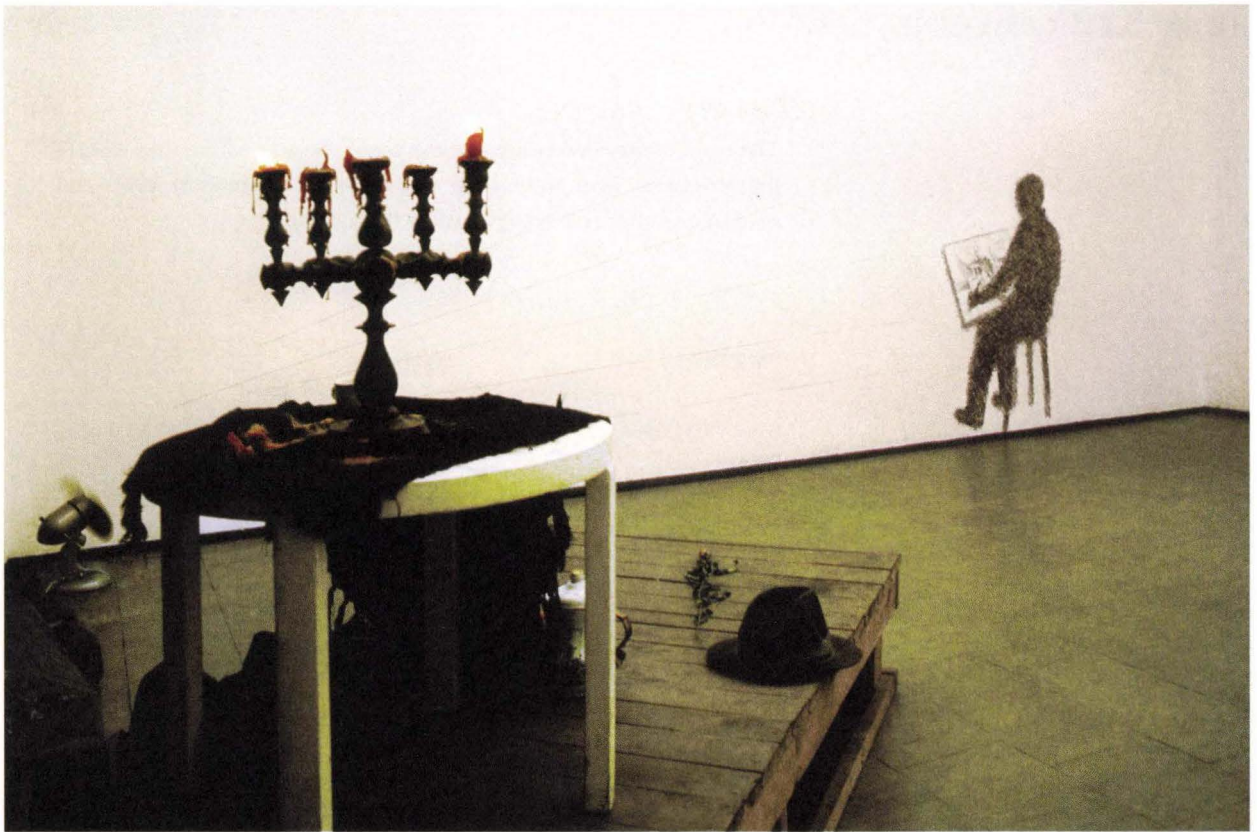




Jarosław Kozłowski, Still Life with Wind and Guitar, 1985

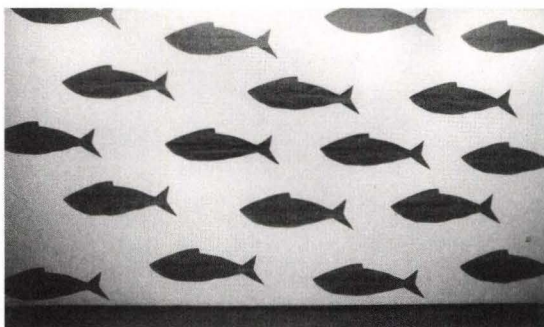
The situation in the gallery was arranged according to a small found drawing of a classic still life motif, with recorded sounds replacing the representation of a guitar. Opposite the reconstructed still life the artist created a wall drawing of a figure in the process of producing that very still life in a Cubist manner.





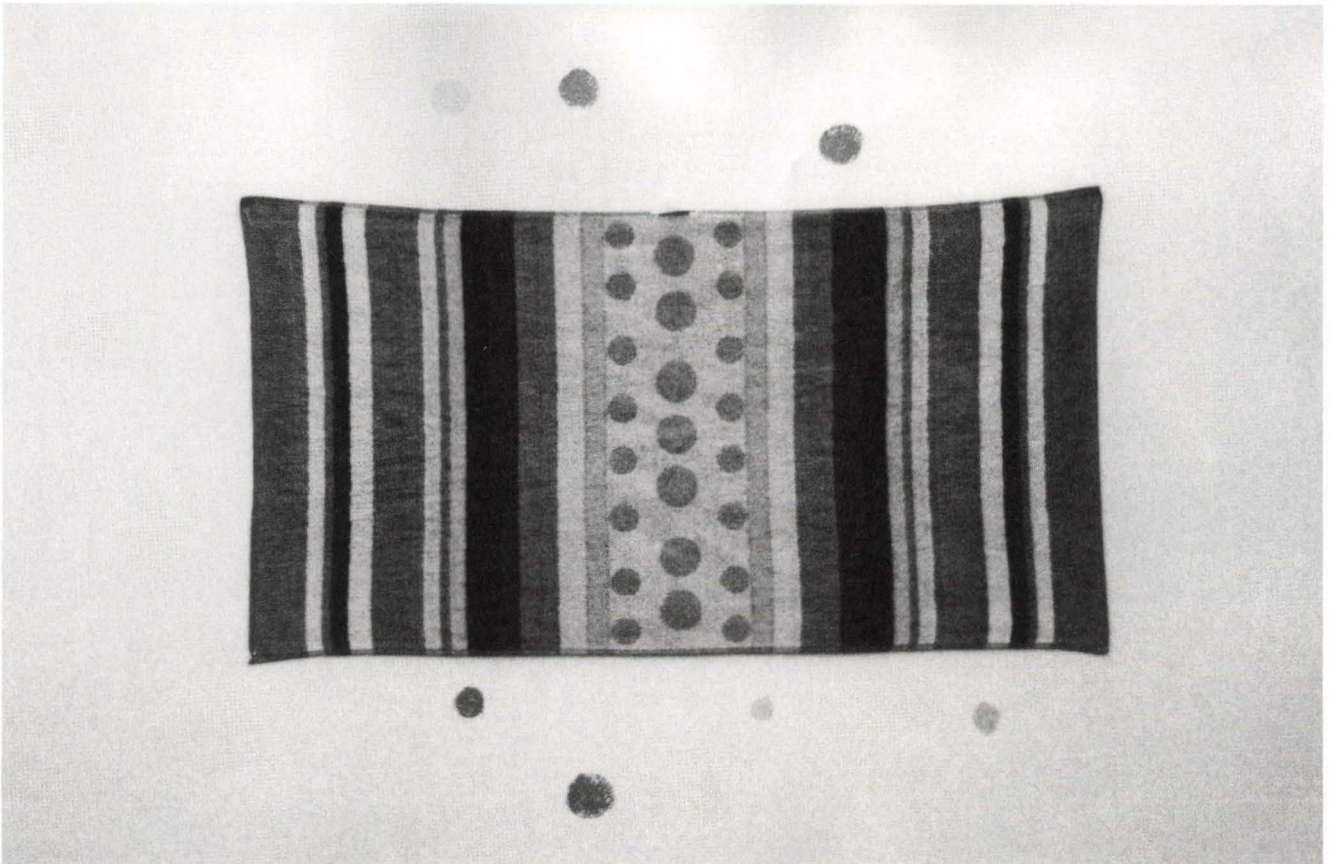
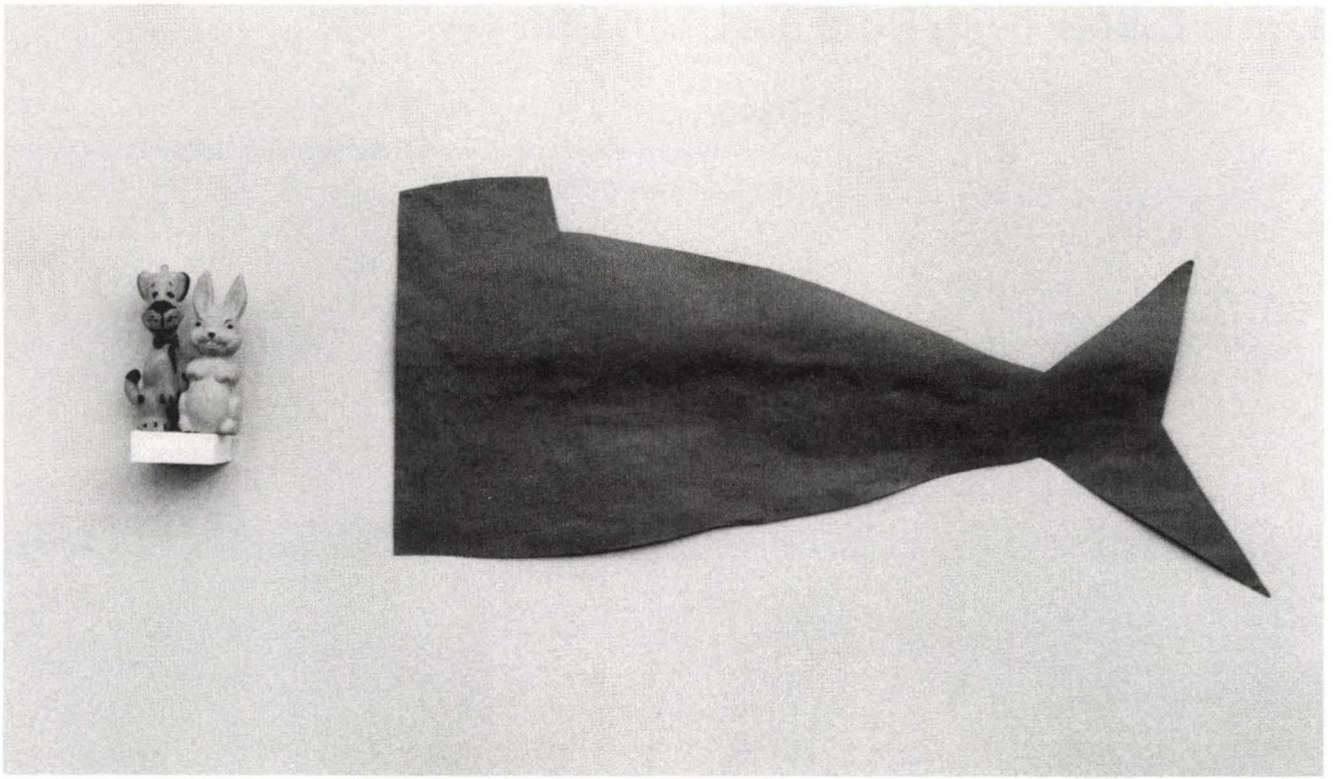
Mariusz Kruk, Events, 1983

The work comprised two parts; the main element of the first were fish figures cut out from grey paper and mounted on the wall and in the second a similar role was played by terry towels.



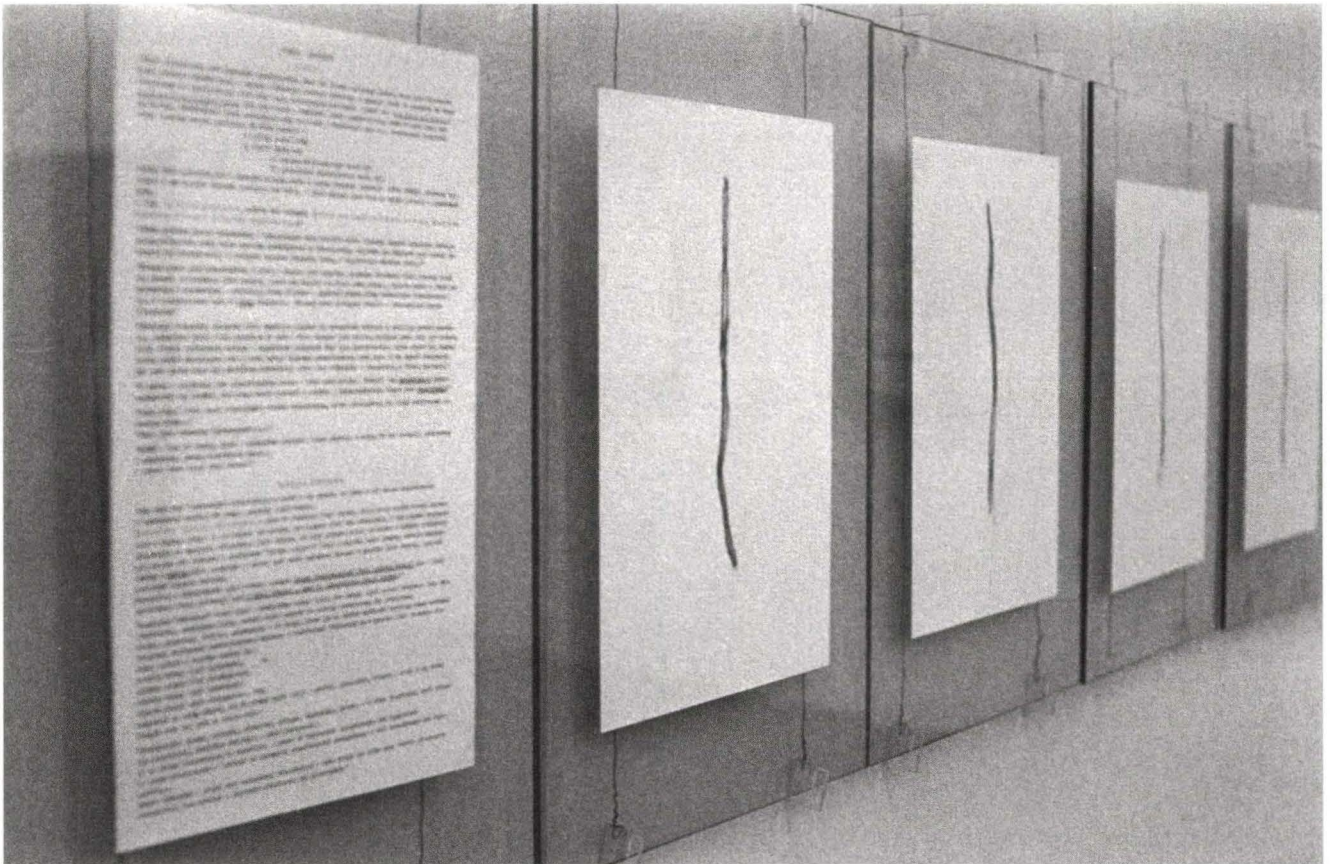
FROM RIGHT: MARIUSZ KRUK

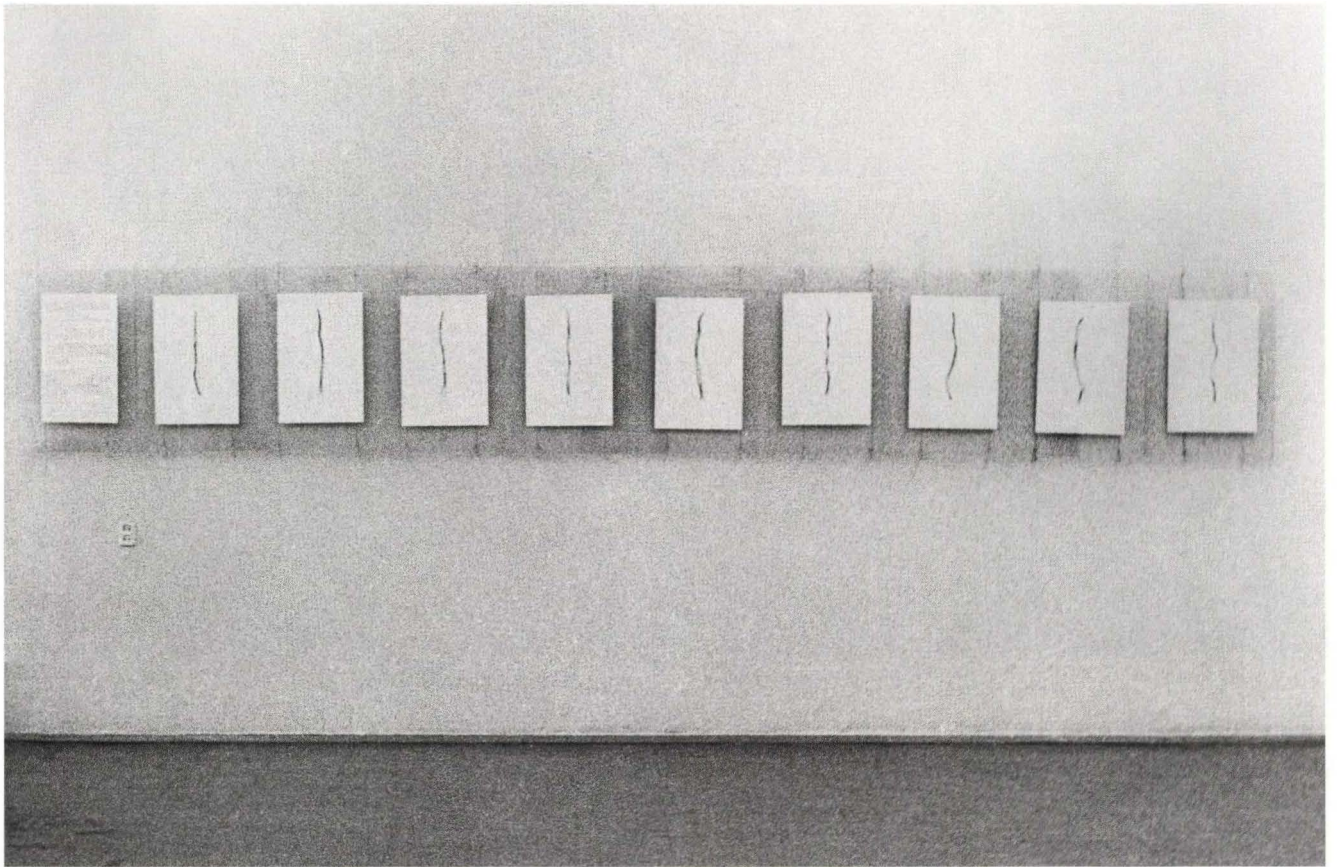




László Lakner (with Imre Bak), Untitled, 1973

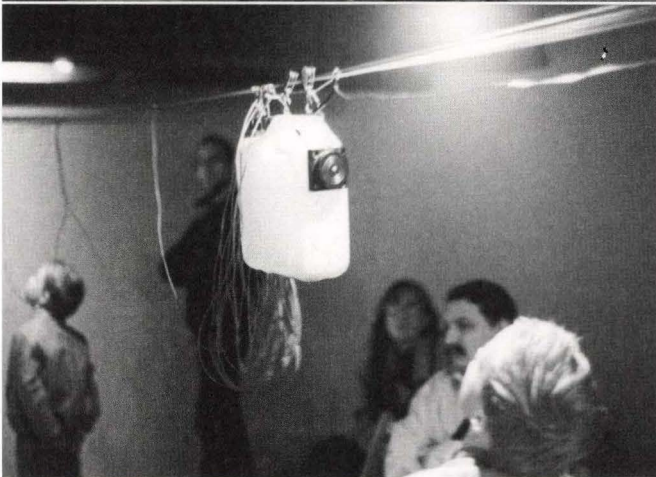
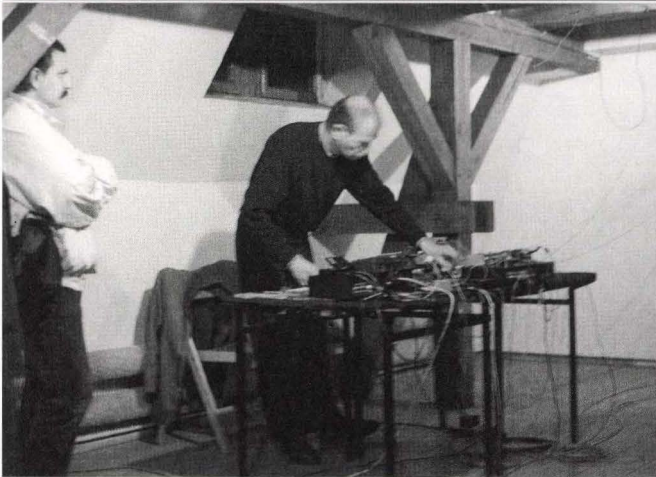
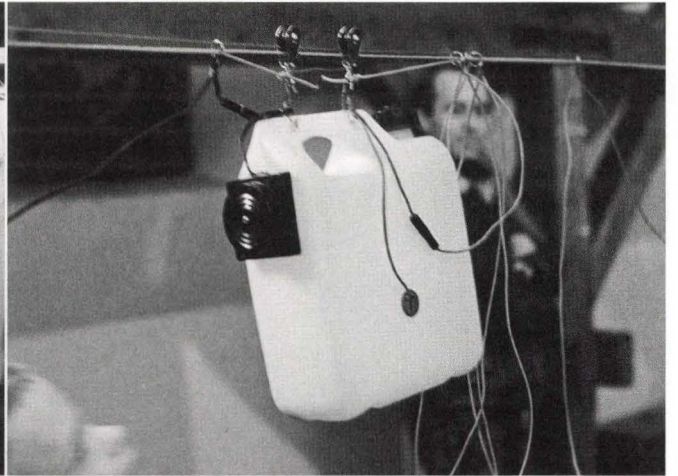
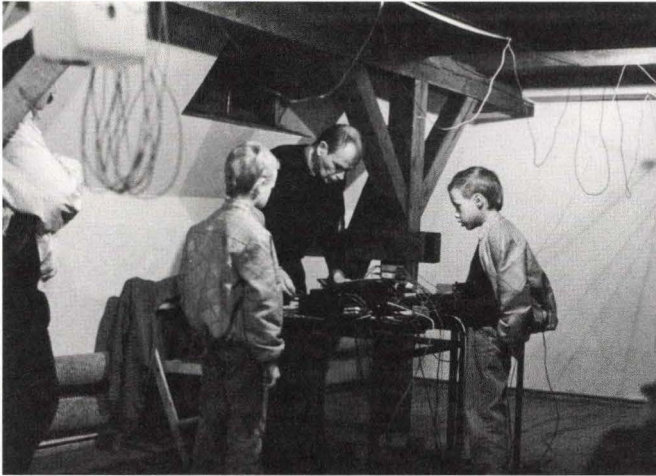
The artist had submitted conceptual drawings and designs for his joint show with Imre Bak.





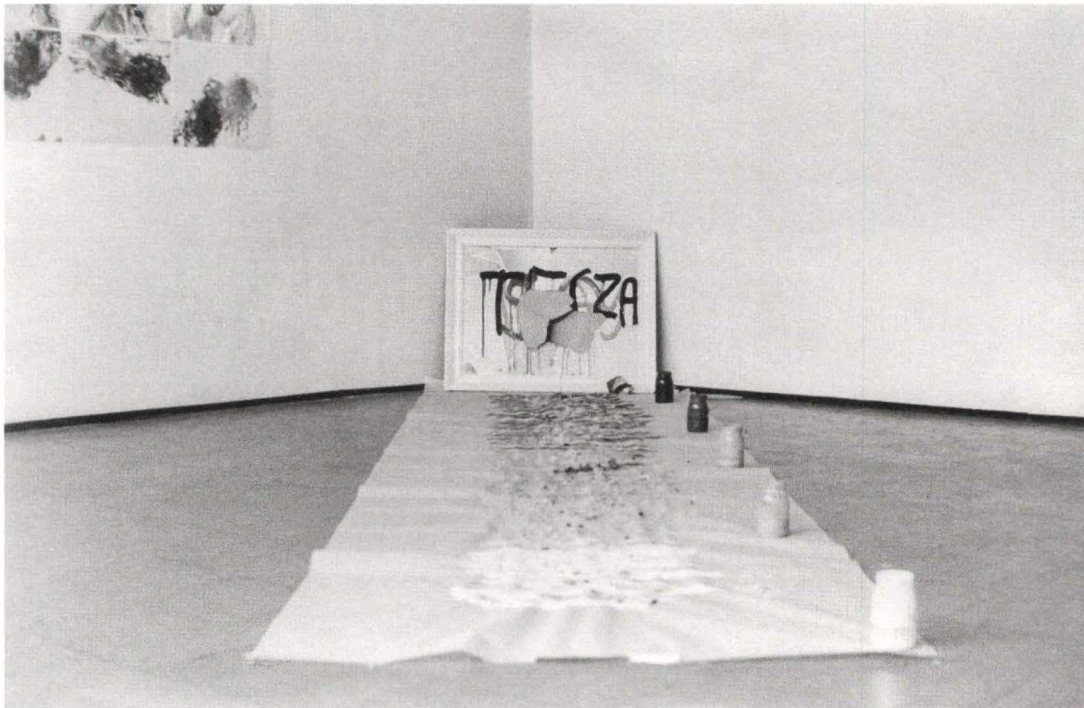
Rolf Langebartels, Cable Car Music (MUSICAL ACTION), 1990



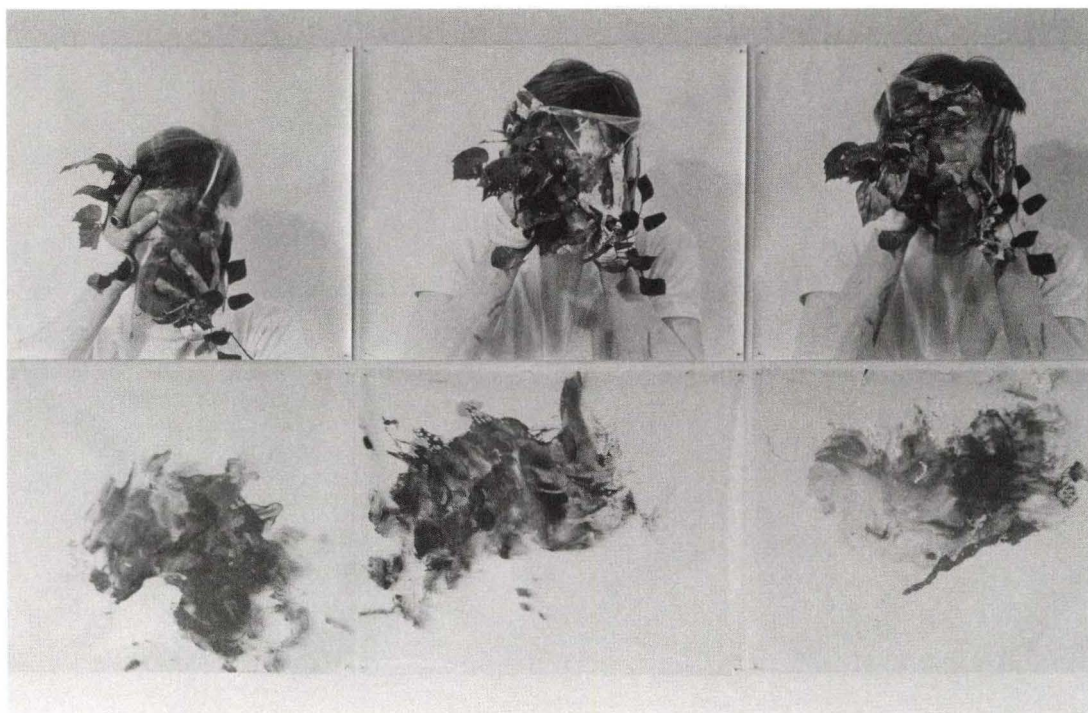
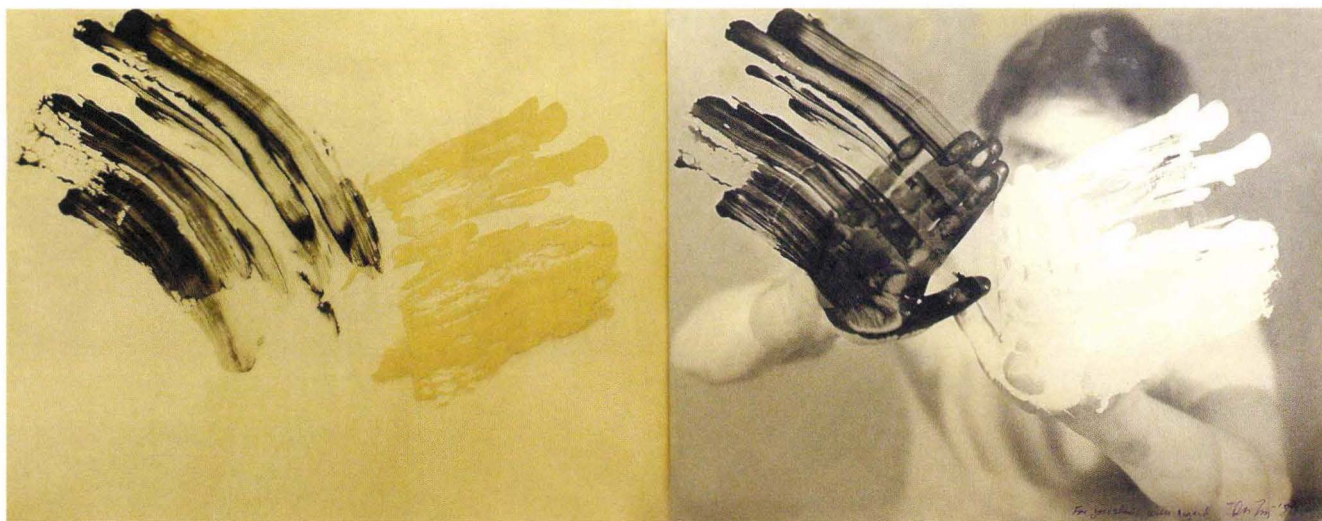


Ólafur Lárusson, Fragments of Colour (EXHIBITION);
The Rainbow (PERFORMANCE), 1980

The Icelandic-born artist presented a series of photographic/painting works and during the opening a performance titled *The Rainbow*.

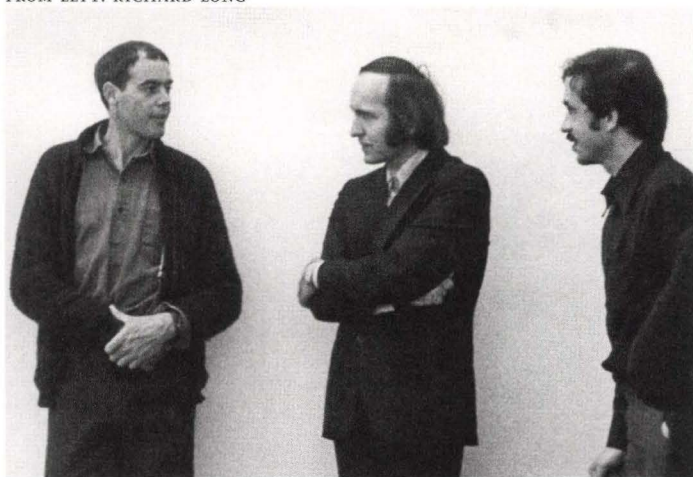


Ólafur Lárusson
Untitled
1980, photograph and
painting on plastic foil,
38 x 96 cm



Richard Long, Stone Circle, 1977

FROM LEFT: RICHARD LONG





Richard Long
Stone Circle (certificate)
1977, printed matter,
9.5 × 20.5 cm



Jerzy Ludwiński, Neutralisation of Criteria

(LECTURE), 1972



Jerzy Ludwiński, A Diary from the Future of Art

(LECTURE), 1973

Browsing through recent issues of art periodicals, one can easily notice that in both avant-garde publications and mass-market official magazines appear the same names of artists. Art is becoming homogeneous and it is almost hard to tell the difference between classic and avant-garde art. When one takes the American magazine *Artforum*, regarded as *de référence* for the official art scene, and compares it with *Avalanche*, which in turn is considered to be avant-garde, one is struck by their similarity despite differences in format and paper quality. The same phenomena could actually be covered by both, so different, periodicals and, as a matter of fact, this is already happening. Perhaps the cited phenomena are still different, more high-profile in the former than in the latter, but in the latest issues of both periodicals there have simultaneously appeared large features about the same, excellent, artist, Robert Morris. The two authors could swap between themselves their entire texts or large chunks thereof because the texts are so similar. The same applies to exhibitions. If we look at the shows held currently by major museum institutions and those on display at alternative spaces, until recently considered marginal — the same or similar names recur throughout.

Until now, perceived from the perspective of the avant-garde, 'classic' art appeared as a stylistically cohesive whole. Differences between artists were so individually specific that they could be considered as deviations, as it were, from the common and relatively homogeneous. If artists such as Pablo Picasso or Georges Braque looked back at the art of their predecessors, they saw in it, even when looking far, far back, differences smaller than those that were clearly noticeable between the art contemporary to them and their own work.

Up to a time, this is how things were. Unlike the avant-garde, classic art, leaving aside all differences of highly individual nature was always marked by stylistic similarities. As a result, it was usually an easy target for avant-garde criticism. It was cohesive, compact, forming an integrated whole. Therefore, apart from the quality of the arguments, it was easy to oppose or discredit. The avant-garde attacked the classics from all possible sides. For art itself expanded in all possible directions. And if we look closely at the situation in recent years, we can notice a strong tendency towards increasing differences between the particular stages of art and towards sharply broadening the scale of experimentation. At the same time, the changes are accelerating. The development stages follow each other more quickly, as a result of which the avant-garde is becoming increasingly 'classic', leading to a faster consecration of phenomena that until now seemed shaky and untested.

All these processes are leading to even greater differentiation, as a result of which distinctions between individual artists' positions grow radically. Statements are made that can still be regarded as art but which do not really meet any of the criteria that until now pertained to its field. One example is conceptual art. Instead of a single, firm model of art of distinct boundaries and characteristics, a whole range of all kinds of different enclaves arise, which only slightly resemble that which used to be called art. These enclaves should be construed as a new generation of the avant-garde, but what has happened seems to have been the result of a perverse negation of the entire principle of art's development as we know it. Just like all other

fields of human activity, also the development of art progressed in an order of 'discoveries' and it was them that caused art's boundaries to be pushed farther and father. And as a matter of fact, one can imagine no aspect of reality today that could not become a convenient area for artistic scrutiny. Art has virtually encompassed the whole of reality. What is being currently created cannot be defined or described by referencing times when the field of art was a clearly demarcated and separate space among the other fields of activity. What is happening, therefore, can be described as a filling of gaps, of vacant, not yet explored fields. This is a reversal of the extant artistic order, with all the possible consequences thereof, such as art mixing with art, classic art with the avant-garde, art with reality.

The situation that has arisen would suggest infinite possibilities of artistic practice, their unlimited diversity. And perhaps this is the case. But when one looks more closely at what is happening, it is hard to resist the impression that it is not, that all we see either directly in galleries or reproduced in periodicals revolves around several crucial points. There exist four such principles to which all the rest — to a lesser or greater degree — seems similar.

The first principle is an impassionate documentation of selected fragments of reality. The second is the documentation on random real-life events. The third includes designs of new objects or technologies, feasible or only theoretical. The fourth are visions of new situations, an improved world. Around these four types of art oscillates the whole rest of the observable artistic phenomena. It is hard to understand and explain why such stereotypes arise. To all intents and purposes, these regularities do not differ at all from those that would regulate the functioning of art regarded as traditional. In any case, this mixing of classic art with the avant-garde, the impossibility of distinguishing stereotype-breeding situations from those stimulating new art — all this means that virtually the entire field of the battle for new art has shifted elsewhere, to other areas, such as the world of politics, social issues, environment protection and so on. Art clashes with reality, so for some time now there has been no fight of art with art or artists of one formation with artists representing another -ism or -art.

Until now, the development of art meant a successive replacement of old stereotypes with more current ones. There is this term, paradigms, when great scientific discoveries produce a new model that then becomes the dominant one. In art there also appear situations that could be referred to as paradigmatic. Until now, therefore, the dominant model was that old paradigms were replaced with new ones, an example of which were the projects and programmes of the successive avant-gardes which desired to completely transform the world, to replace the extant reality with another, much better one of course. All these competing programmes and projects were probably needed and by all means positive, but — ever since art had struck too close an alliance with fields such as technology — there arose a danger. Treating technology as an ally creates the risk of unification. Due to the rapid development of technology, the danger of unification was becoming ever more real. Probably in the near future it would have been possible to propose a kind of an ideal life model, an ideal model of optimal existence, and finally an ideal model of the human being. We know now that such an ideal human being type could have been not only thought but also constructed and developed using genetic manipulations. However, the prospect seems hardly feasible not so much for technological reasons — because from this point of view it is actually possible — as because the more technology develops and perfects such possibilities, the more the developments in other fields — not only scientific ones — prevent this.

The impossibility of creating such an ideal model in art stems from its ever greater fragmentation, a broadening of artistic freedom, and a growing tendency towards maximum diversity. And art is precisely that field which opposes most effectively the unification tendency. The concept of modernity has been devalued. The speed of the changes in delimiting the boundaries of art results in an extreme temporariness of the dominant values, the most recent immediately becomes stereotypical. Due to this, we are least interested in that which is and direct our attention towards which goes out into the future. On the other hand, an opposite phenomenon occurs, for we are increasingly becoming interested also in that which is directed towards the past, the gone, forgotten, discarded. A paradoxical situation arises: a kind of fusion of the most future-oriented positions with those aimed at preserving as much as possible from the past. Never before has so much attention been paid as today to the protection of endangered values, nature, for example, or historical buildings. This is a process that has exploded in recent years. Soon we can expect to witness yet another explosion: an enhanced protection of future-oriented views and positions.

The contemporary era represents a kind of apogee of the development of big industry. This is due to processes that have determined the whole of civilisational development, such as production and its growth, which we can follow in the statistical yearbooks, more effective planning methods, based on the observation of production growth, and finally, a tendency towards ever narrower specialisation. These three vectors, characteristic for the industrial era, are identified with notions such as progress or modernity. But if one examines the development of those forms of human activity that have led to the domination of big industry and those that are the artist's domain, one can say that not everything has been happening logically and that progress has not been uniform and unambiguous at all. Furthermore, one could find arguments suggesting a conflict between art and the cult of big industry. It is highly likely, though, that the development of science and technology will be subordinated to the growth of prosperity, driven by production growth.

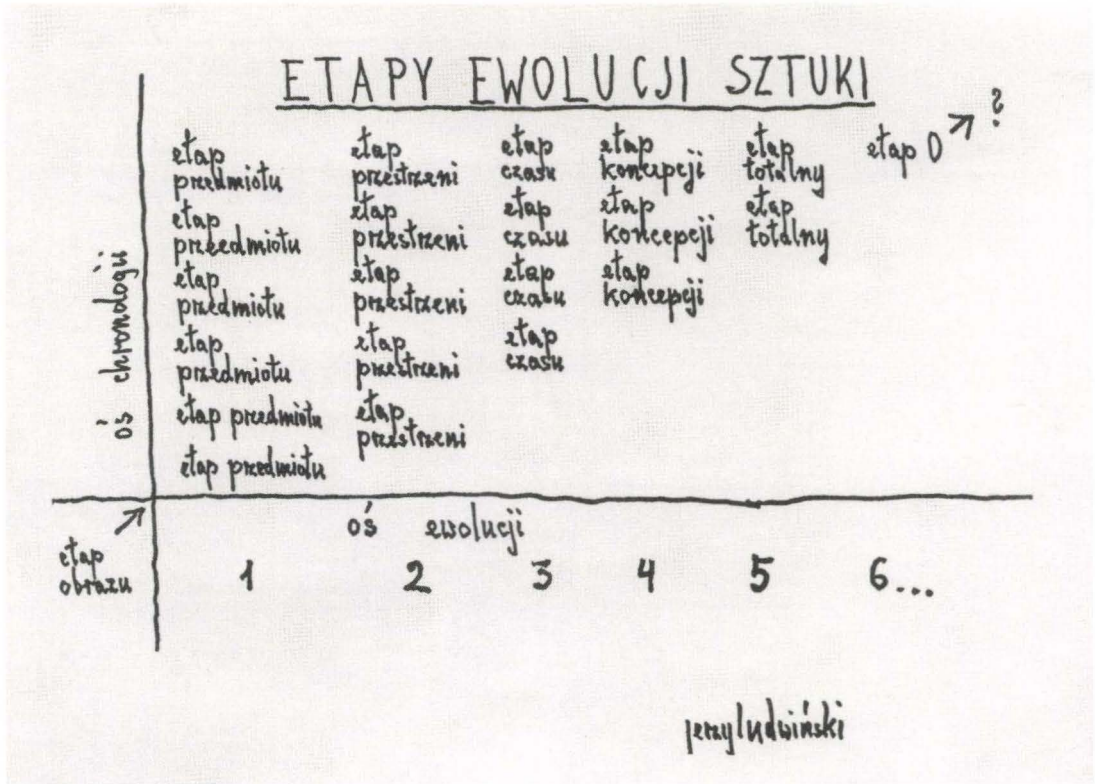
On the other hand, if we look more closely at all the possible implications of the current situation, this does not have to be so. The pace of production growth does not have to remain the same as today and the technology 'driving' this growth can make an unexpected turn in another direction. For now, there functions a system of mass production of typical objects. Yet technological progress can lead to a situation where mechanical reproduction turns out to be no longer needed, or even undesirable, because production will become individualised, as a result of which different, unique, objects will be manufactured for each individual. This is technically possible. But it would entail the collapse of big industry, concerns and multinational corporations, because everyone, using the available technical means, would be able to create their own environment, their own reality. This would mean a return to the manufactory system, but on a higher level — within a post-industrial framework.

One can expect fundamental changes to take place in human consciousness. A crisis can affect values of fundamental importance to the contemporary individual, such as work. The devaluation of work can discourage people from accumulating and owning material goods, which still remain one of their key motivations. Another issue is that the potential collapse of industry will bring down the planned-economy system because there will exist no indicators to measure so the level of development will become intangible too. Also specialisation will no longer make sense — it will become neither necessary nor possible. Professionals would be replaced by the knowledge of computers, which could also result in a tendency to universalise human knowledge.

This means that, as a matter of fact, there is no need to rebel against the 'old' technology, that which we know from our present experience. Science and new technology will probably rise against it themselves. It will probably become necessary to redefine the concept of progress as well as to rethink the issue of the development of art.

In this new world no one will force it to perform any utilitarian functions and the next revolution will be nothing like those we remember from the past. There are all indications to believe that it will be a purely mental revolution, probably more radical and more effective than any other in the past.

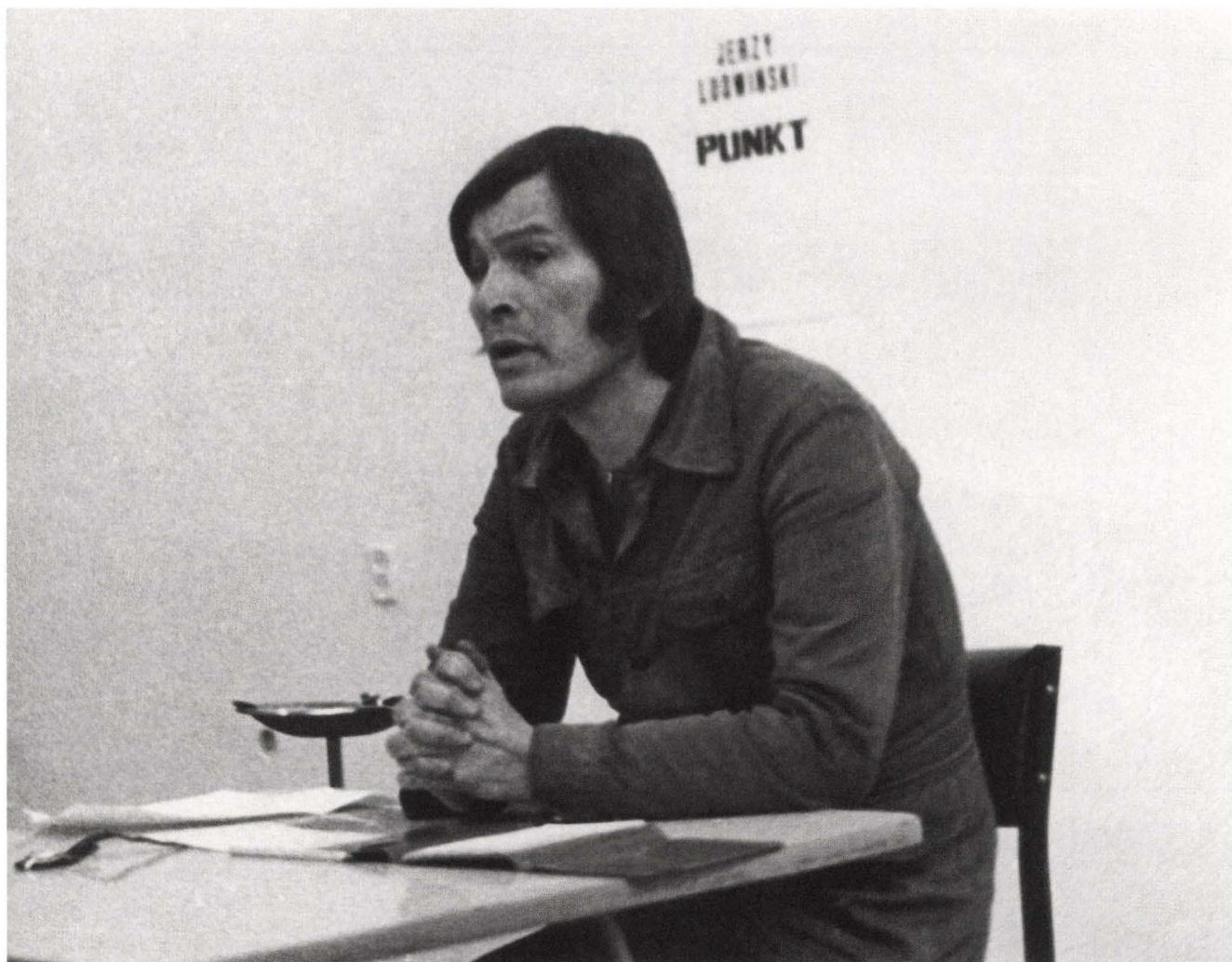




THE STAGES OF THE EVOLUTION OF ART

	1	2	3	4	5	6 ...
chronological axis	object stage	space stage	time stage	concept stage	total stage	0 stage
	object stage	space stage	time stage	concept stage	total stage	
	object stage	space stage	time stage	concept stage		
	object stage	space stage	time stage			
	object stage	space stage				
	object stage					
image stage	evolutionary axis					

Jerzy Ludwiński, *The Point* (LECTURE), 1977



Jerzy Ludwiński, *An Era of Outsiders* (LECTURE), 1979

Let us examine the gesture of the unmasking of art. It took place in the mid-1960s, around the magical year of 1968. It was a period of countercultural manifestations, of significant revaluations in science and philosophy, the development of anti-psychiatry, marginal and alternative practices and a range of other phenomena, including changes in lifestyles and morality. In art, this process, initiated some time earlier by the presentations of a handful of artists and the actions of the Fluxus, gained then an incredible pace. It was not a cosmetic procedure, a slow taking off of a mask. Just the contrary, it was an attempt to finally shed it.

We witnessed a radical turn away from the standard notions of contemporary art, such as modernity or the avant-garde. A particular characteristic of modernity, construed as the canon of an era, was its constant striving to develop a coherent style that would serve as a staple point of reference and dominant model of artistic practice. It was therefore a purposeful movement, based on a firm belief in progress that leads to perfection. The function of the exploration of the unknown, in turn, was ascribed to the avant-garde. It was the latter that was to claim new territories, expand the field of art. The vector of the expansion was clearly defined: FORWARD, towards victory, that is, towards occupying everything possible. Its determined character and course seemed analogous to the struggle for survival in the natural world. Wars were therefore fought between trends and movements, -isms and -arts, between the artists representing those -isms and -arts, and between artists and the rest of the world. As the latter war intensified, it breached the boundaries of art and entered the territories of ethics, science, politics, social sciences.

At the same time, another fight for domination was going on. Its first phase was the struggle, dating back to prehistoric times, between different cultures. The second has continued ever since Western culture started absorbing other ones which, as we can observe, leads to a blurring of differences and ultimately to unprecedented total unification.

As the instruments for measuring events and phenomena distant in time and place were perfected, it became possible to break through the 'apparent layer' distinguishing the different cultures in order to gain a better recognition of them. In the course of those explorations, the most distant cultures appeared to us as most interesting and unexpectedly close. This paradox concerned art too. Its until-then coherent model started cracking, fragmenting and diversifying. The avant-garde dispersed throughout the recently claimed fringes. It turned out that the trendy concept of 'progress', which was to occur in all directions and fields of life, had disappointed the hopes pinned on it. Within the organised disciplines, the catalogue of unsolved issues, unanswered questions and unproven arguments grew larger.

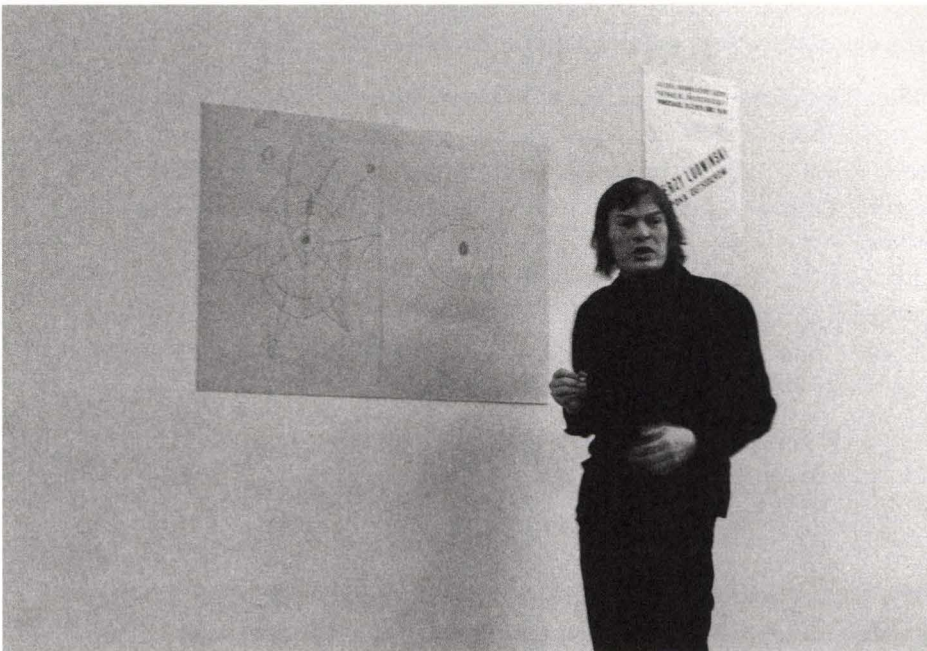
Between the disciplines, in turn — and beyond them — stretched an unpredictable area, in cognising which the classic tools and methods had lost their usefulness.

Until then, in keeping with the vector of progress, the world had been developing on terms of explosion. At stake in the new situation was not so much slowing down this movement as directing it inwards, that is, on terms of implosion. The 'Forward!' slogan was called into question and the dominant model of offensive consciousness was replaced by a defensive one.

The former still tries to transform the world and perfect the individual living in it while the latter wants to preserve, protect the world. It heads deep into the individual and the world, forming a huge artistic subsidence. It is as if artists have hidden behind inner screens, where all the styles, everything that was previously described, analysed and classified, seems unimportant and the traditional artistic divisions useless. The only credible way of researching it was to reach to the 'deep structures': manifold, incompatible with each other, diversified by particular, 'discrete' mythologies of the different artists and their worlds.

In the late 1960s there occurred in art something that science calls a 'singularity point', a state where space-time contracts to zero, which can mean the end of the world or the beginning of a new one. In this case, 'singularity point' is a metaphor to indicate such a moment in art history where its boundaries are stretched from zero to infinity, from individual particularity to neutral 'being-in-everything'. But also this individual particularity is of a different quality than before; it is no longer about fabricating a biography, leaving a trace, preserving the memory of oneself. The artist is no longer Someone, a chosen man vested with special skills and talents, but rather a figure in the vein of Stachura's 'no-man'.

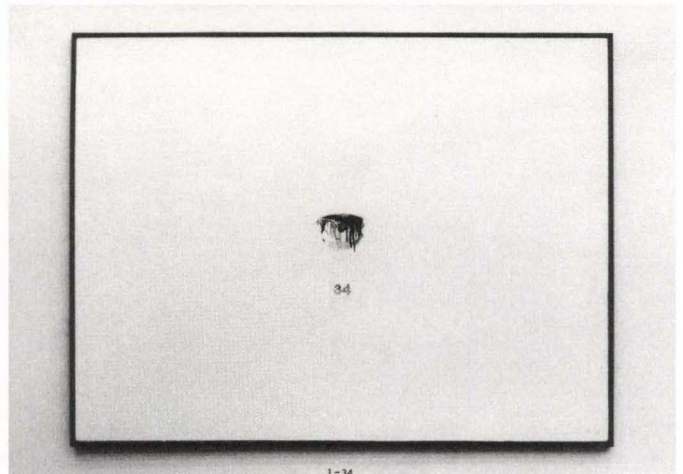
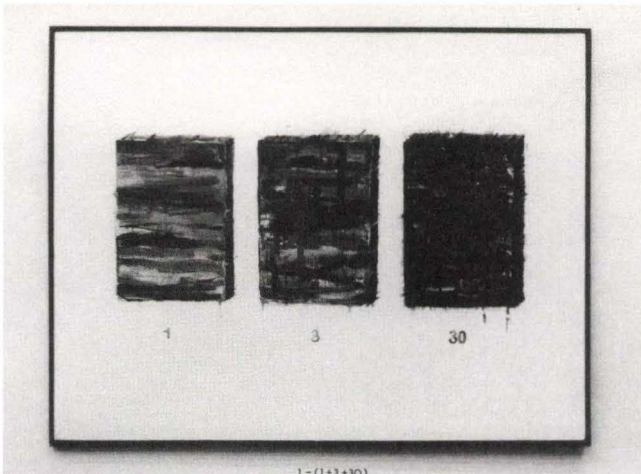
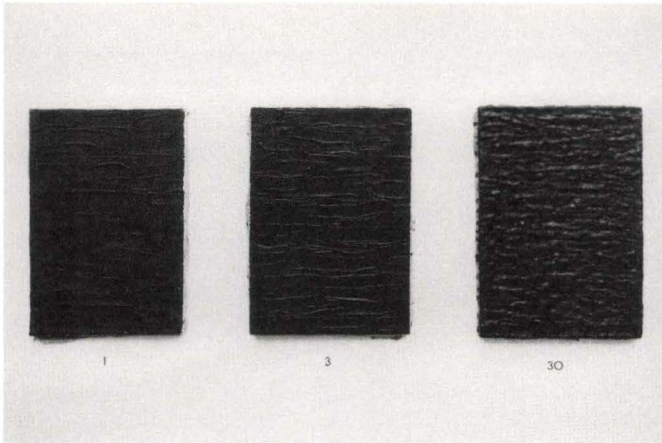
Let us imagine that nearly the entire rectangle of the model of art's development is full; art has claimed nearly the whole of reality. The model has been turned inside out, as it were. The few white gaps are the places that have not yet been appropriated by art. And if the entire space were ultimately annexed? This would be precisely the mask of art. The only thing left to do would be to tear it off and see what it hides and what is behind it.



Hanna Łuczak, Painted Works and Paintings, 1983

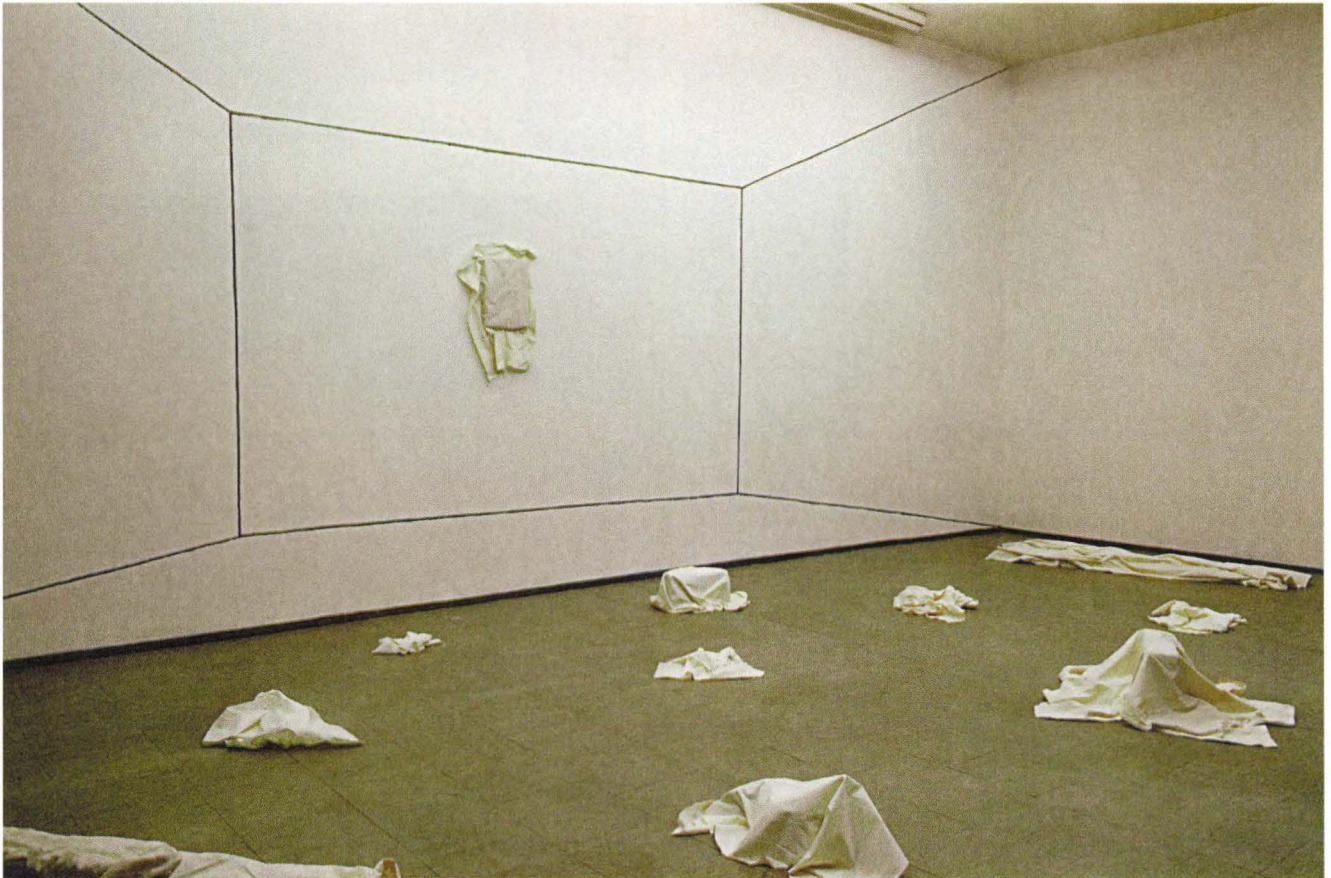
The exhibition dealt with painting and depiction. The former included three canvases: one covered by a single layer of paint, the second by three layers, and the third by thirty, accompanied by a porcelain mug with leftovers of the pigments that had been mixed in it. The paintings were representations of these 'painted works' on two large canvases.

FROM LEFT: HANNA ŁUCZAK



Hanna Łuczak, Interpretation V: 19 Objects You Should Know, 1985

The installation comprised three complementary elements. On the floor lay a dozen or so objects of various shapes and sizes, all carefully covered by pieces of white cloth that made their identification impossible. One of the walls was covered by a huge, dark charcoal drawing of the shapes of the objects. On the opposite wall the artist had plotted a perspective view of the interior and 'hung' a painting that held the key to the whole installation. The arranged situation offered one of the possible interpretations of one of the painting's layers.



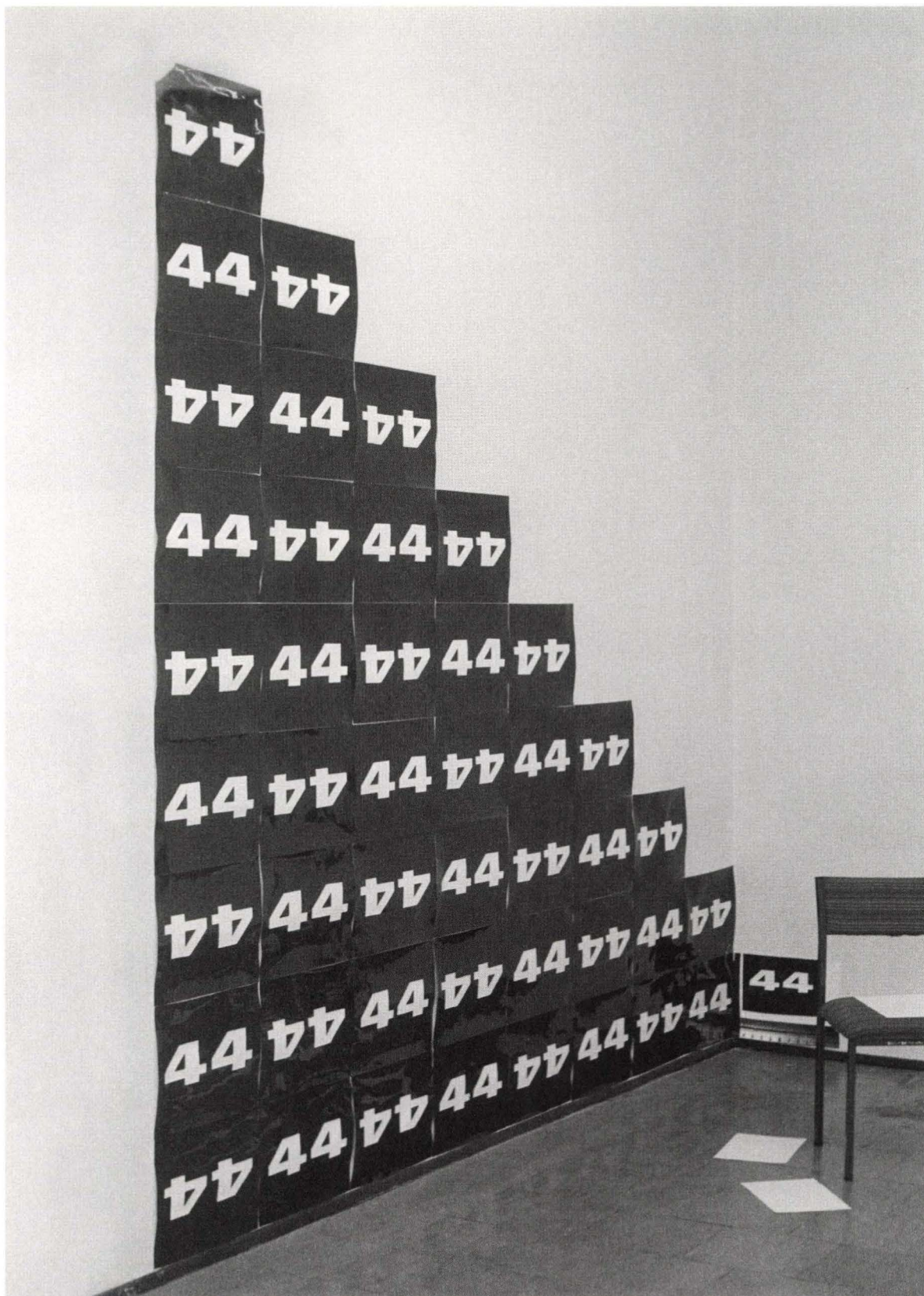


Zbigniew Makarewicz, *Forty and Four* (EXHIBITION);
The Eclecticism and Plagiarism of Zbigniew
Makarewicz (LECTURE), 1980

The artist presented a series of ironic plagiarisms under the joint title of *Forty and Four* and delivered a lecture entitled 'The Eclecticism and Plagiarism of Zbigniew Makarewicz'.

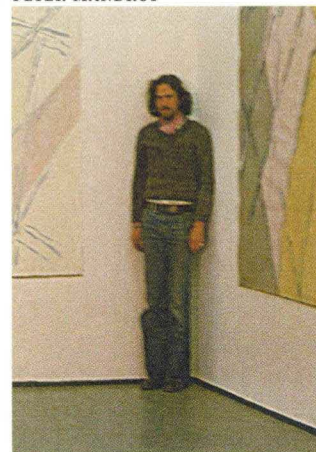
FROM LEFT: ZBIGNIEW MAKAREWICZ

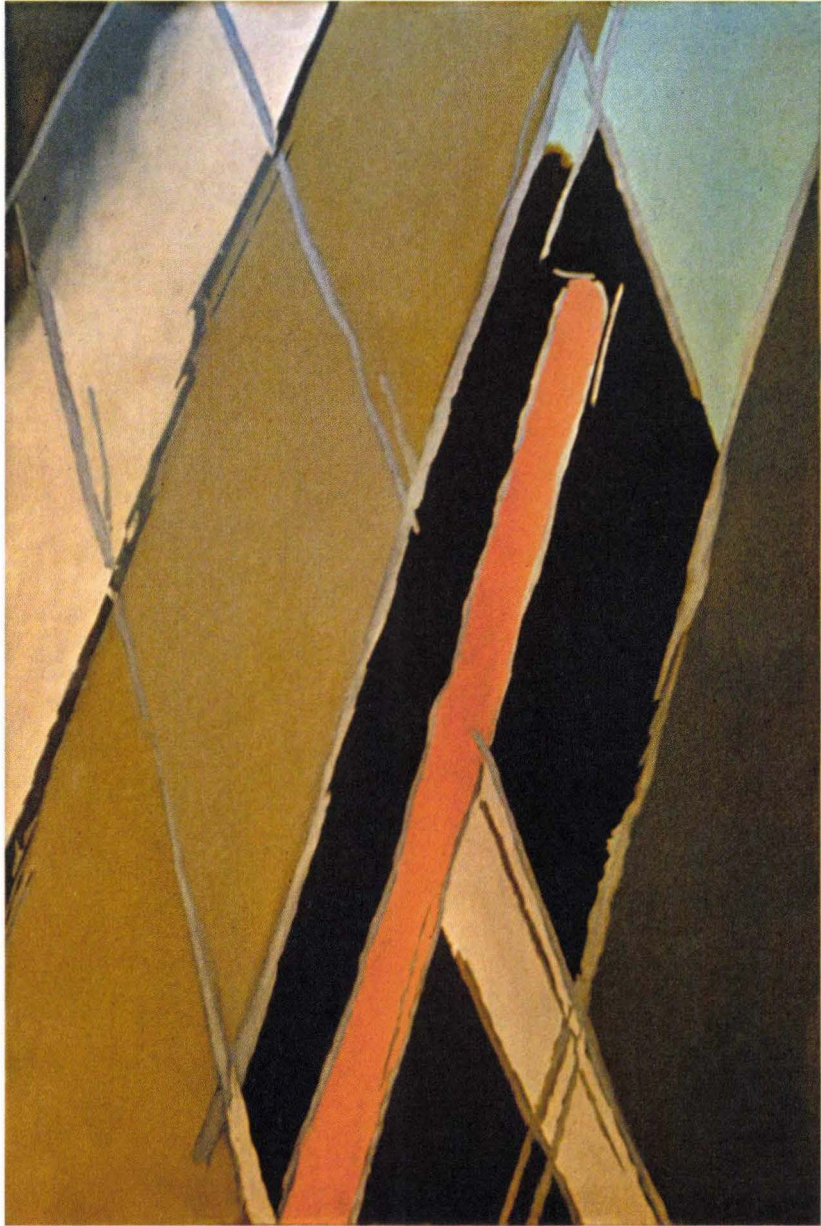




Peter Mandrup, Bamboo, 1977

PETER MANDRUP





Peter Mandrup
from the *Bamboo* series
1977, oil on canvas

Peter Mandrup, Untitled, 1981

FROM RIGHT: PETER MANDRUP





Peter Mandrup
Untitled (Dedication)
1977, acrylic on paper,
75 × 64 cm

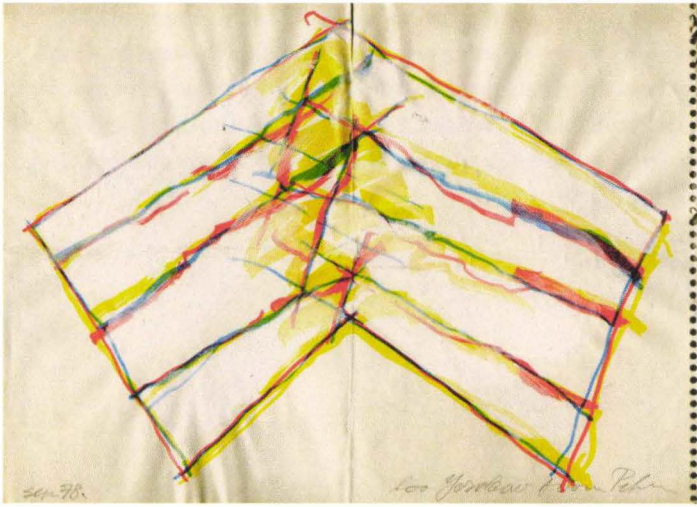


Peter Mandrup, Two Paintings, 1983

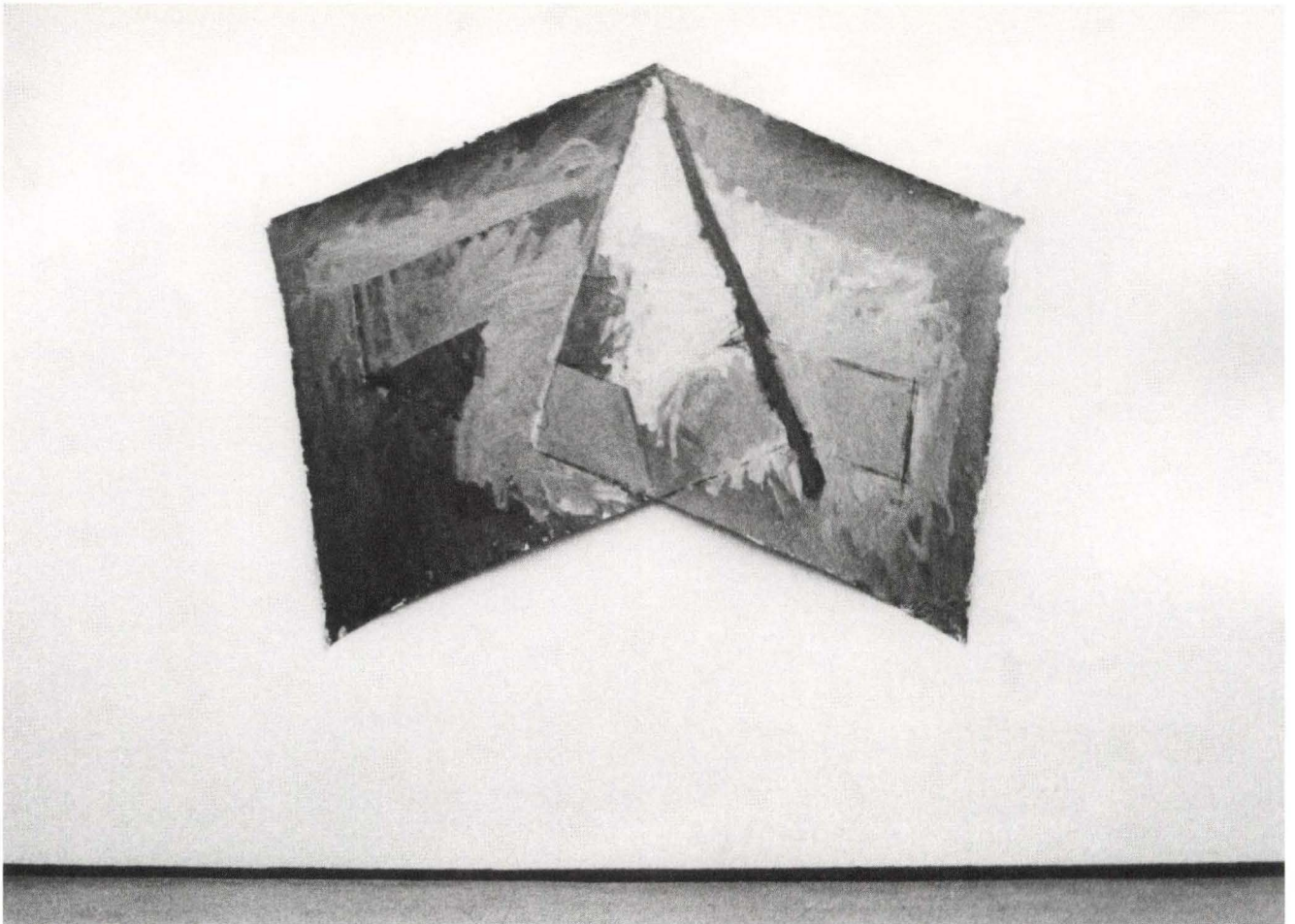
The artist showed two large-format, irregularly-shaped paintings whose forms were closely related, and which visually subordinated the gallery space.

PETER MANDRUP





Peter Mandrup
Untitled
1978, drawing, 21 x 29 cm

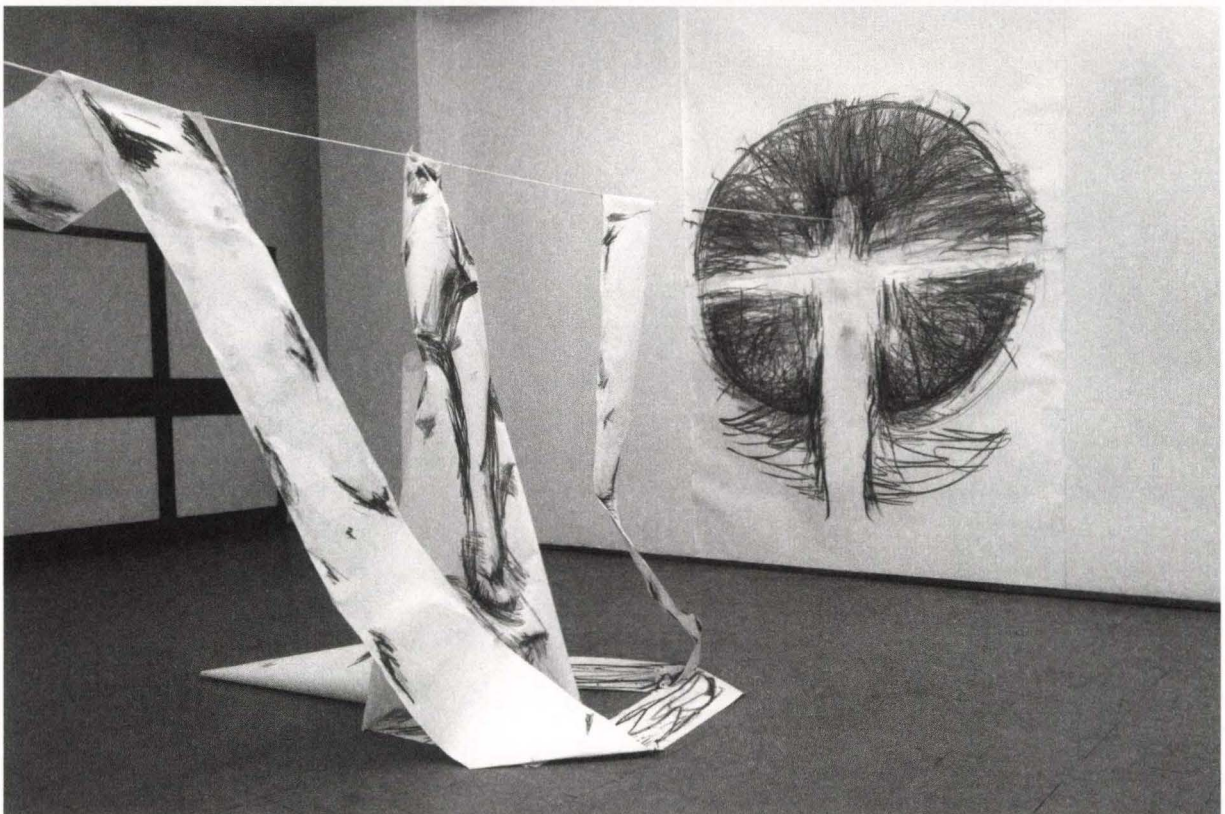
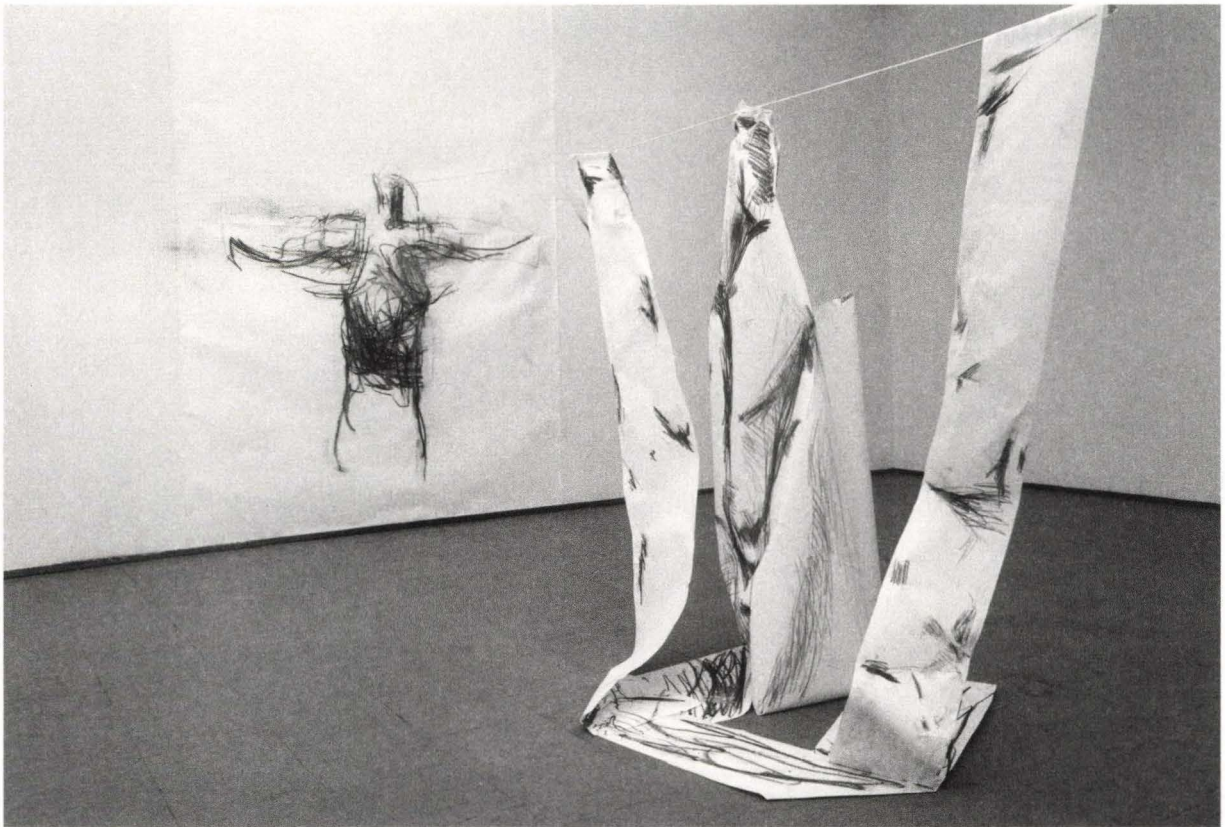


Peter Mandrup, Sculpture Growth, 1984

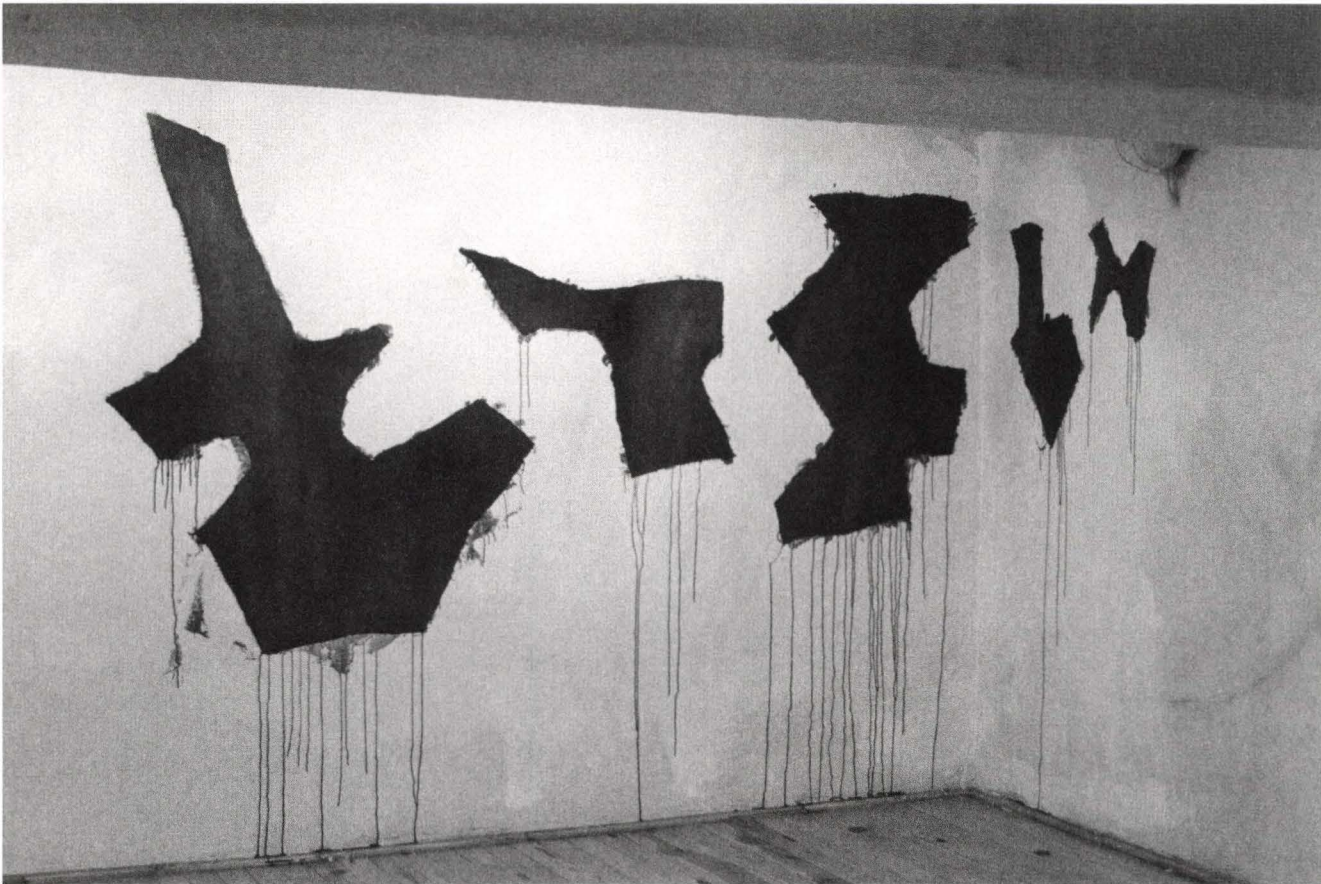
The artist presented a drawing installation, the central element of which was a sculpture made of paper partly covered with drawings, threaded onto a cord stretched between two drawings mounted on the walls. The piece was accompanied by the artist's commentary in which he reflected on the nature of the creative process and his own artistic position.

PETER MANDRUP





Peter Mandrup, Time — Light and Shadow, 1989

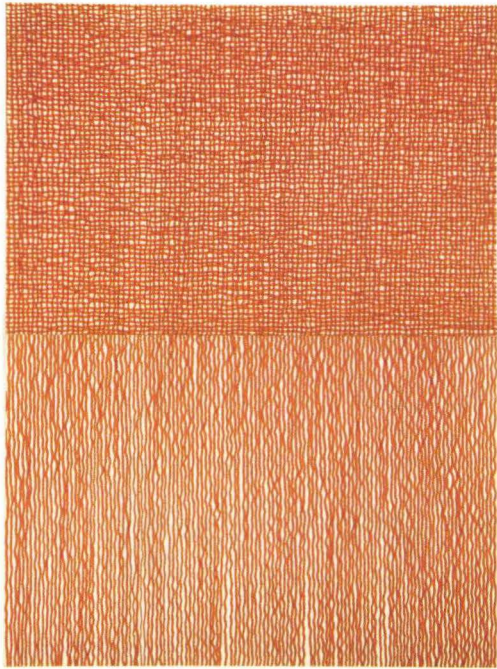
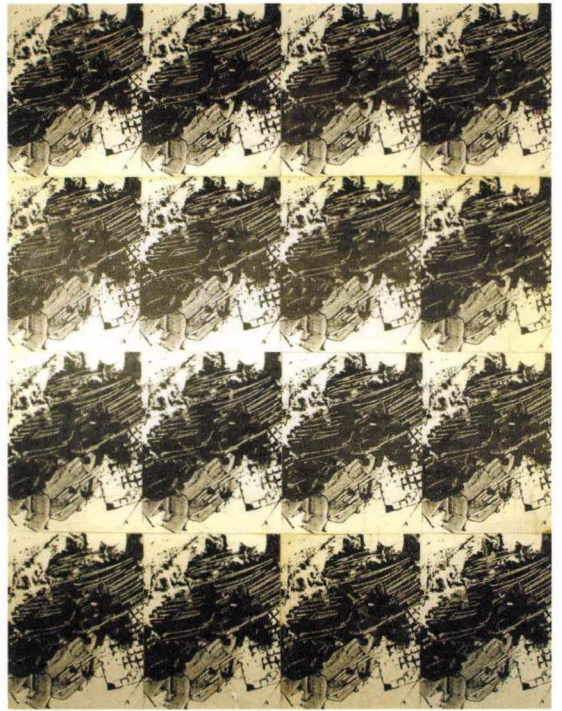
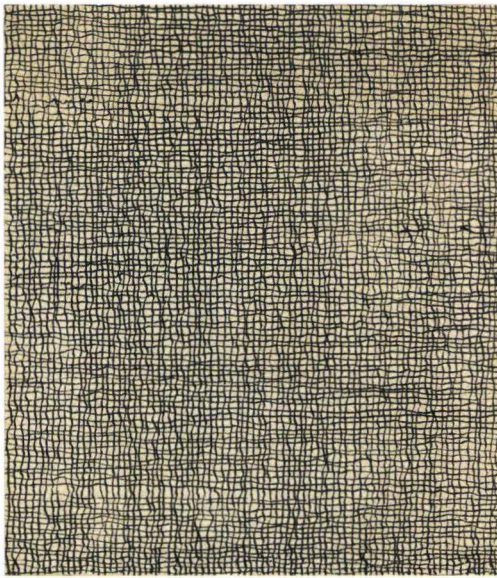




Joan Mathews, Untitled, 1975

The American artist's exhibition featured drawings and structural paintings arrived at through the multiplication of minimalist forms.





Joan Mathews
Untitled
 1973, ink on paper,
 22.5 × 19.5 cm

Palette
 1973, photocopy,
 111.5 × 86 cm

Untitled
 1975, drawing in 2 parts,
 61 × 45 cm

Untitled
 1975, photocopy,
 68 × 43 cm

Yutaka Matsuzawa, Catechism Art, 1975



我は今ここに座して奥の本の伐りてありしを絶たれ
部屋に里山九本ありは生きる
のたためによりてはらるる
我を見たりたれ
のよ贅木のるわ絶あり
サイこ生れ尺の今あり
プて巨さ四百年の叫し
こ奥の本の椽径四命し
こして奥の本の椽径四命し
ここに座して奥の本の伐りてありしを絶たれ

一九七三五六

I 9 7 3 5 6

I am now sitting here in the Psi's Chamber and watching nine gigantic trees cut down by me as sacrifices in the deep mountain four Japanese leagues far from here. The mammoth trees, being four Japanese feet in diameter are now screaming, as cut down away such long lives as havin' being lived for four hundred years.

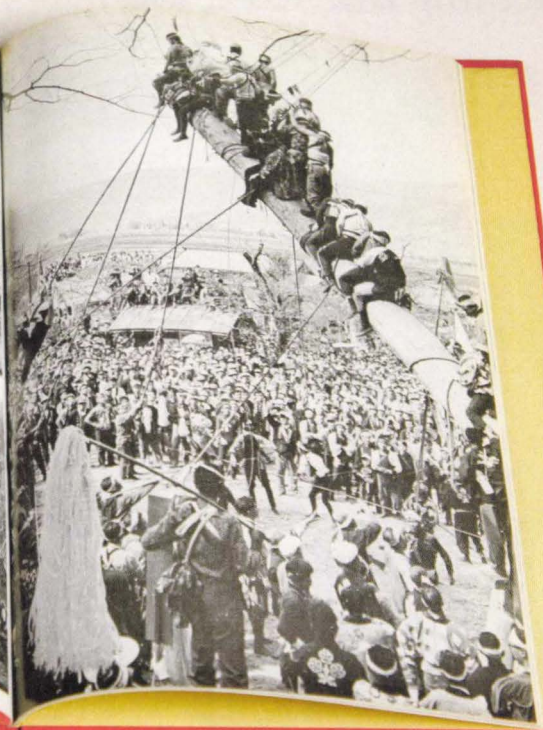
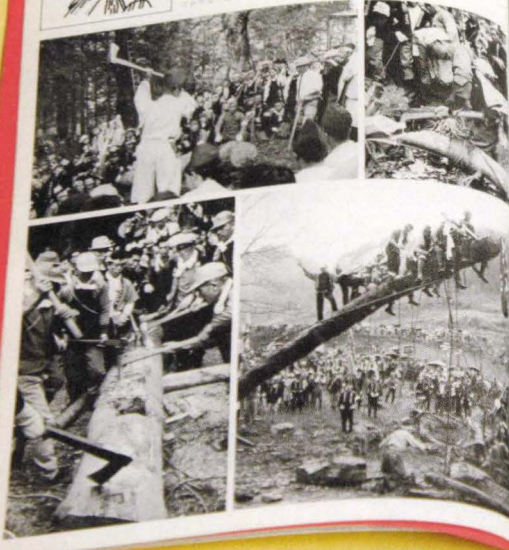
Yutaka Matsuzawa
Onbashira
artist's book, publisher:
Zenjiro Ueda



御柱の曳建



御柱の曳建は、古くから行われてきた伝統的な作業で、大木を山頂まで運ぶために、馬や人力を使って、斜面を滑り台のように滑らせ、頂上まで運ぶ方法です。この作業は、地域の人々の協力と知恵によって行われてきました。



立社祭



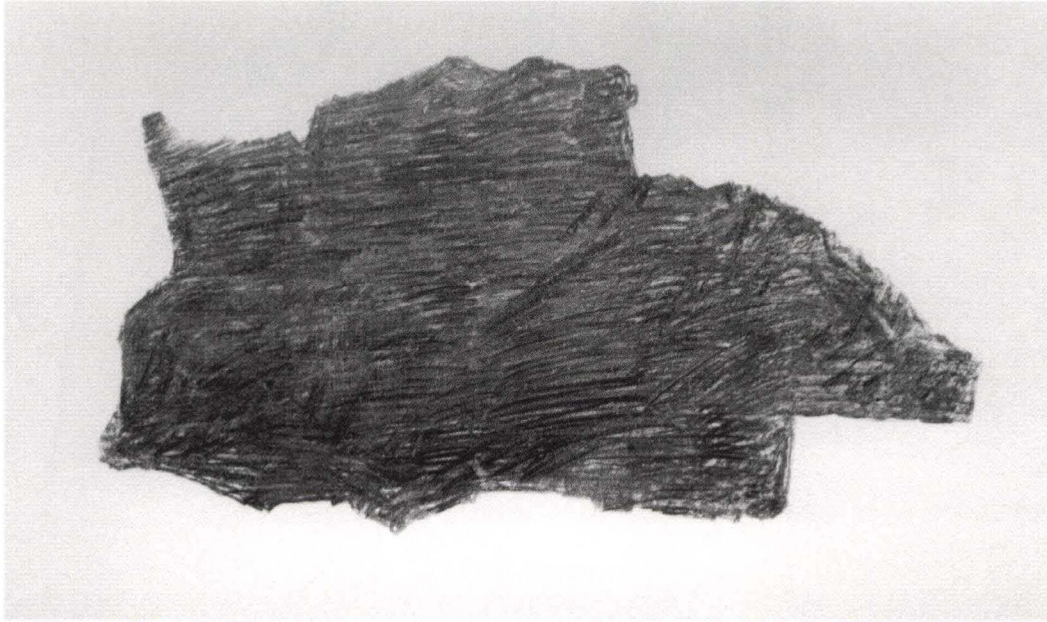
立社祭は、古くから行われてきた伝統的な祭りで、神社の御柱を立てる儀式です。この儀式は、地域の人々の協力と知恵によって行われてきました。



下社編

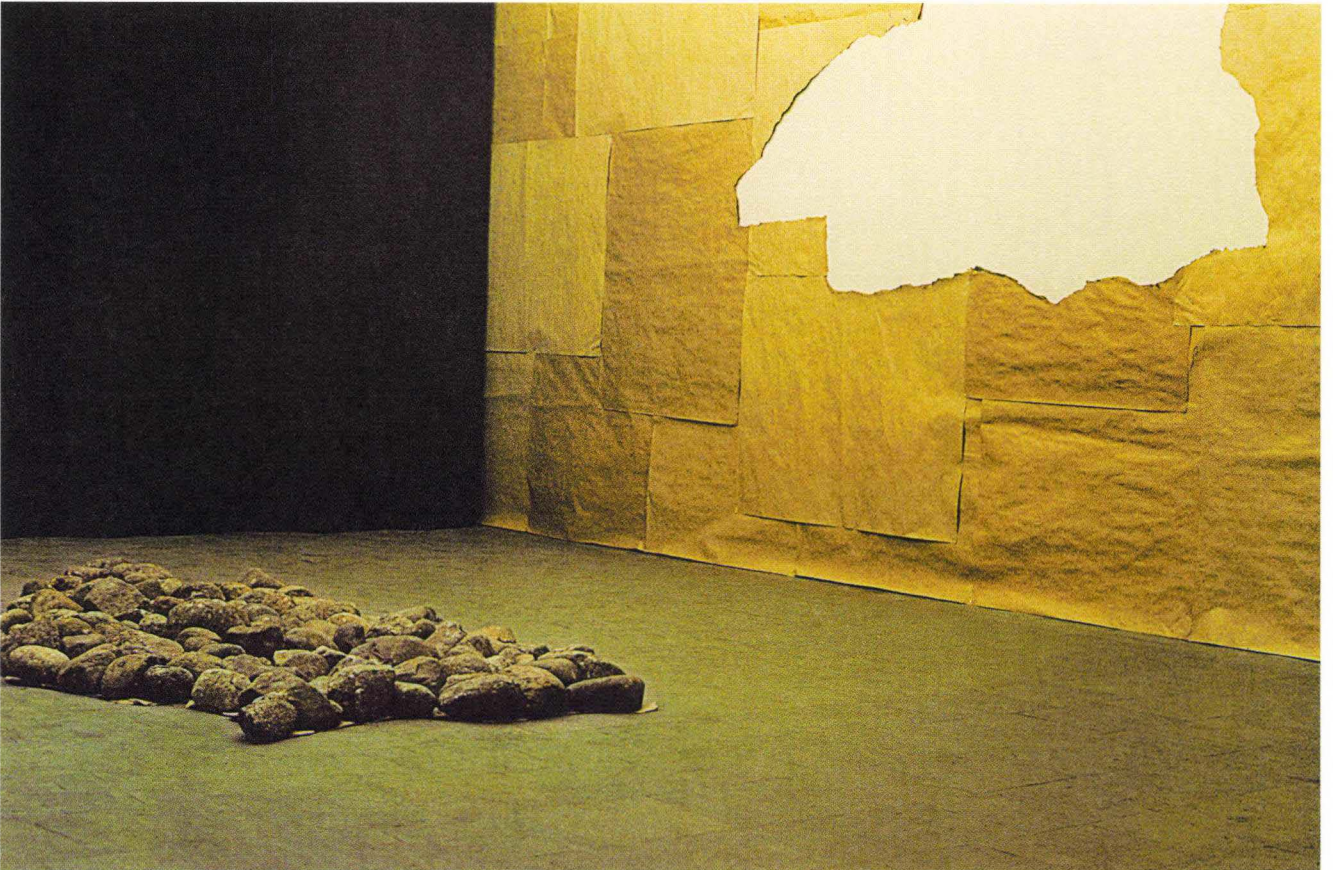
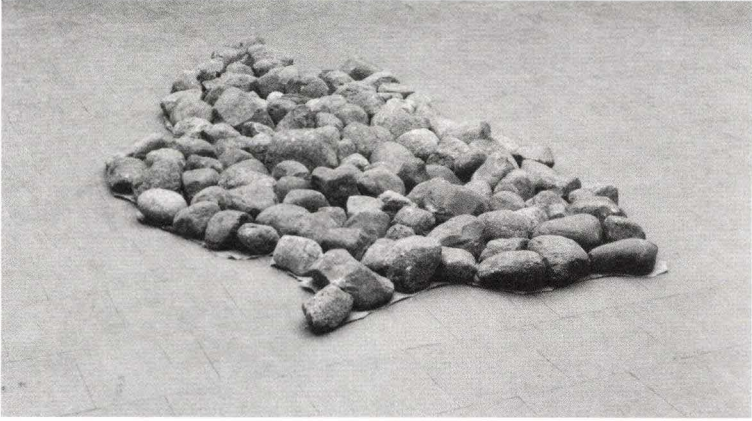


Danuta Mączak, Area, 1981



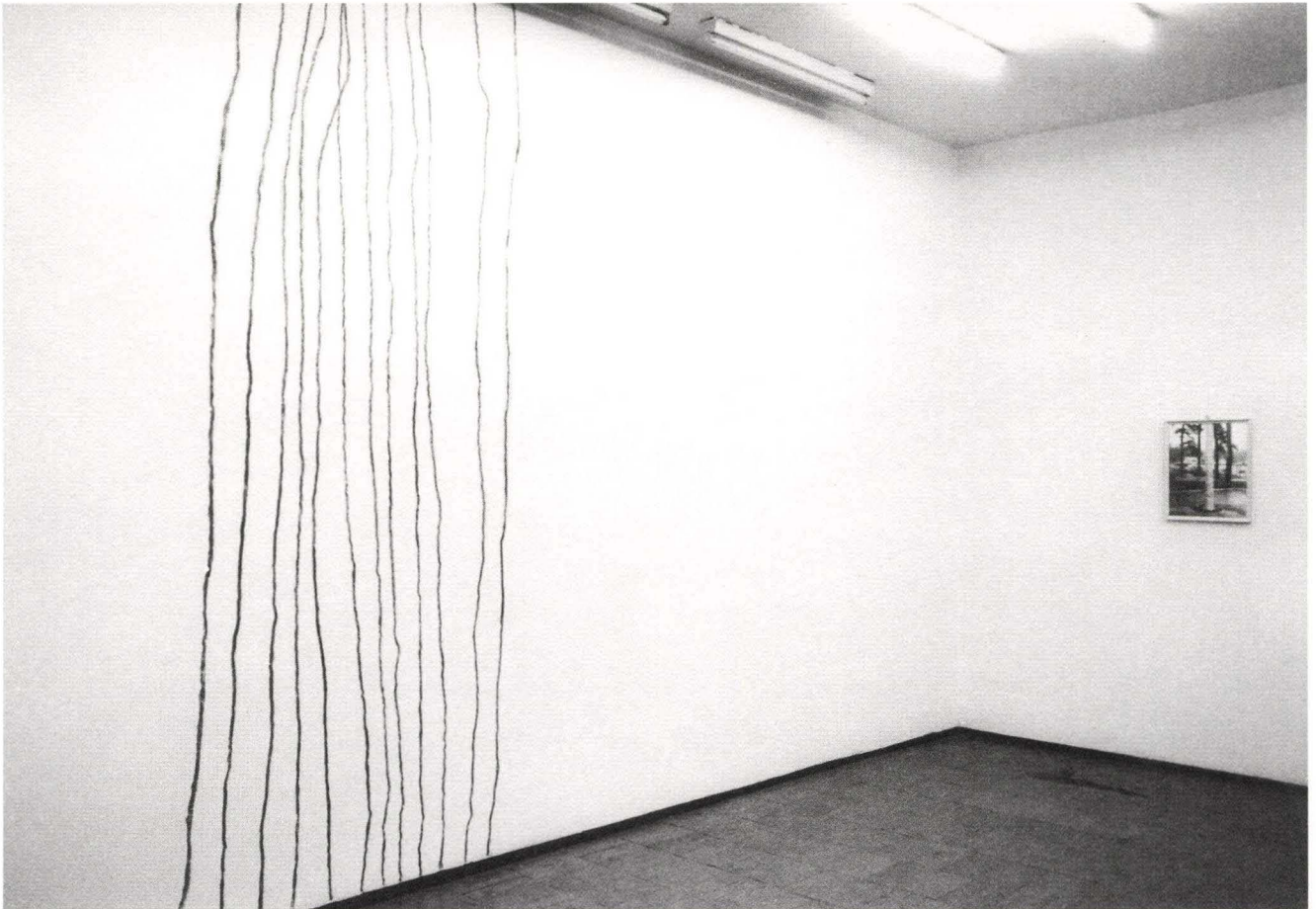
DANUTA MAĆZAK

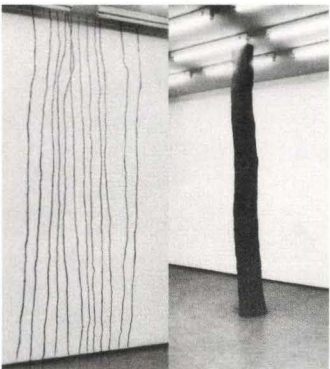




Danuta Mączak, Transfer, 1982

The installation consisted of a photograph of a white-painted tree, a full-scale plaster cast of the same tree painted to as to imitate its natural colour, and linear wall drawings plotting the tree's outline.





Barry McCallion, Collages, 1974

Among the documentation papers I am sending is a dot and line pattern set on a map of Claremont, California. The piece of paper is the same size as this letter paper. Is possible, I would like to have the pattern enlarged to cover the gallery floor. The connecting lines between the dots should be tape, approximately 30 millimeters wide. I would like to have the points (dots) change each day of the exhibition:

Day 1 — dots will be 20 centimetre circles of cloth or plastic sheet. No need to glue them.

Day 2 — put the small oars I will send you in place of the cloth circles.

Day 3 — use 20 children's rubber balls for the points. Do not retrieve them if they move.

Day 4 — mix some water base paint and ask people who come to the gallery if they will step into the paint and put a footprint at one point. If you get twenty people who will be do this the journey will be completed.

Day 5 — place dishes on the floor with one or more of the following feeds:

fish

cheese

sausage

wine, water, or beer

bread

alphabet letters (anything edible shaped like a letter)

ask people to eat.

Day 6 — place nothing between the lines of tape.

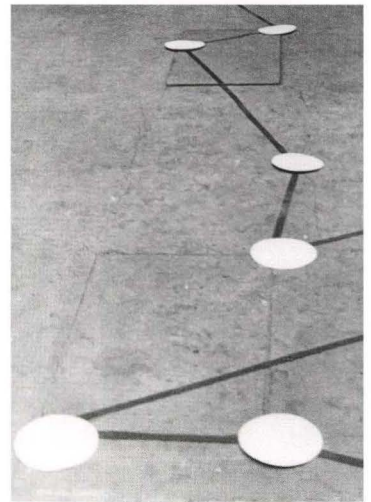
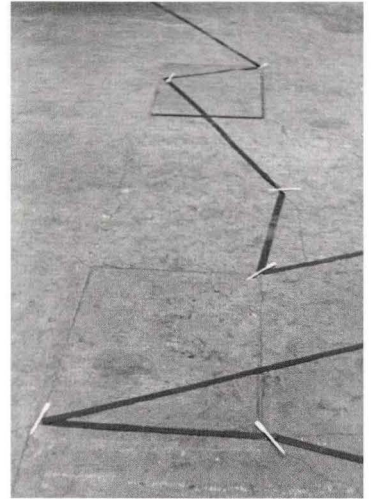
Day 7 — pull the tape from the floor and then leave it lying on the floor in approximately its former position.

Day 8 — sweep the type into the center of the gallery.

Day 9 — throw out the tape.

If the exhibition lasts only seven days, then please keep the first seven items, if it is only five days, keep the first five items, etc.

Barry McCallion, 27 September 1974



PAGES FROM THE *ICE BOOK*

more to do and say about pages than about ice

THIS

MAY

NOT

BE

please, make it

A BOOK

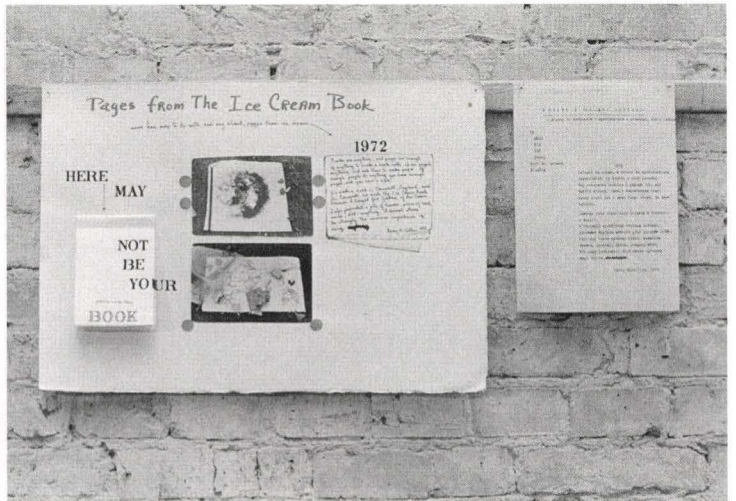
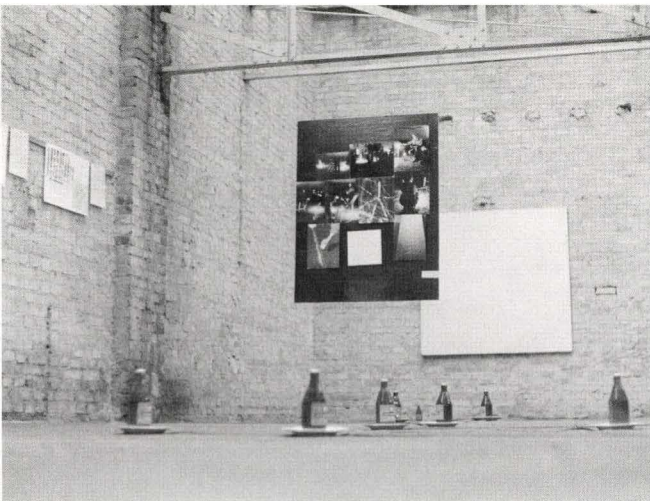
[1972]

Books are something and pages are anything enough to make a book with them. Give people anything and ask them to make pages. If a large enough numbers of people do something and you have many enough pages, you have a book.

One time we made a book in Cornwall in England.

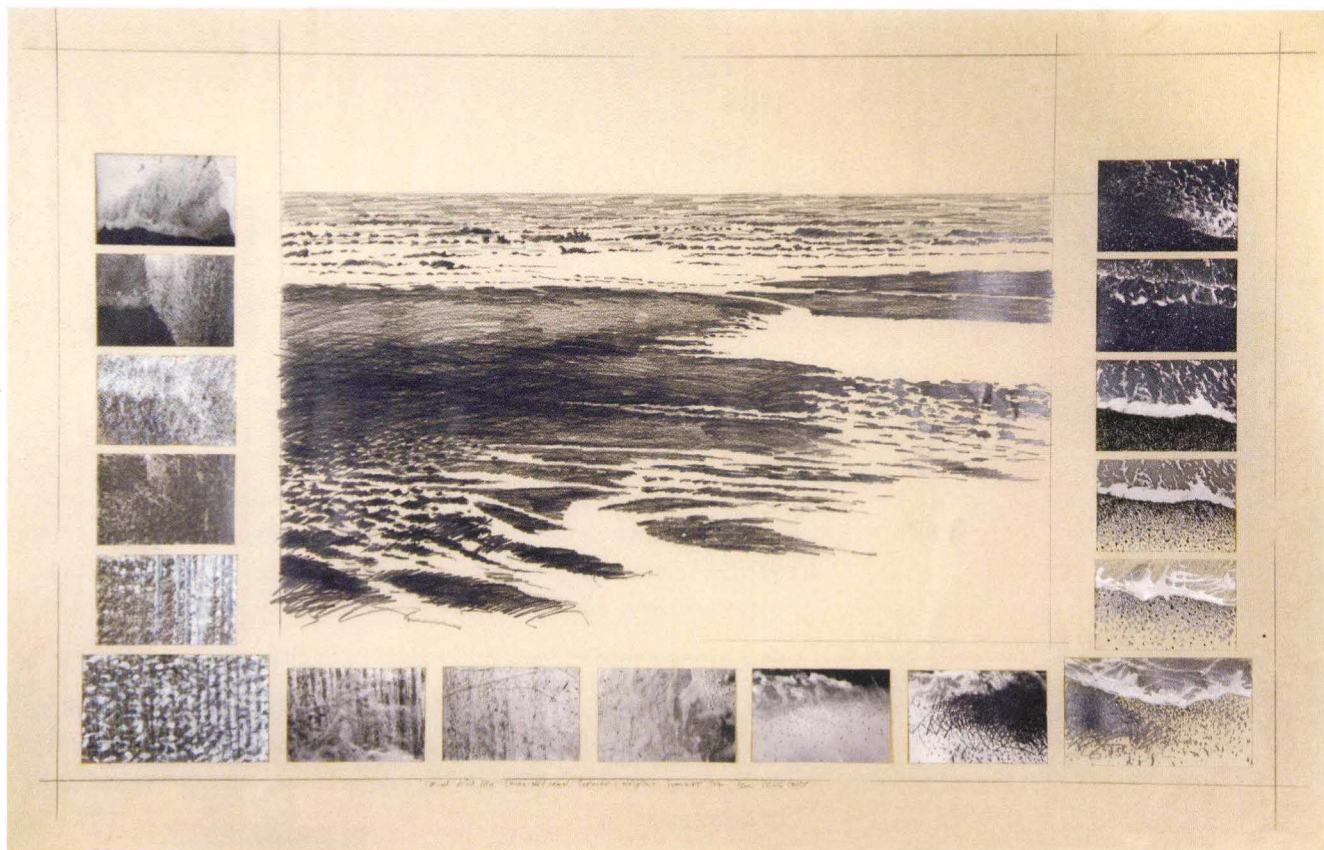
In Cornwall we made an *Ice Book* because I had just bought five gallons of ice cream. We also used huge quantities of leaves, wood fragments, nails, mud: whatever. I cannot emphasise too strongly the huge weight of using [deleted].

Barry McCallion



Ian McKeever, Field Series, 1978,

1979



Ian McKeever
from the *Sand and Sea*
series
1977, drawing,
94.5 × 145.5 cm



SAND AND SEA SERIES

The *Sand and Sea* series is a collection of fifteen drawings made between Winter 1976 and summer 1977 near Withernsea, East Yorkshire, near Cromen, Norfolk, on the island of Grain, Kent, and near Minster, Kent.

The shores in these places are large overflow areas created by the ebbs and flows of the sea. Each successive ebb uncovers a new surface that reflects the grooves, streaks, undulations, crevices and transported sand — the result of the sea's work, presenting a visual code of its activity. It is a process of deleting and inscribing.

In the abovementioned places, using a camera held a head level and aimed downward to the part of the shore between the boundary of the ebb and flow (thus covering an area of about 120 × 90 cm), black-and-white photographs were made.

Drawings created on the basis of those photographs (also 120 × 90 cm in format) were placed on the same fragments of the shore and photographed using a similar procedure. Elements of the immediate surroundings (e.g. the sea waves) penetrated the said 120 × 90 cm area. As a result, the work underwent a process of abstraction — from a designated surface, through photography, drawing, the subordination of the drawings to the forces that had initiated the process, to a final interpretation, again through photography.

From the synthesis of the ebbs and flows, drawing and photographing, the drawings emerge as systems of cross-references to their own history and development.

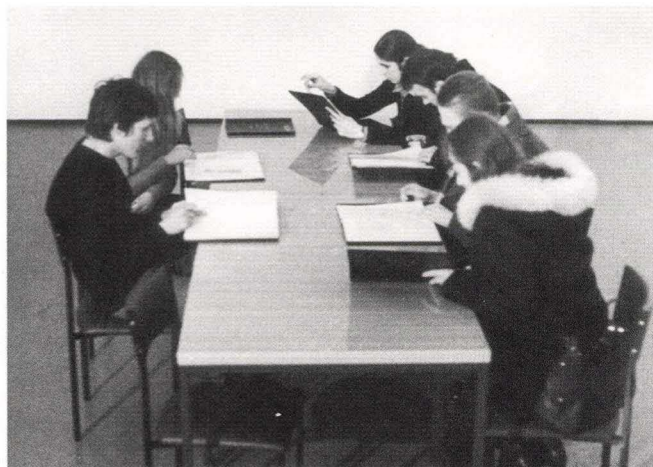
The transformation of the conditions in the process of work — from order to chaos, from disappearance to re-emergence — eliminates differences between action and the documentation of that action.

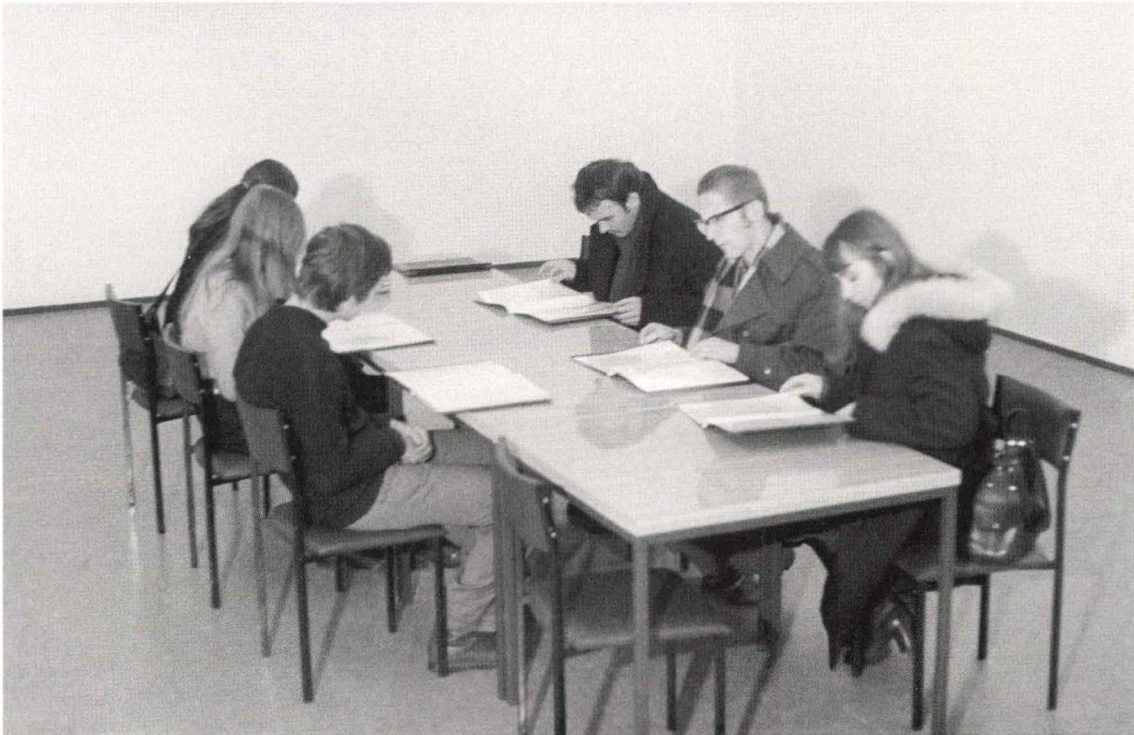
Ian McKeever¹



¹ English version based on a Polish translation of the original text [translator's note].

Yukiyoshi Moriya, *Untitled*, 1977





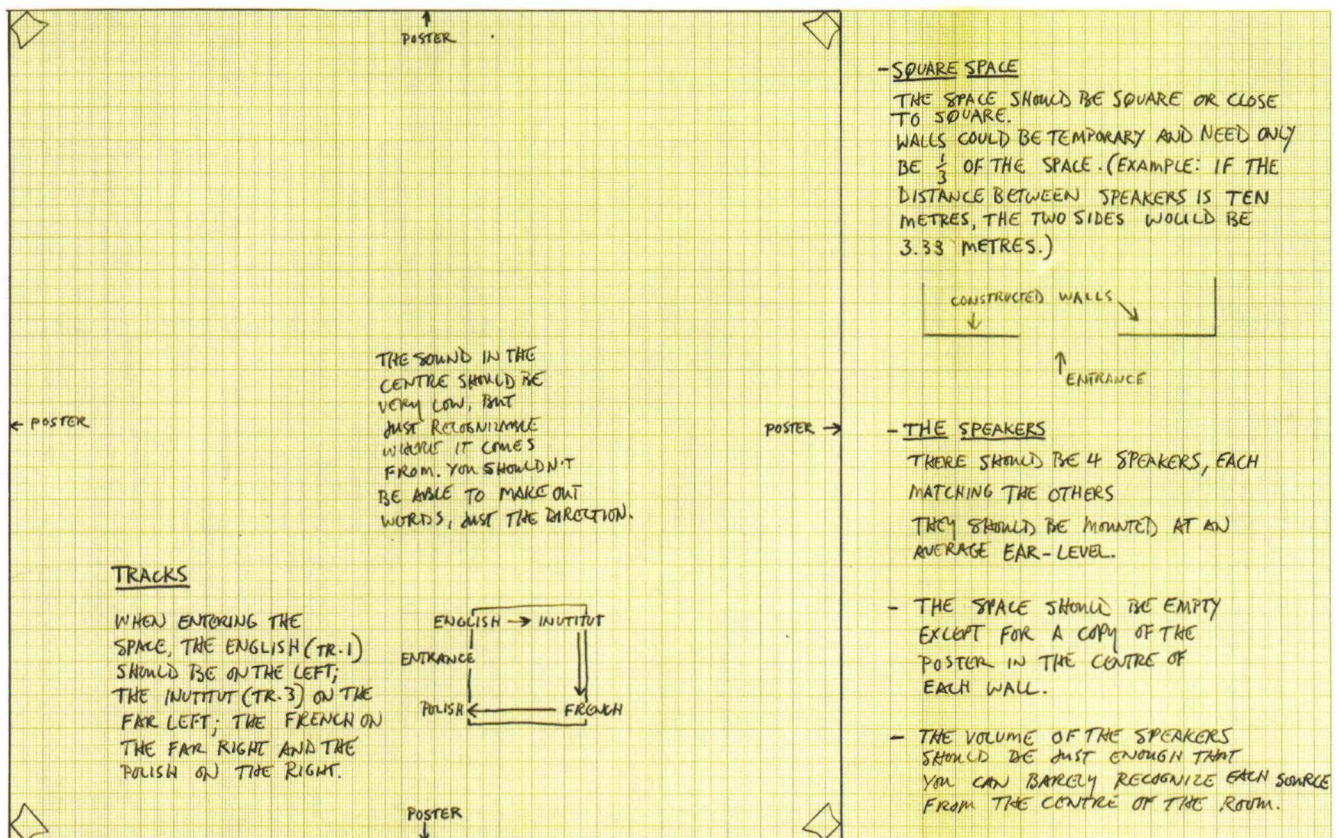
Ian Murray, Secondary Interpretations 1976–1977

(SOUND INSTALLATION), 1978

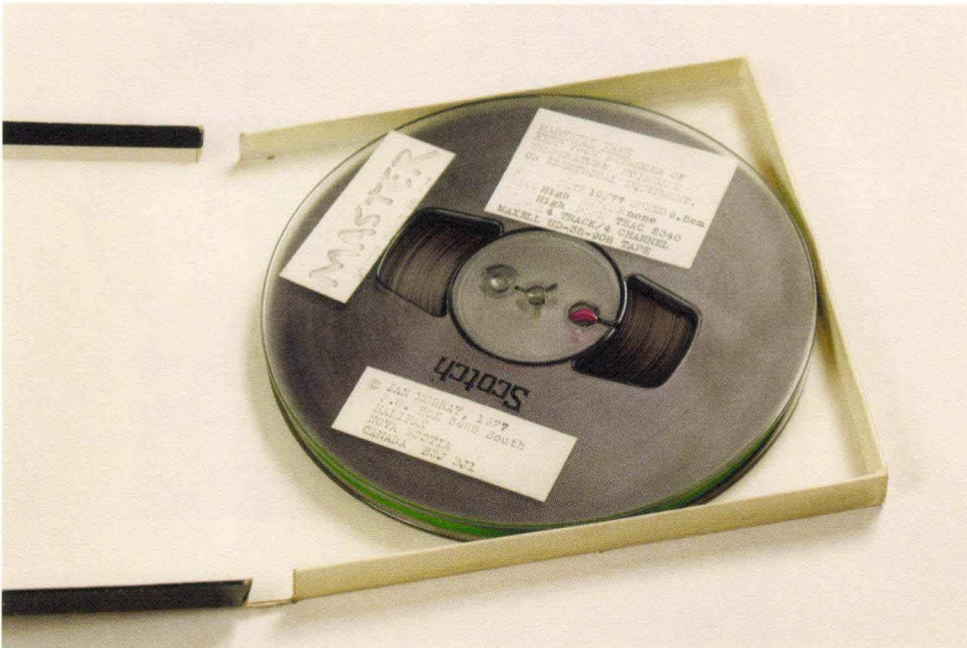
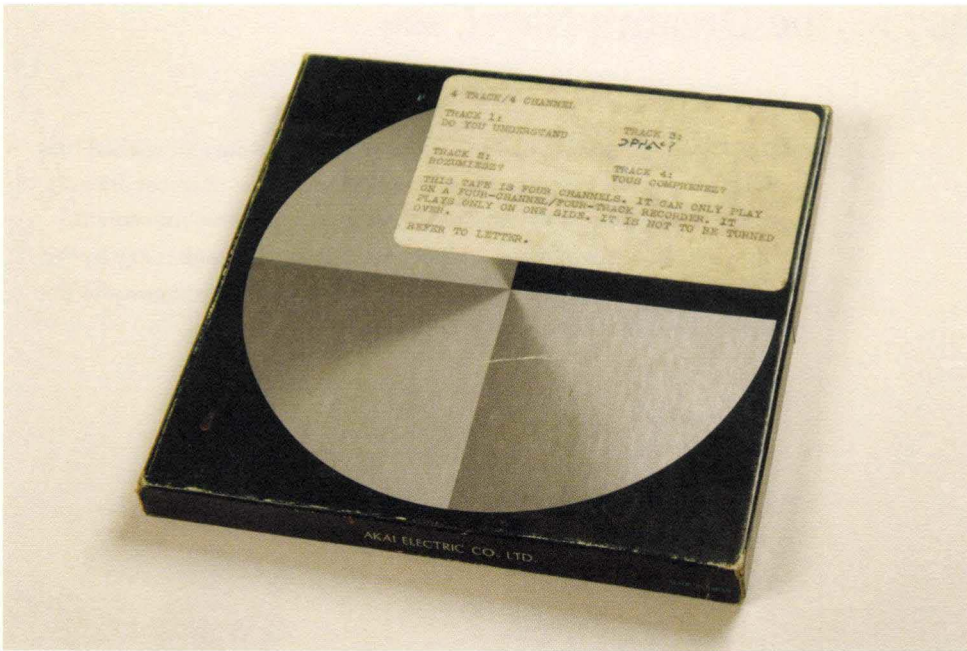
The Canadian artist presented an installation based exclusively on the effect of sounds of specific semantic meaning.



Ian Murray
Secondary Interpretations
(exhibition sketch)
1978, drawing,
29.5 x 46 cm



Ian Murray
Secondary Interpretations
1978, magnetic tape
in a box

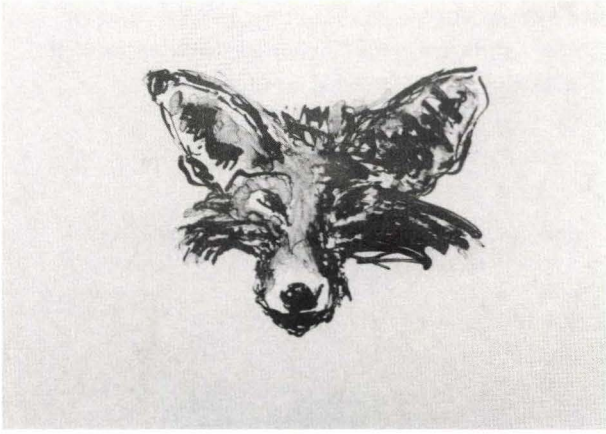


Avis Newman, This . . . the Dream's Navel, 1985

Dry, light-red pigment had been mixed with graphite and rubbed into the gallery's wall to create a background for a linear charcoal drawing with a partial outline of two human figures in dynamic movement. Opposite, in a closed glass cabinet, was displayed a book made by the artist. On the cover of the book, whose contents were unknown to the viewers, was the drawing of a fox's head.

FROM RIGHT: AVIS NEWMAN

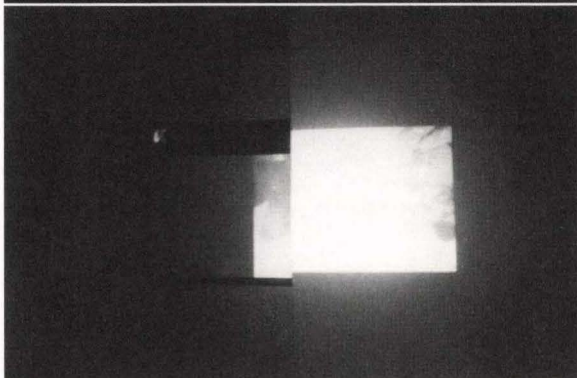
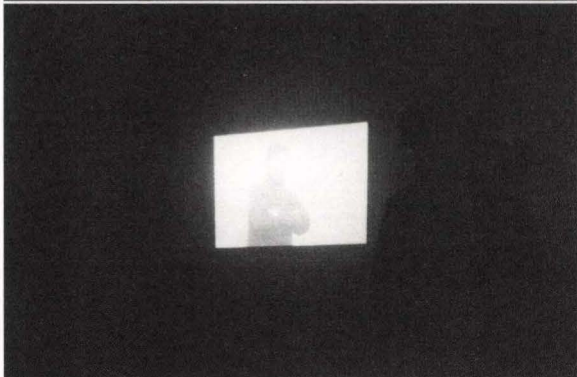
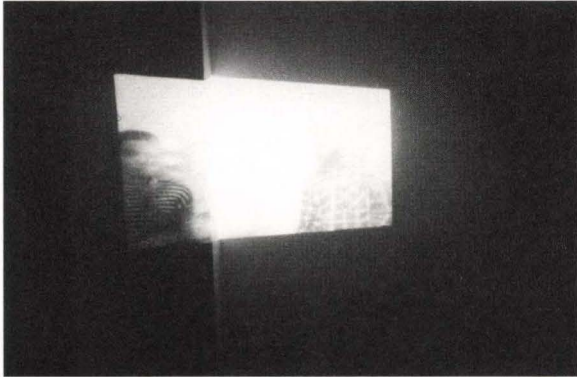
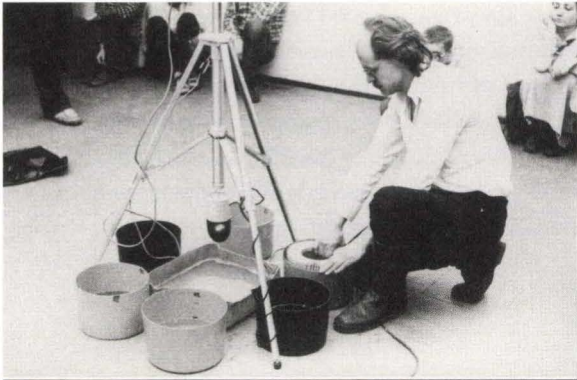




Helmut Nickels, Read/Write (ACTION), 1981

The artist presented a series of photographs of the gallery's interior made, apparently, with a slide projector. Then he projected them onto the same places that he had earlier recorded on the slides.



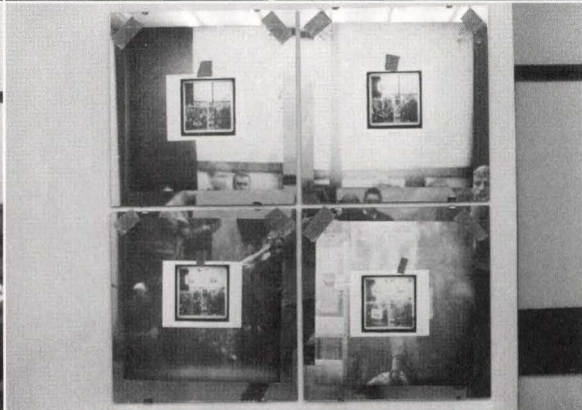


Helmut Nickels, Read: Write (ACTION), 1982

During the presentation the artist repeated several times the process of exposing a sheet of photographic paper in an epidiascope, developing it, inserting the developed print into the epidiascope, projecting the recorded image on the place which it represented, gluing unexposed paper onto one of four mirrors, exposing it with the epidiascope, developing the sheet so exposed and again gluing it onto the mirror, then gluing the previously made photograph onto it.

FROM LEFT: HELMUT NICKELS

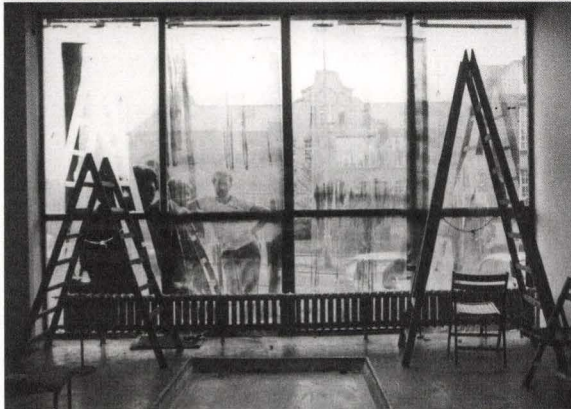
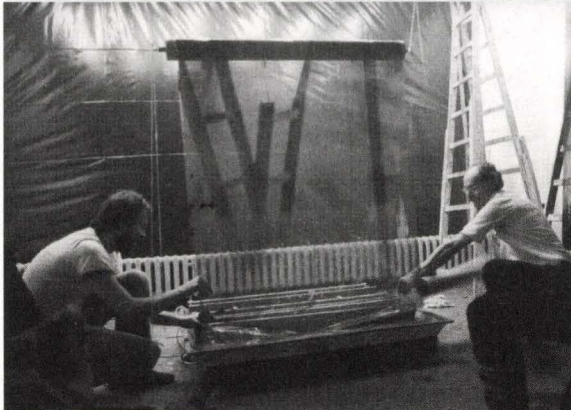




Helmut Nickels, Read, Write (ACTION), 1984

In the third instalment of the *Read/Write* series the artist used a simple *camera obscura* to photograph, in the public's presence, the gallery's large, window wall, and after a several-hour-long process of developing and enlarging he covered that wall with its own full-scale photographic image on transparent film.





Helmut Nickels, Reflections (ACTION), 1985

The artist's fourth action at the gallery came as a summary of the previous three. In the middle of the room a photo camera had been placed on a tripod and covered with an exposed light-sensitive canvas with a photographic image of itself. In the public's presence the artist hung several dozen photographs on the walls — portrait blow-ups of fragments of photographs of the audience he had taken during the previous shows. The last element was a mirror of the same format as the photographs. Many of the people in the photographs were present during the show. Finally, moving from one photograph to another, the artist took a picture of each of them.





Ann Noël, Conflux, 1984

The artist, known for her involvement with the Fluxus movement, presented the pages of her intimate diary in which, for the last dozen or so years, she had been recording the names of all people she met, using different colour markings to encode the type and nature of each encounter.

FROM LEFT: ANN NOËL



Ann Noël, known for her involvement with the Fluxus movement, presented the pages of her intimate diary in which, for the last dozen or so years, she had been recording the names of all people she met, using different colour markings to encode the type and nature of each encounter.

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Jörn. Garry and Jörn. Garry and David. Emmett and Keith. Rainer and Agnes, Keith and Emmett. Garry and Michel. Emmett, Keith and Eddie Woods. Eberhard and Ann. Margaret, Vincent, Lilli and Raffael. Eberhard and Ann. Emmett, Keith, Eberhard and Ann. Emmett, Keith, Garry and Teddy. Garry. Keith and Emmett. Garry + David. Al Springer. Ann and Eberhard. Keith and Eddie Woods. Emmett. Garry, Keith, Helga Retzer, Robert Lax, Norbert Tefelski, Margaret DeWys. Emmett and Keith. Garry and Michel. Emmett, Keith and Dorothy Lannone. Glen Lewis. Garry: Al Springer, Verena Helmy, Mrs. Gurov, Frau Eberling. Keith, Emmett and Garry. Patrick Beauard. Emmett. Garry: Keith, Emmett. Garry and David Goetgens. Emmett and Keith Garry + David. Margaret Raspé and Vincent Trasov: Keith, Emmett and Monika. Paul Samuels and Teddy. Garry, David and Michel. Ann Holyoke Lehmann: Eberhard, Emmett, Keith, Eddie Woods and Garry. Eberhard, Ann, Keith and Emmett. Keith Godard. Emmett + Garry. Chris Janney. Garry, Jörn and Michel. Emmett. Eberhard and Garry. Emmett. Ann Rowland, Sona Eyppe, Capt. Lehr etc. Emmett, Eberhard Blum + Ann Holyoke Lehmann. Emmett. Bengt Adlers, Inge and Erik. Mrs. Baake and Garry. Sona Eyppe and Gisela Pfenger. Emmett and Garry. Ann Holyoke Lehmann. Garry and Emmett. Ann and Eberhard. Garry and Michel. Emmett. Emmett, Ann, Eberhard and Garry. Garry and Michel. Ann Holyoke Lehmann: Ewa Partum and Emmett, Miko Whitfield. Garry. Eberhard, Ann, Emmett and Dorothy. Frau Köhne and Sona Eyppe. Garry. Emmett, Michel Würthle, Al Hansen and Renate. Ann, Eberhard, Wolfram Eberhard Margaret Raspé. Garry and Jörg Raible, Emmett. Eberhard, Ann and Margaret. René Emmett and Garry. Dorothy. Chris Janney. Bengt Adlers. Emmett + René Block. Garry Ute Weddington. Francesco Gonz and Alison Knowles. Ann and Eberhard Blum. Emmett. Garry: Emmett, Dorothy and Andrea. Garry: Ann. Emmett + Eberhard. Joseph Beuys, Michael Wewerka, Michel Würthle, Tony Ingrassia, Raffael Rheinberg, Eberhard, Ann and Emmett. Fittessee. Emmett and Garry. Rainer, Agnes + Dieter Roth. Emmett. Barbara Richter. Emmett. Garry and Jörg Raible. Emmett, Dorothy, Jan Voss, Heby van Egton, Barbara Richter, Bill Fontana, René Block, Anne-Marie. Maurice Weddington. Lygo Gosewitz, Michael Steiner, Simone, Al Hansen. Ann + Eberhard, Gerald Hurnel + Alice. Helga Retzer and Wolf. S. Kubo. Rainer Pretzell. Tony Ingrassia. Achim Freyer. Emmett and Dieter Roth. Emmett. Garry. Emmett. Eberhard, Ann and Emmett. Inge Baecker. Rainer and Aggie, Dieter Roth. Garry and Michel. Emmett. Sandra Raymond. Eberhard Blum and Martin Riches. Ann. Garry and Emmett. Emmett. Sona Eyppe, Captain Lehr, Frau Haug and Mrs. Sotelo. Gerald Gribey. Dorothy. Michael Morris. Emmett and Garry. Tina Stack. Emmett + Garry. Sona Eyppe, Al Springer, Capt. Lehr and Herm. Hennig. Emmett + Garry. Jörn + Michel. A+O. Alison Knowles. Garry. Emmett and Michel Würthle. Sona and Gisela. Emmett + Michel. Barbara Richter and Tony Ingrassia. Emmett and Rainer. Eduardo Paolozzi. Ursula, Michael, Vincent, Margaret, Robina Rose, Helga + Wolf, Lilli + Raffael. Emmett. Eberhard and Ann. Robert Creeley. Eberhard, Ann and Emmett. Ann. Barbara Richter. Emmett, Jaroslav Koslowski. Emmett, Oliver Brendell and Eva. Chang-Ja. Emmett + Tony Ingrassia. Sona, Gisela, Capt. Lehr, Eberhard, Ann and Emmett. Francesco Gonz. Garry and Emmett. Dorothy. Mrs. Baake and Frau Klages. Garry and Michel. Emmett and René Block. Miko Whitfield. Sona Eyppe. Robin: Mary and David. Emmett, Garry, Eberhard and Ann. Garry and Jörn. Eberhard, Ann and Emmett. Sona Eyppe. Mrs. Baake and Herm. Hennig. Maurice Weddington. Wolfgang Feelsch and Emmett. Ulrike. David and Garry. Hermann Nitsch. Emmett. Garry and David. Emmett. Stefan Kayser. Inge and Garry; Eberhard and Ann. Sona and Frau Köhne. Garry + Jörn. Eberhard and Ann. Emmett. Garry and Jörn. Emmett, Chang Ja, Nina + Dagmar. Eberhard. Al Hansen, Dieter Schriebl, Michael Morris. Jean Jacques Le Bel, Emmett, Eberhard and Ann. Emmett, Eberhard and Ann. Garry. Laszlo Kacskner. Kurt Yoder. Hans Pieger: Dr. Jain, Geoff. Hendricks, Magdalene, Wolfgang, Emmett, Frau Pieger. Garry and Jörn. Garry and Philip. Al Hansen: Frau Kleinert: Natalie Thomkins, Renate etc. Inge Baecker. Emmett, Eberhard and Ann. Garry and Emmett. Michel. Garry and Emmett. Robin: Mary and David. Emmett. Gene and William Williams and

Ann Noël, Points of View, 1986

The exhibition featured original drawings and manuscripts from the artist's book being prepared for print at the West Berlin publishing house Reiner Verlag.



Ann Noël

You

1982, artist's book,
14.9 × 10.1 cm, 406 pages,
Reiner Verlag, Berlin

Arabics

1989, artist's book,
14.9 × 10.1 cm, 188 pages,
Reiner Verlag, Berlin

Symbols

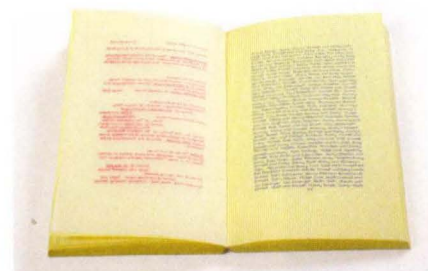
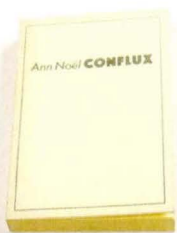
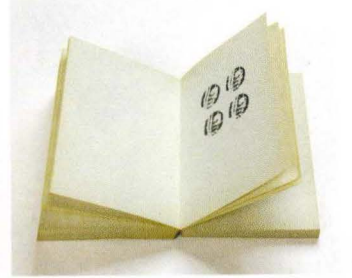
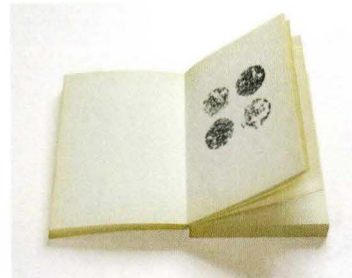
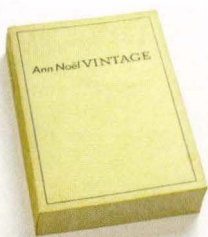
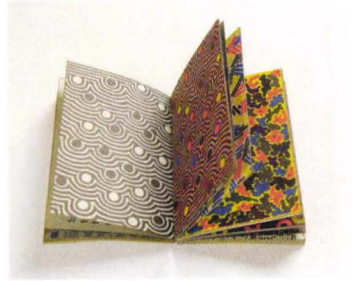
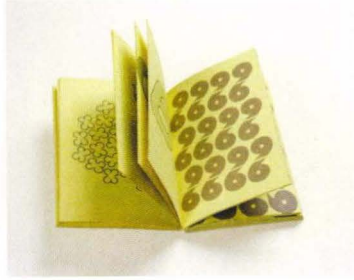
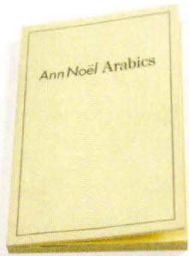
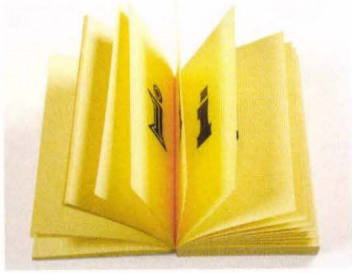
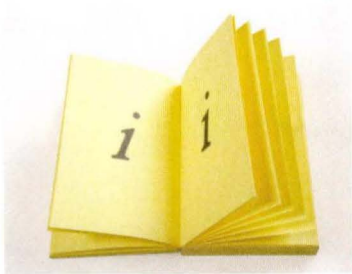
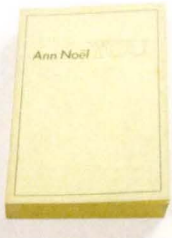
1985, artist's book,
14.9 × 10.1 cm, 148 pages,
Reiner Verlag, Berlin

Vintage

1983, artist's book,
14.9 × 10.1 cm, 272 pages,
Reiner Verlag, Berlin

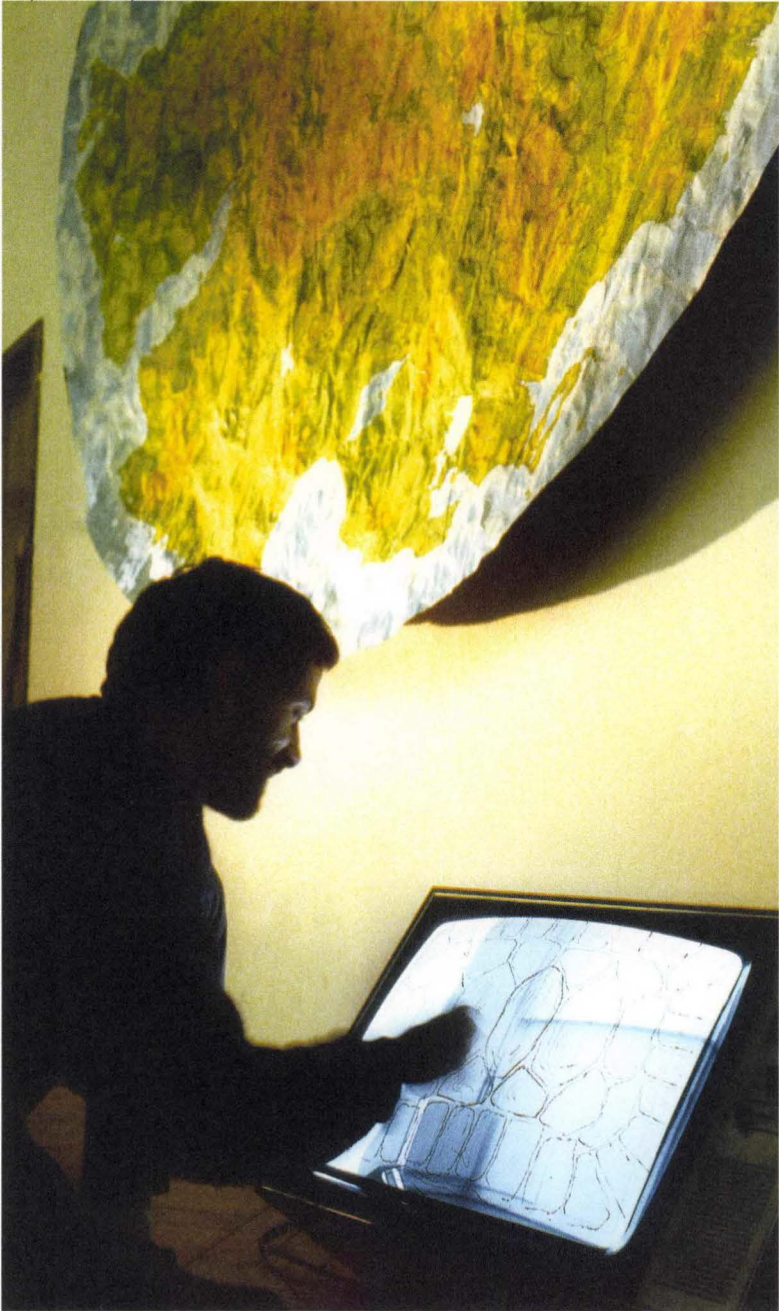
Conflux

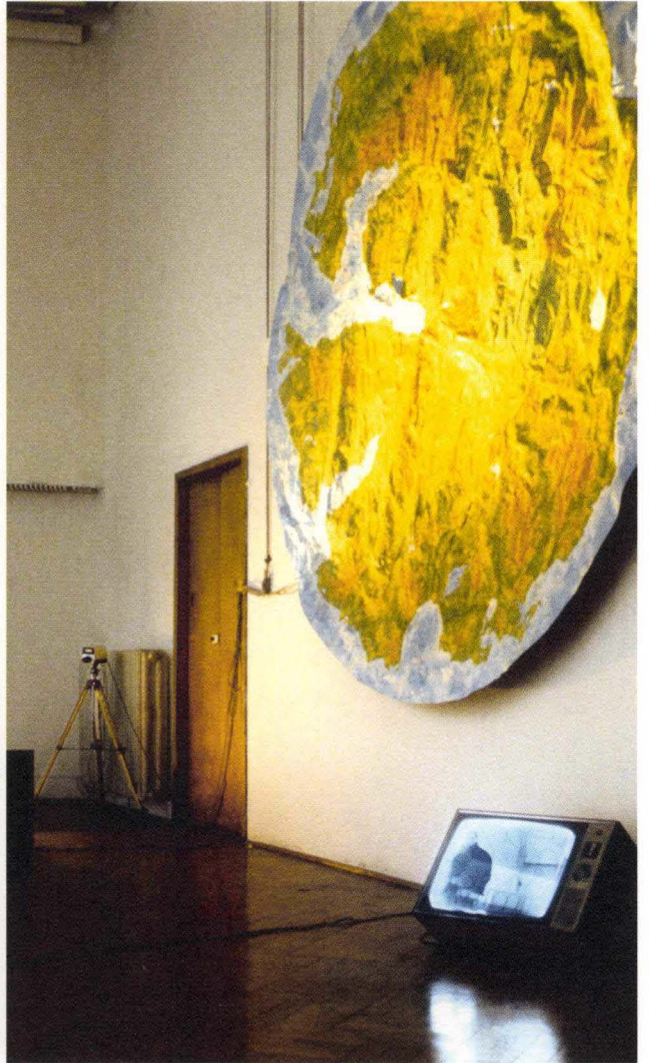
1984, artist's book,
14.9 × 10.1 cm, 136 double
pages, Reiner Verlag,
Berlin



Wojciech Olejniczak, Terrarium — Seventh Day, 1990

WOJCIECH OLEJNICZAK

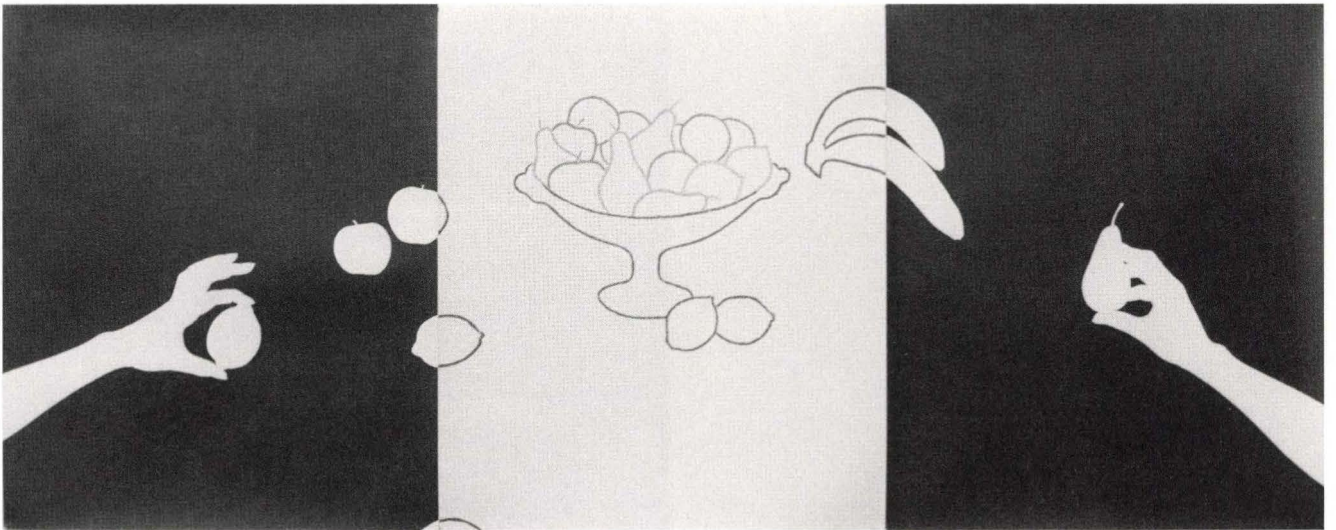
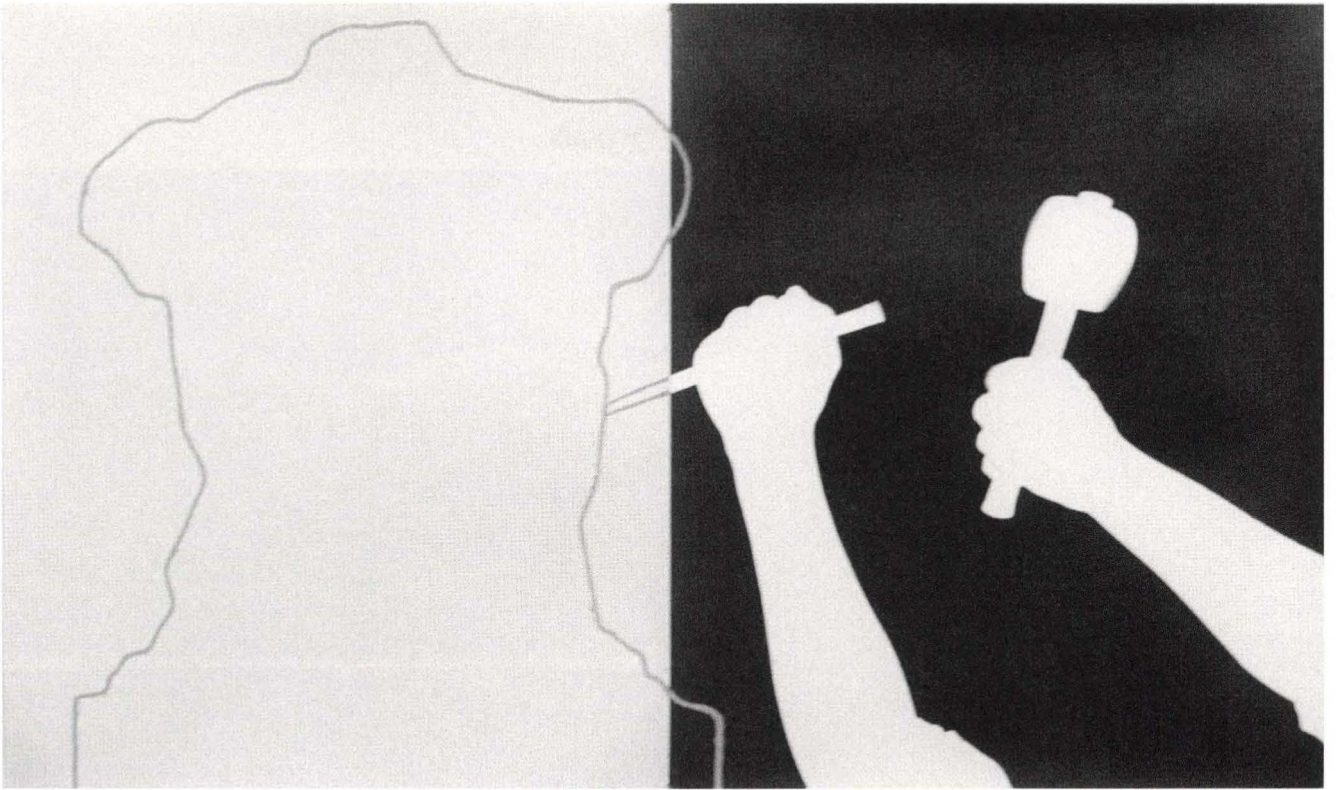




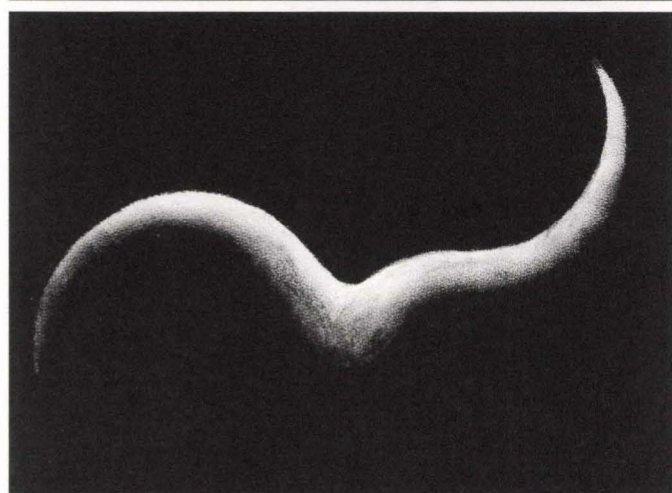
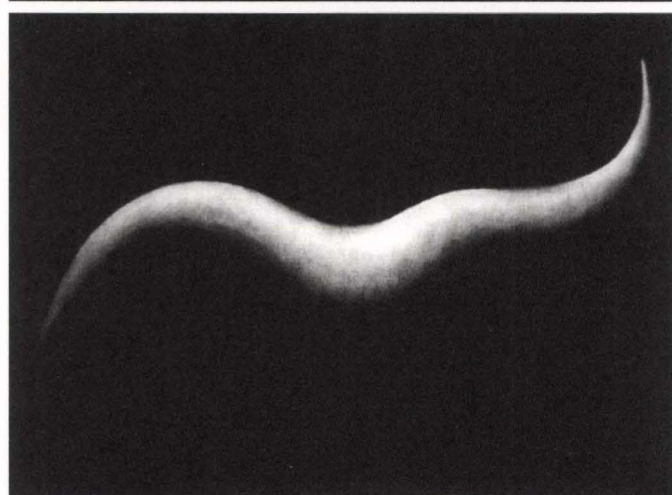
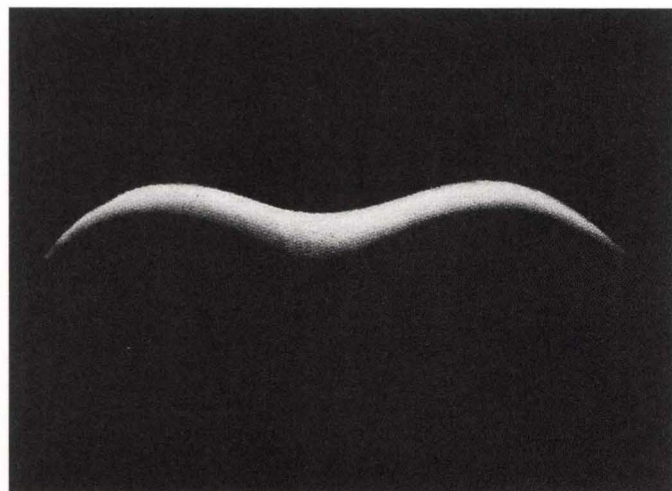
Susan Ormerod, *Untitled*, 1983

The author presented a dozen or so illustrated charts alluding to familiar, easily recognisable works of 19th- and 20th-century art. Each was accompanied by photograms situating the images used in a new, pragmatic context.



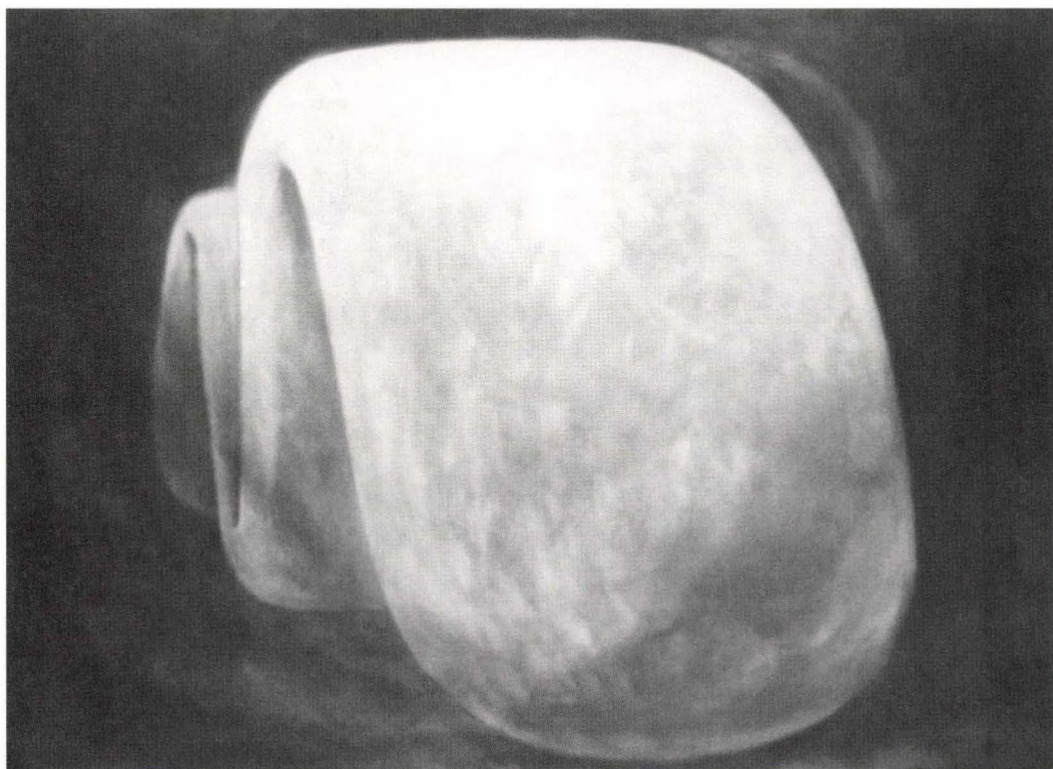
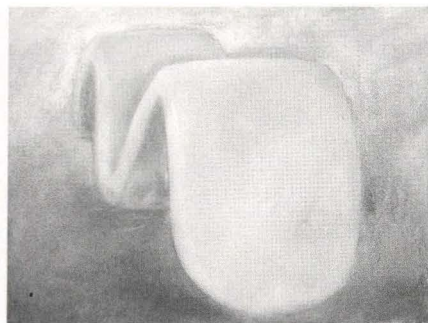
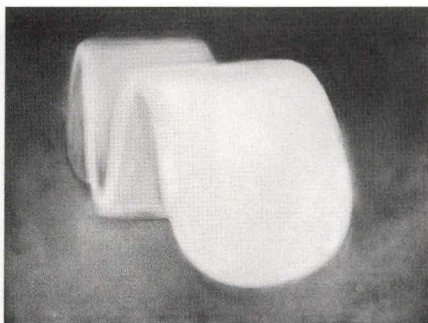
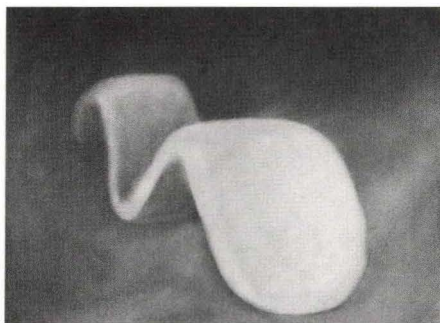


Tomasz Osiński, Birds, 1978



Tomasz Osiński
from the *Birds I* series
1977, drawing, 35,5 × 48 cm

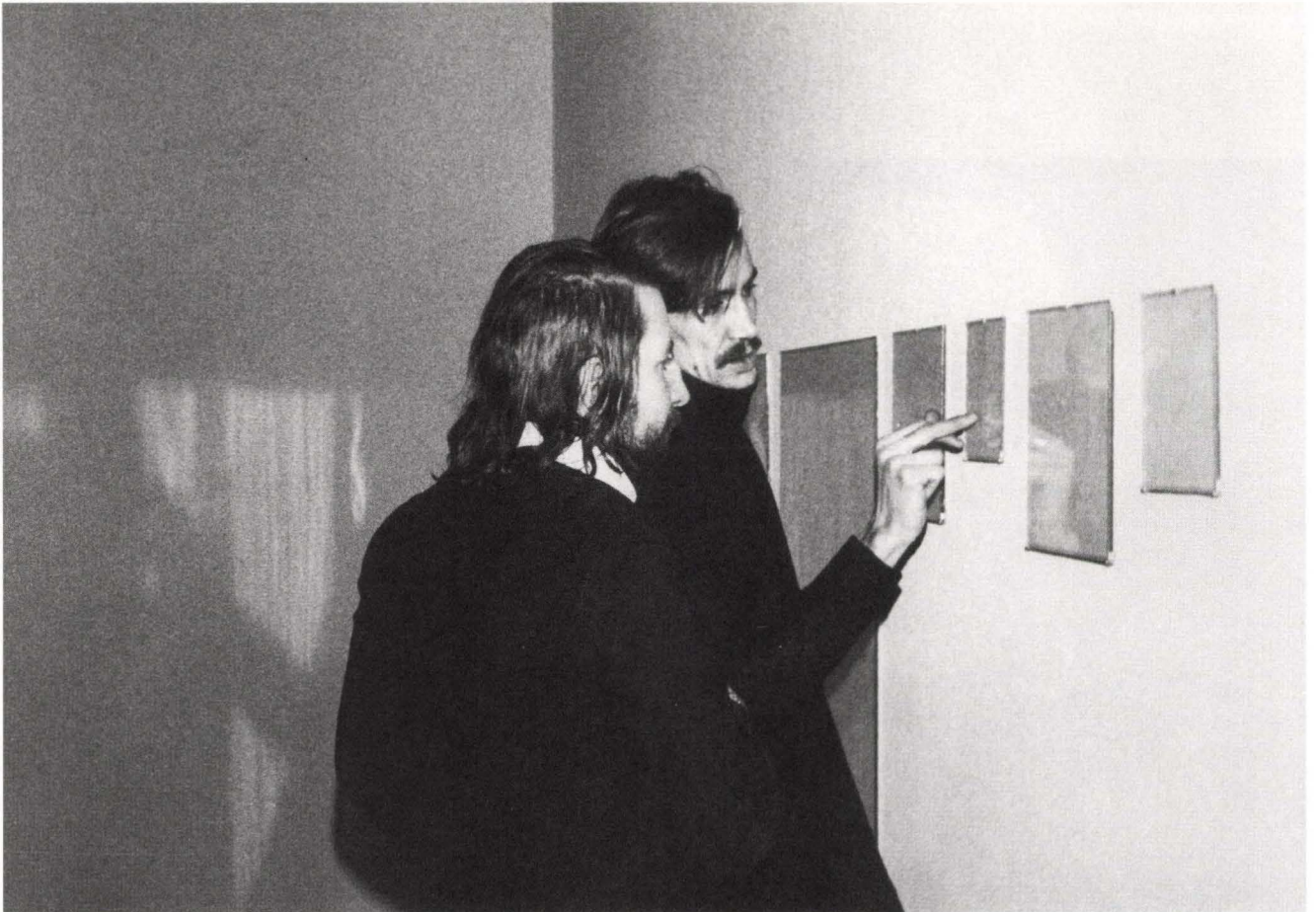
Tomasz Osiński
from the *Birds II* series
1977, drawing, 36 × 48 cm

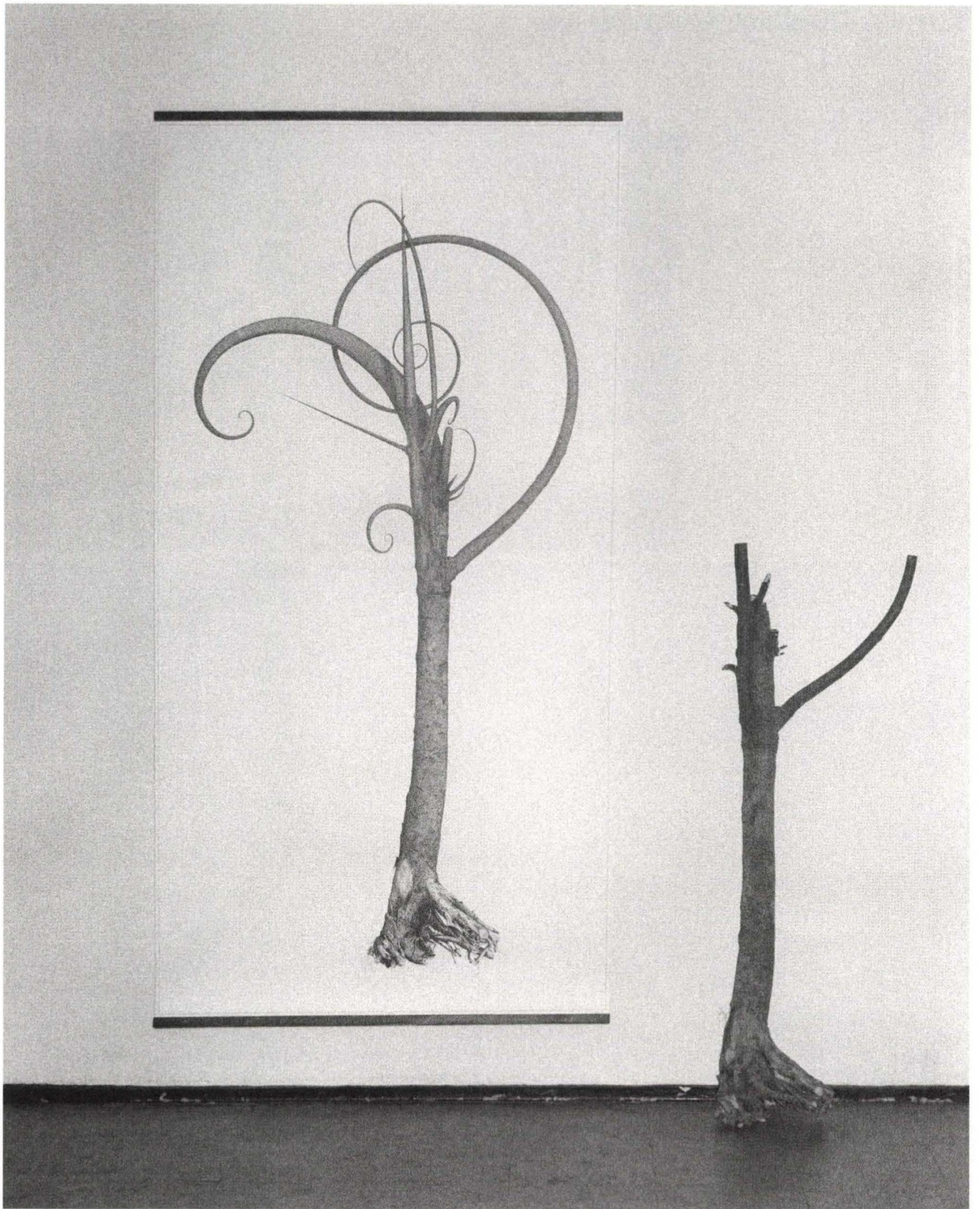


Tomasz Osiński, Reconstructions, 1980

Utilising methods borrowed from botanists, the artist, using a twig fragment, reconstructed a tree that proved to be an 'impossible tree'.

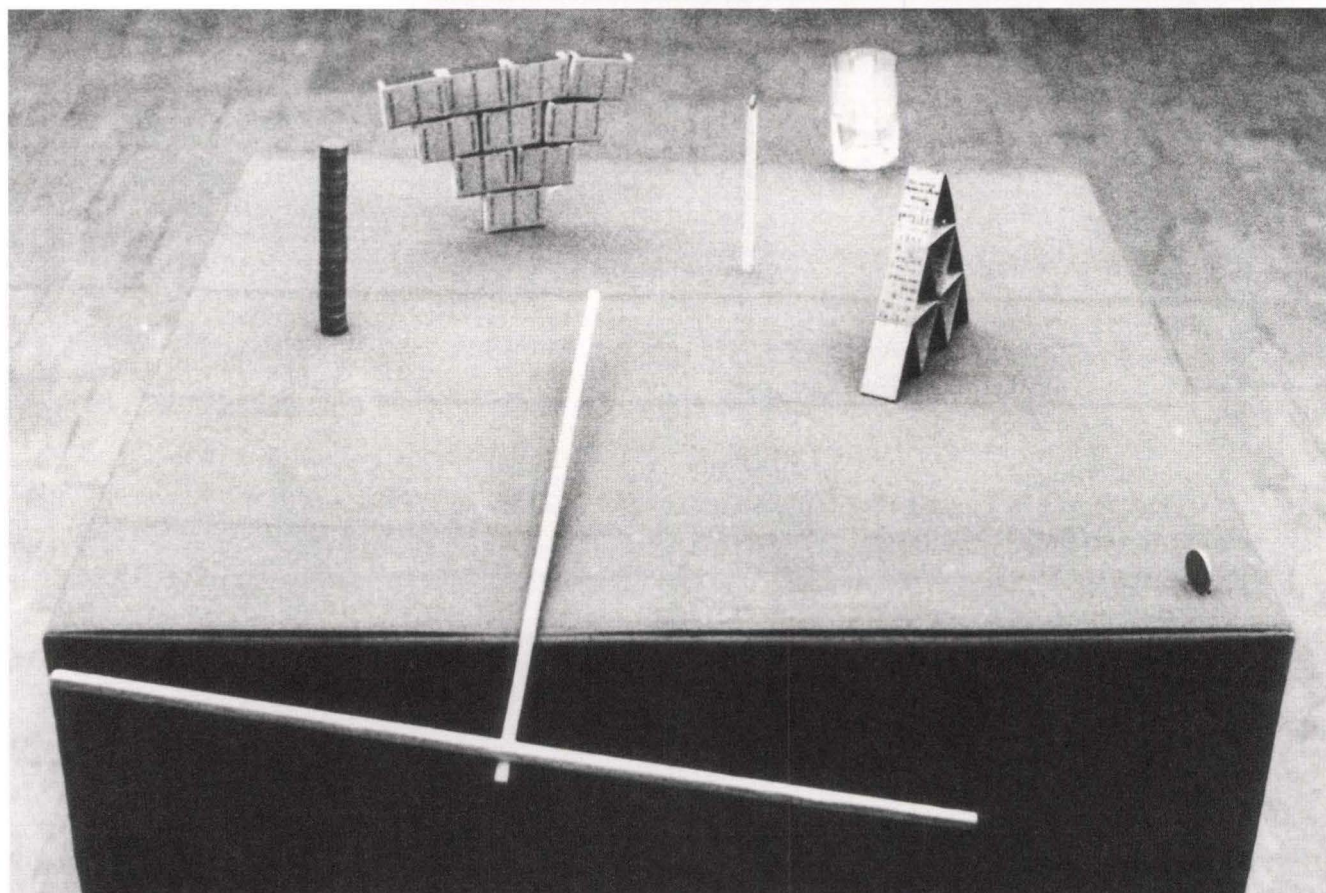
FROM RIGHT: TOMASZ OSIŃSKI

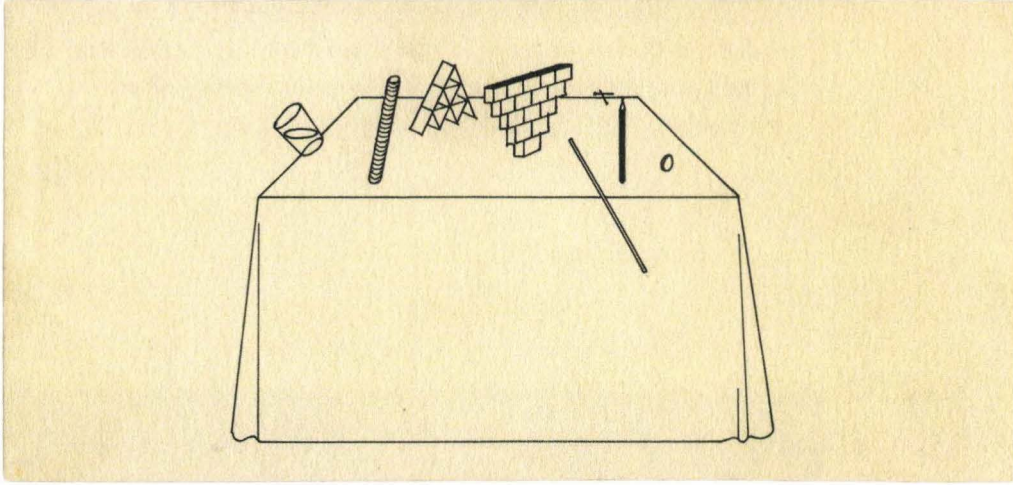




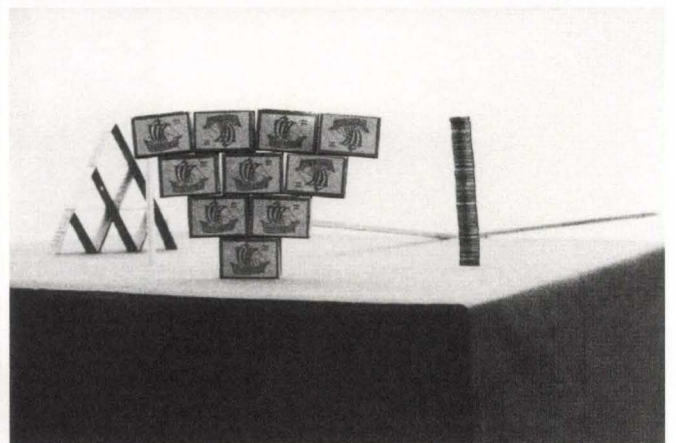
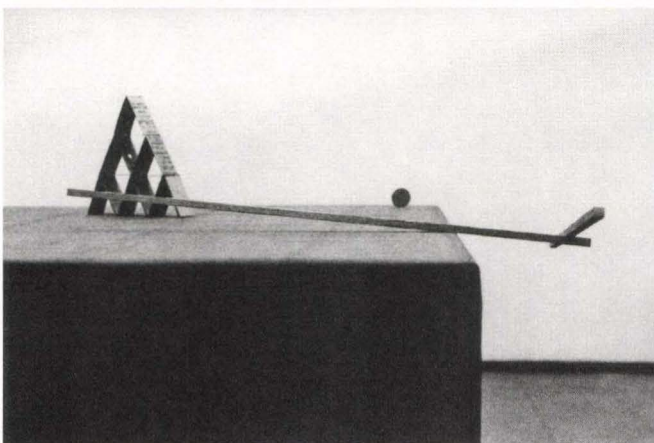
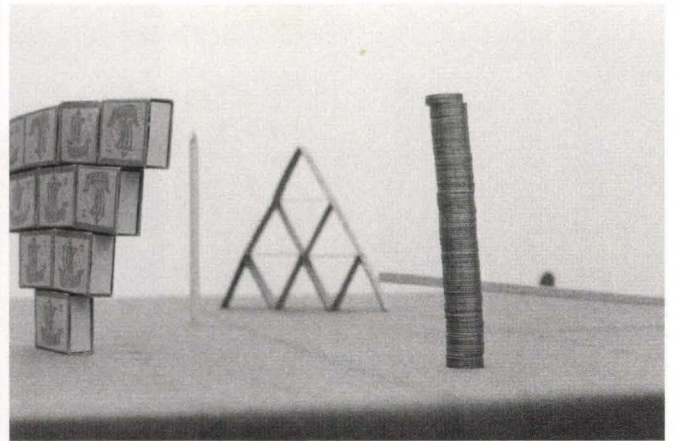
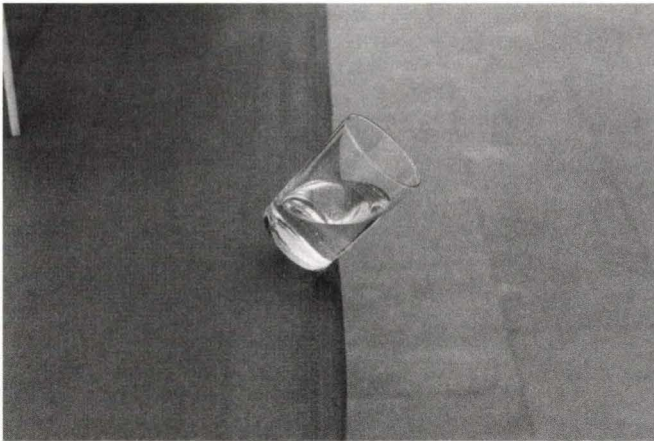
Tomasz Osiński, Untitled, 1981

TOMASZ OSIŃSKI





Tomasz Osiński
Untitled
1981, drawing, 10 × 21 cm



Andrzej Partum, On Interpretation, 1973

In an ironic lecture/action, the artist urged those present to mail the paperclips filling the gallery to the 'Craftwork Committee' at Mysia Street 2 in Warsaw, where in fact the Central Office for the Control of the Press, Publications and Performances (censorship office) was located.



Spinacz jako narzędzie porządku sprawia satysfakcje symbolu
tym stanom sztuki w których idea jest uporządkowana a przede
wszystkim będzie opanowana ładem

zatem proponuję sztukę sprzeciwu w której egzemplifikacje
twórczo zaistnieją bez potrzeby komunikowania czegośkolwiek
z kimkolwiek

akcja w galerii ma sprowadzić się tylko do odszukania
kolejnych nadawców celem odesłania zakupionych spinaczy do
Komitetu Drobnej Wytwórczości w-wa Mysia 2 jak i do poszcze-
gólnych zakładów pracy produkujących spinacze lub na inne
dowolne wybrane adresy

nadawanie przesyłek ma się ^{SPRZECIWC} sprowadzić dalszemu protestowi
wobec potrzeby likwidacji produkcji spinaczy

Andrzej Partum

As an instrument of order, the paperclip serves as a symbol for those states of art in which the idea is orderly and, above all, will be controlled by order.

I therefore propose an art of dissent in which creative exemplifications will arise without the need for communicating anything with anything the action in the gallery is aimed only at finding successive senders to mail the clips to the Craftwork Committee at Mysia Street 2 in Warsaw, to paperclip manufacturing plants or to any other address.

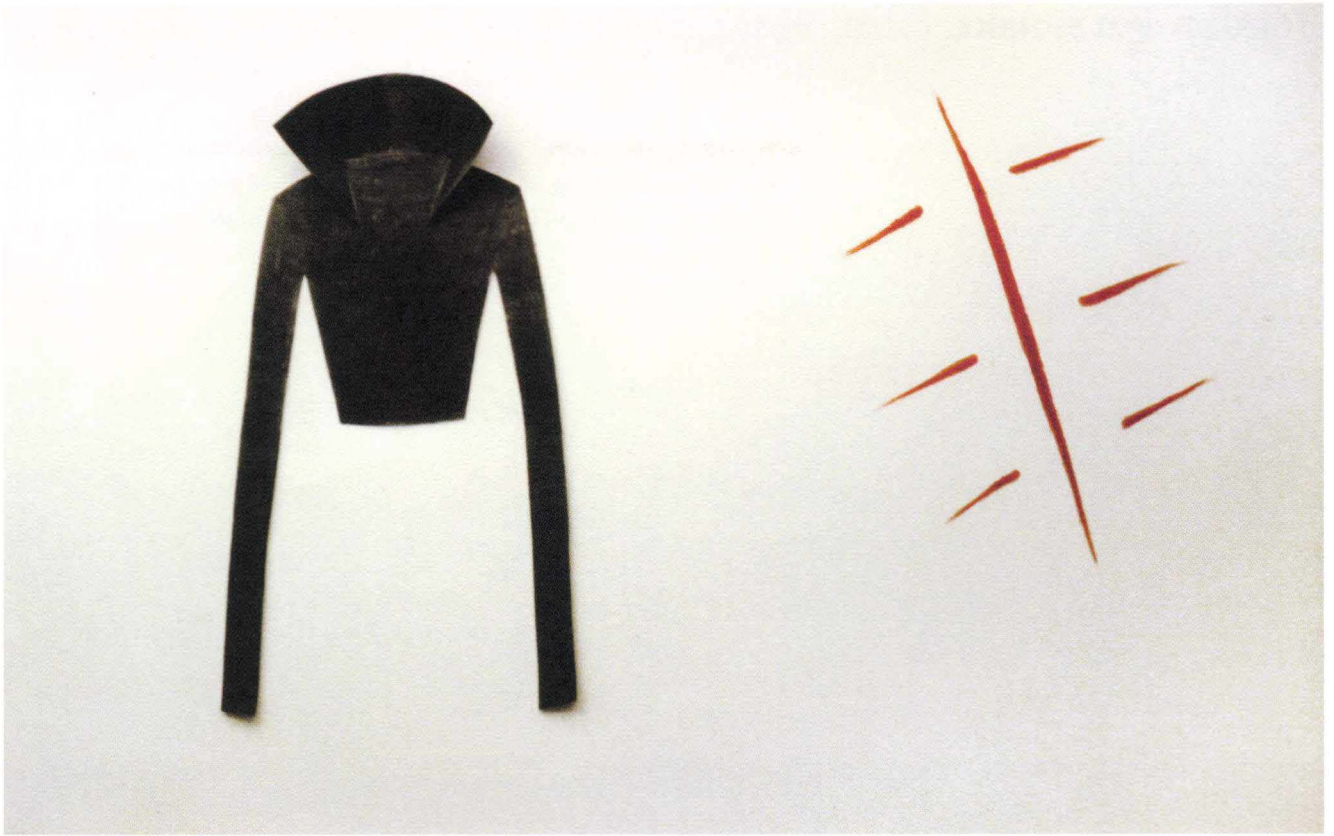
the mailing of the parcels is to oppose further protest against the need for discontinuing the production of paperclips

Andrzej Partum

Sef Peeters, Fragments, 1983

The exhibition consisted of three works constructed with elements often used by the artist, but each time arranged in a different configuration. Two installations utilising ready-made objects (tables) were accompanied by a drawing on the wall and a graphite-covered outline of a uniform.





Bogdan Perzyński, Film, 1978

The exhibition featured several dozen photographs taken during a film *Taxi Driver* screening, in which the artist analysed relationships between the dialogue lines and isolated images taken out of the context of the filmic narrative.





Pan chce być moim
przyjacielem?



Już ci przeszło?



Wali Whitman, wielki
amerykański poeta.



Pan jest tajniakiem, co?



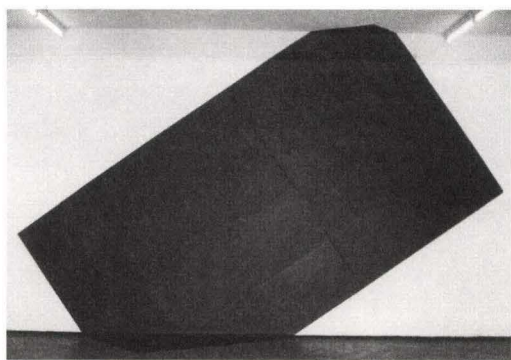
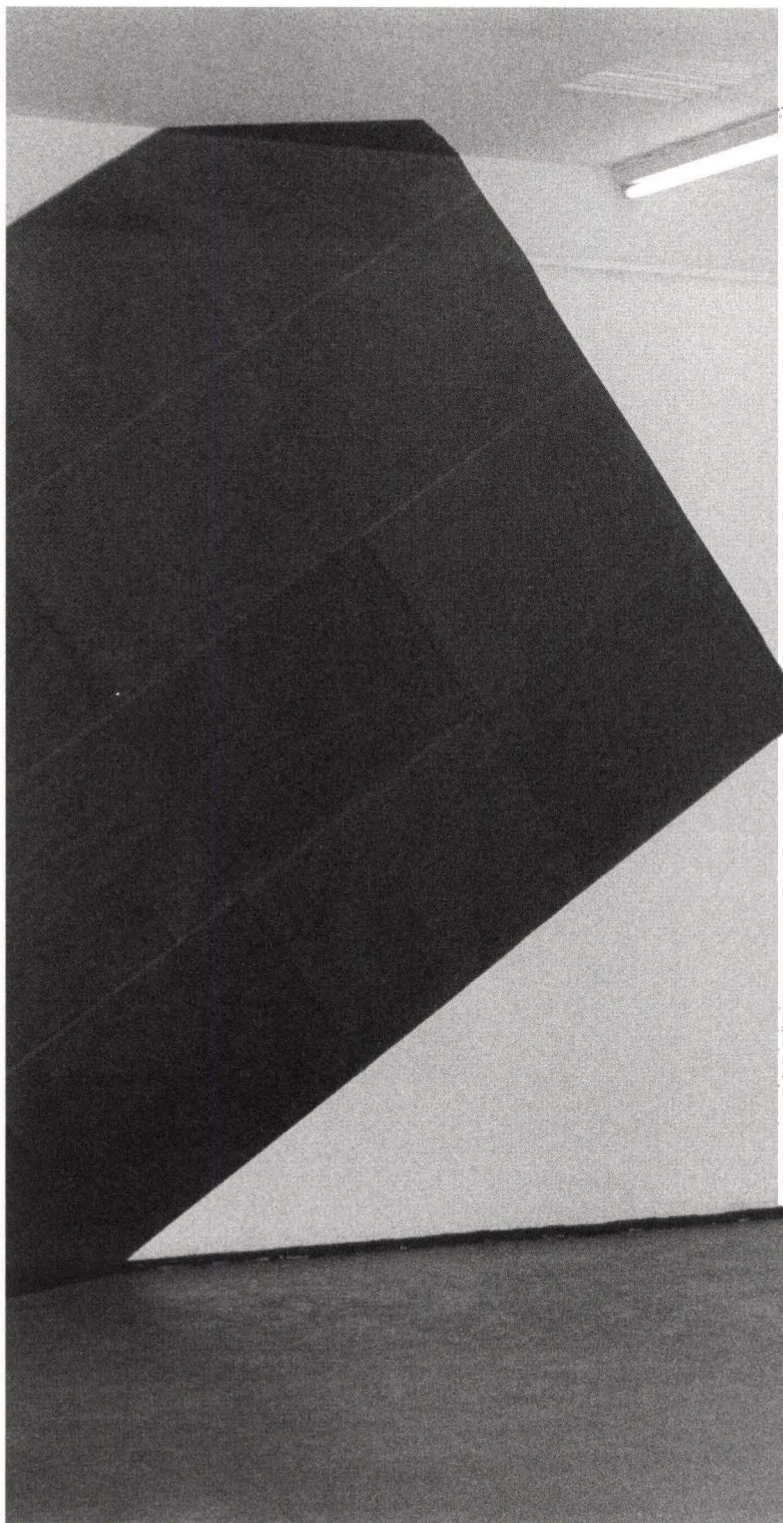
Podążaliśmy zbyt długo
niewłaściwą drogą.

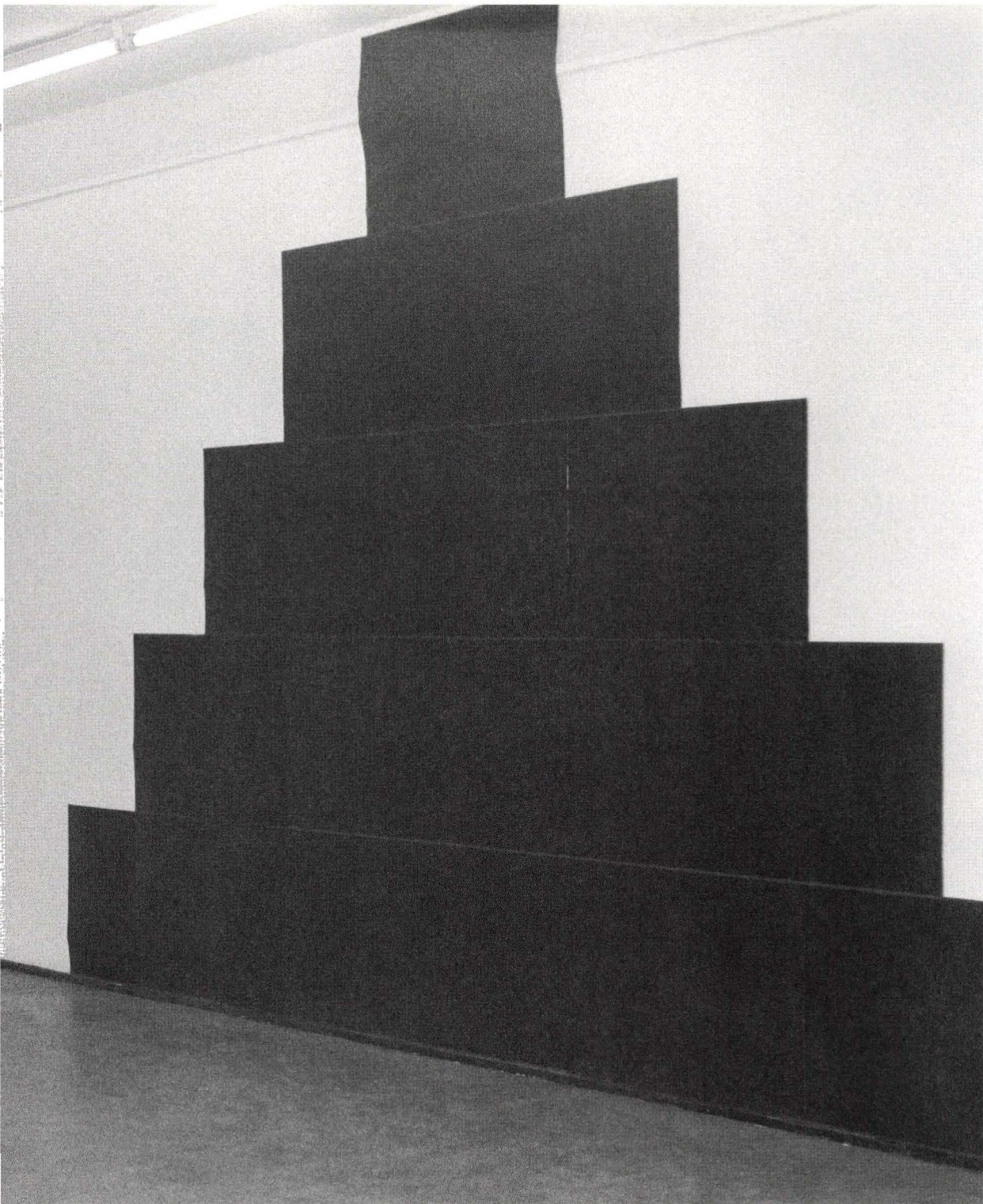


Do kogo mógłbyś mówić?
Mówisz do mnie?

Bogdan Perzyński
from the *Film* series
1976, photograph,
29.8 x 40.5 cm each

Bogdan Perzyński, Surfaces, 1980

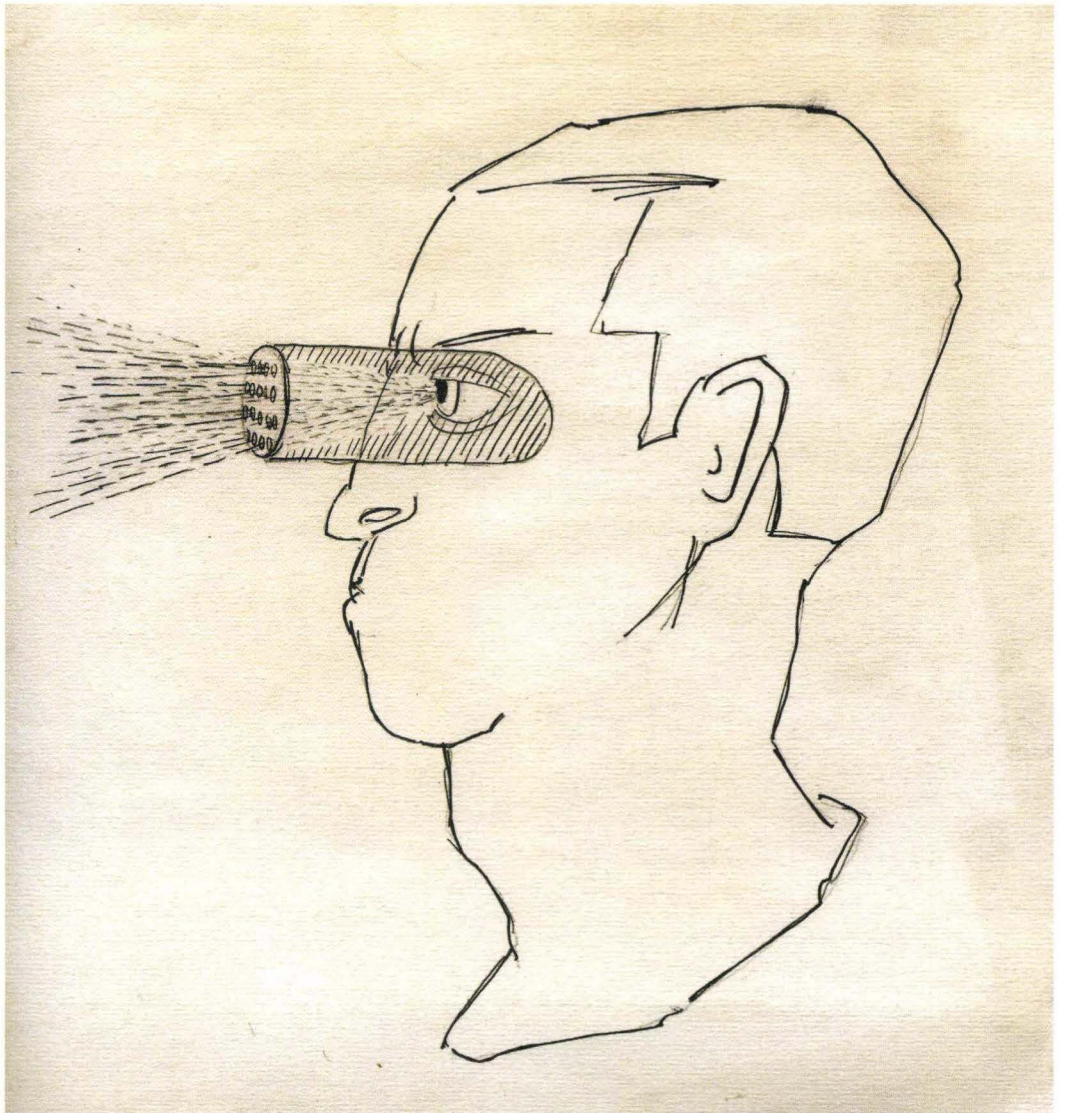




Bogdan Perzyński, Projection 2, 1981

IN THE MIDDLE: BOGDAN PERZYŃSKI

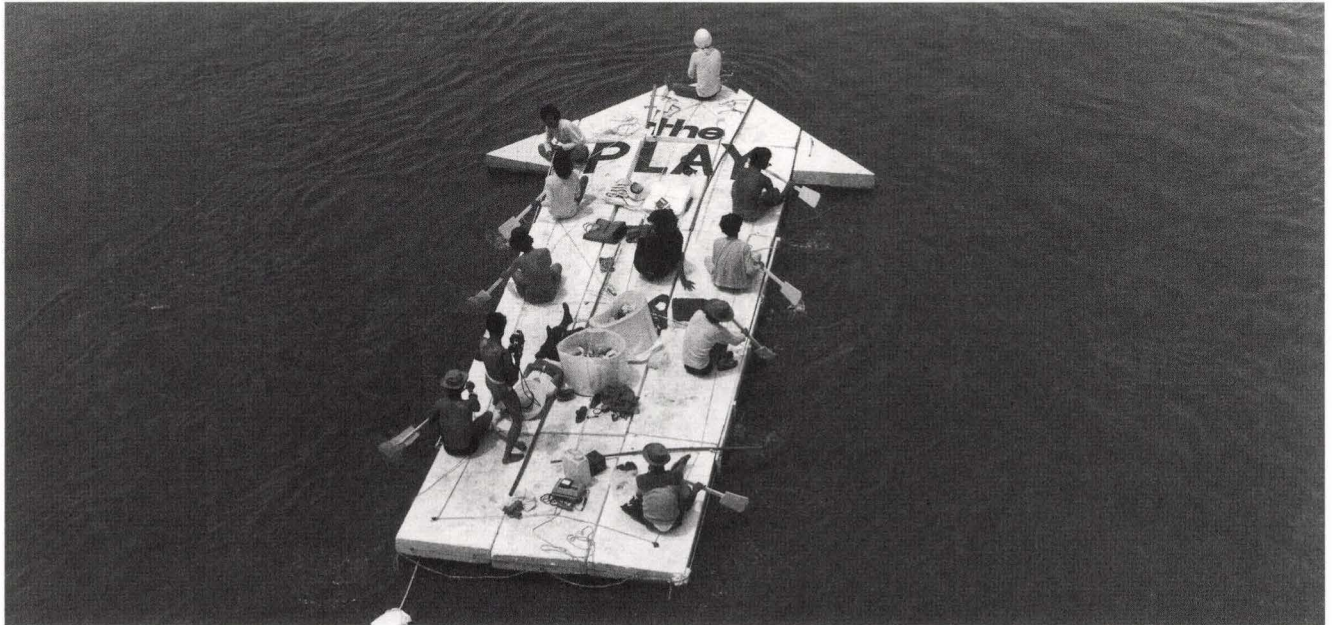
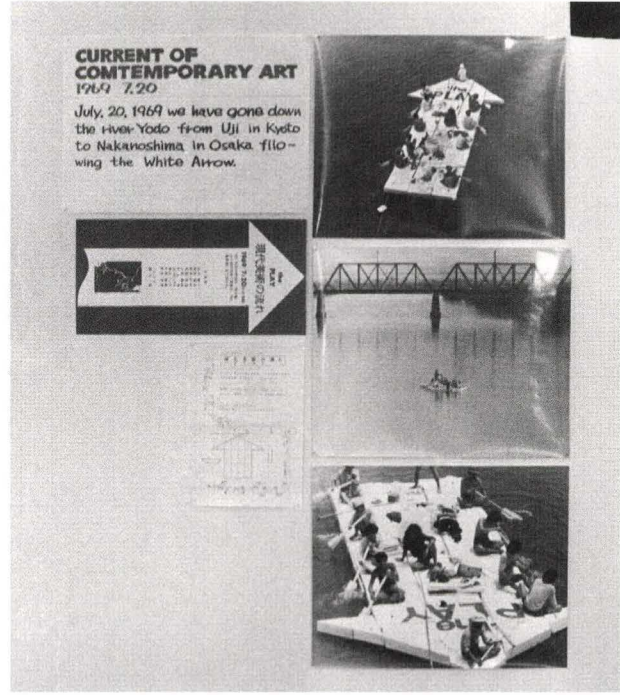




Bogdan Perzyński
Projection 2
1981, drawing, 23,5 × 23 cm



The Play, Untitled, 1977



プレイ7月プラン (メンバー用)

現代美術の流れ

the PLAY

1969年8月20日(日) 未明

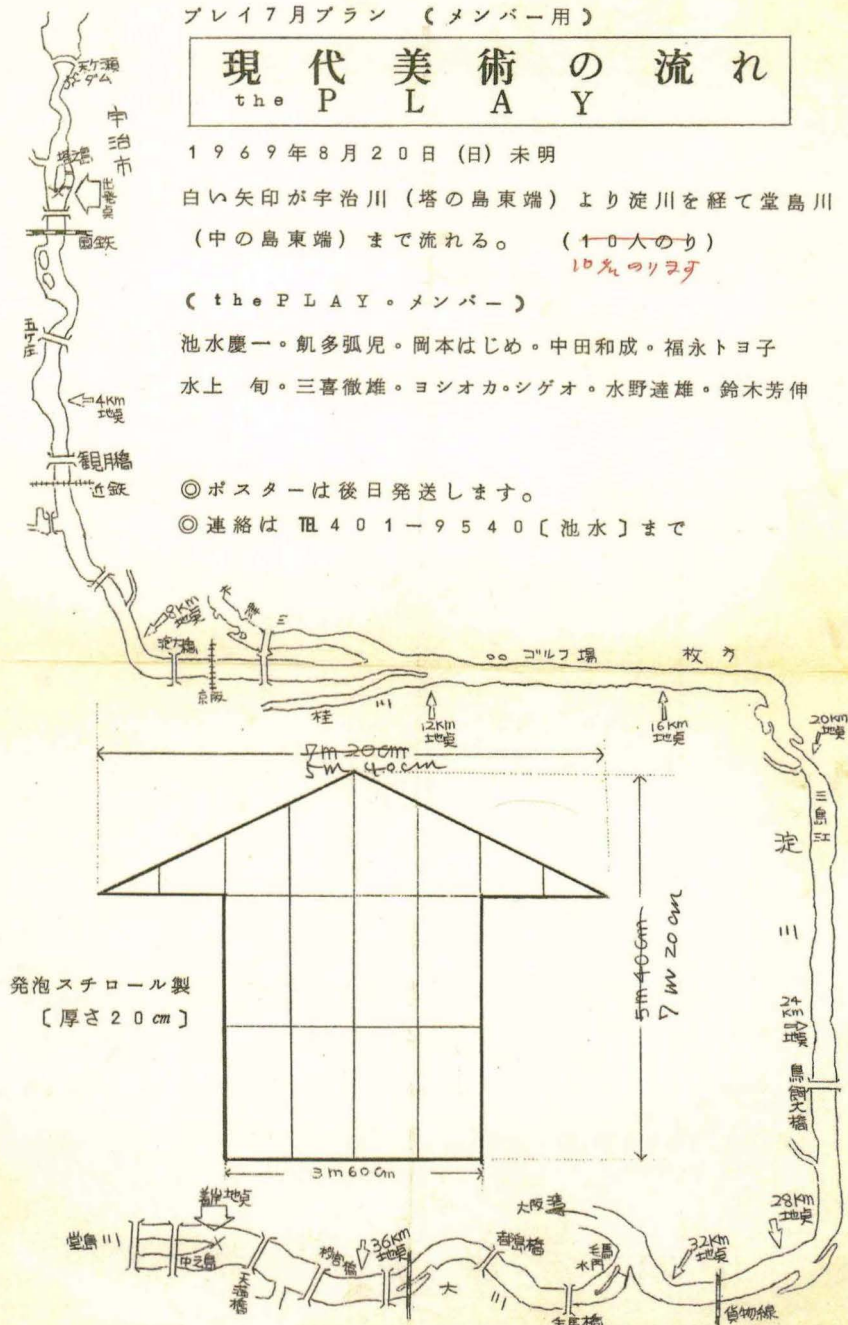
白い矢印が宇治川(塔の島東端)より淀川を経て堂島川
(中の島東端)まで流れる。(10人のり)
10名のリスト

(the PLAY・メンバー)

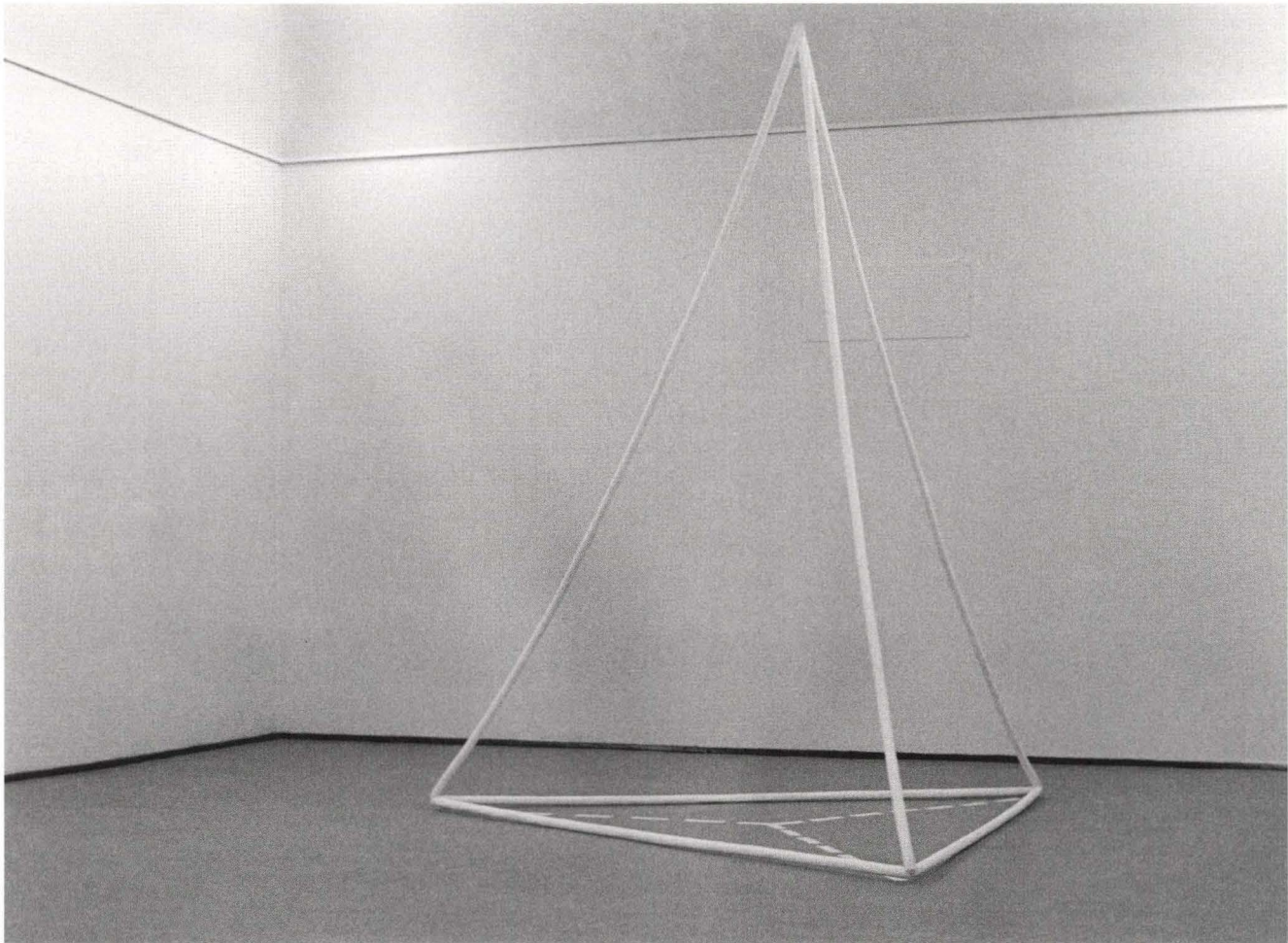
池水慶一・帆多孤児・岡本はじめ・中田和成・福永トヨ子
水上 旬・三喜徹雄・ヨシオカ・シゲオ・水野達雄・鈴木芳伸

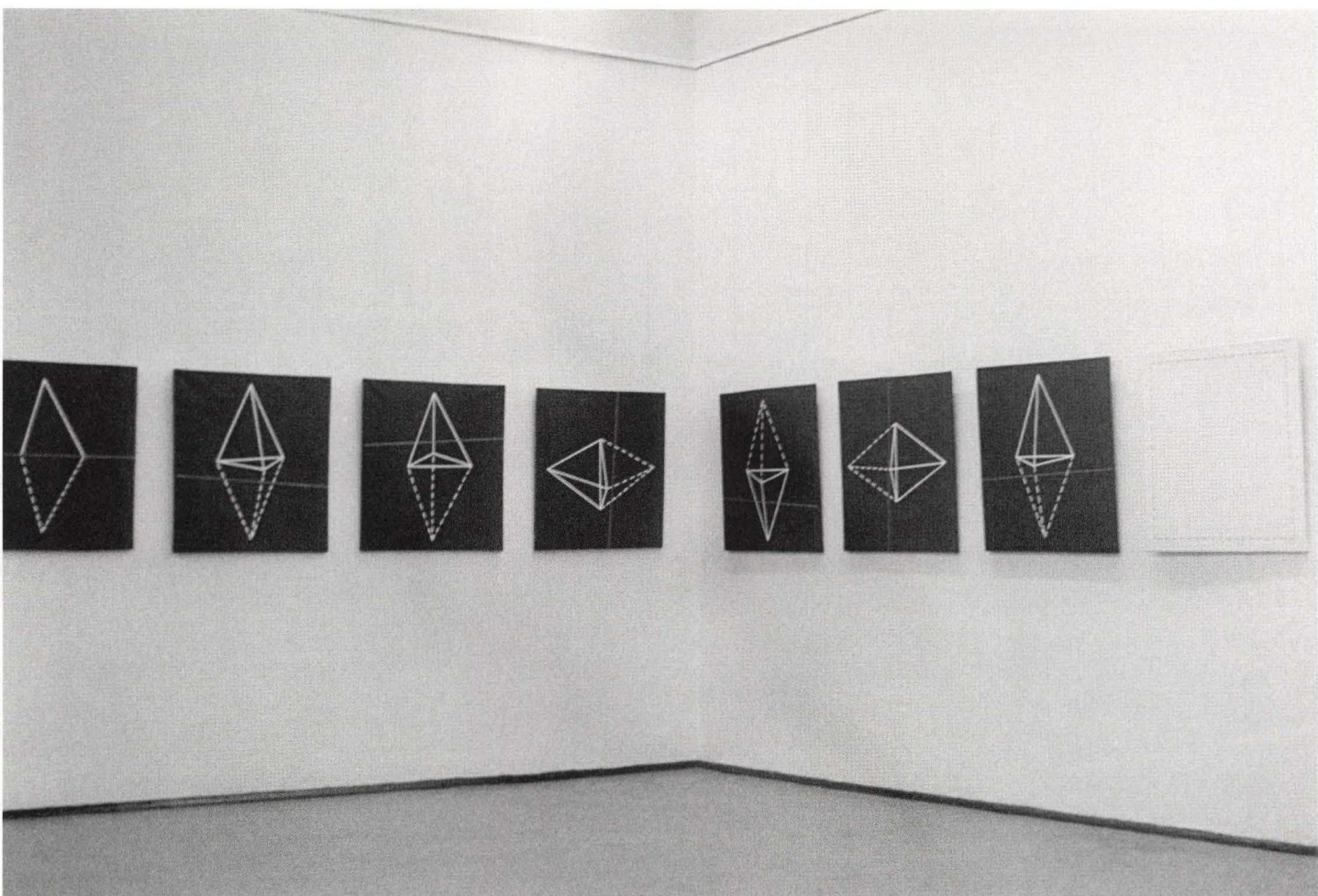
◎ポスターは後日発送します。

◎連絡は 田 401-9540 [池水]まで



Ludmiła Popiel, Jerzy Fedorowicz, In, 1979



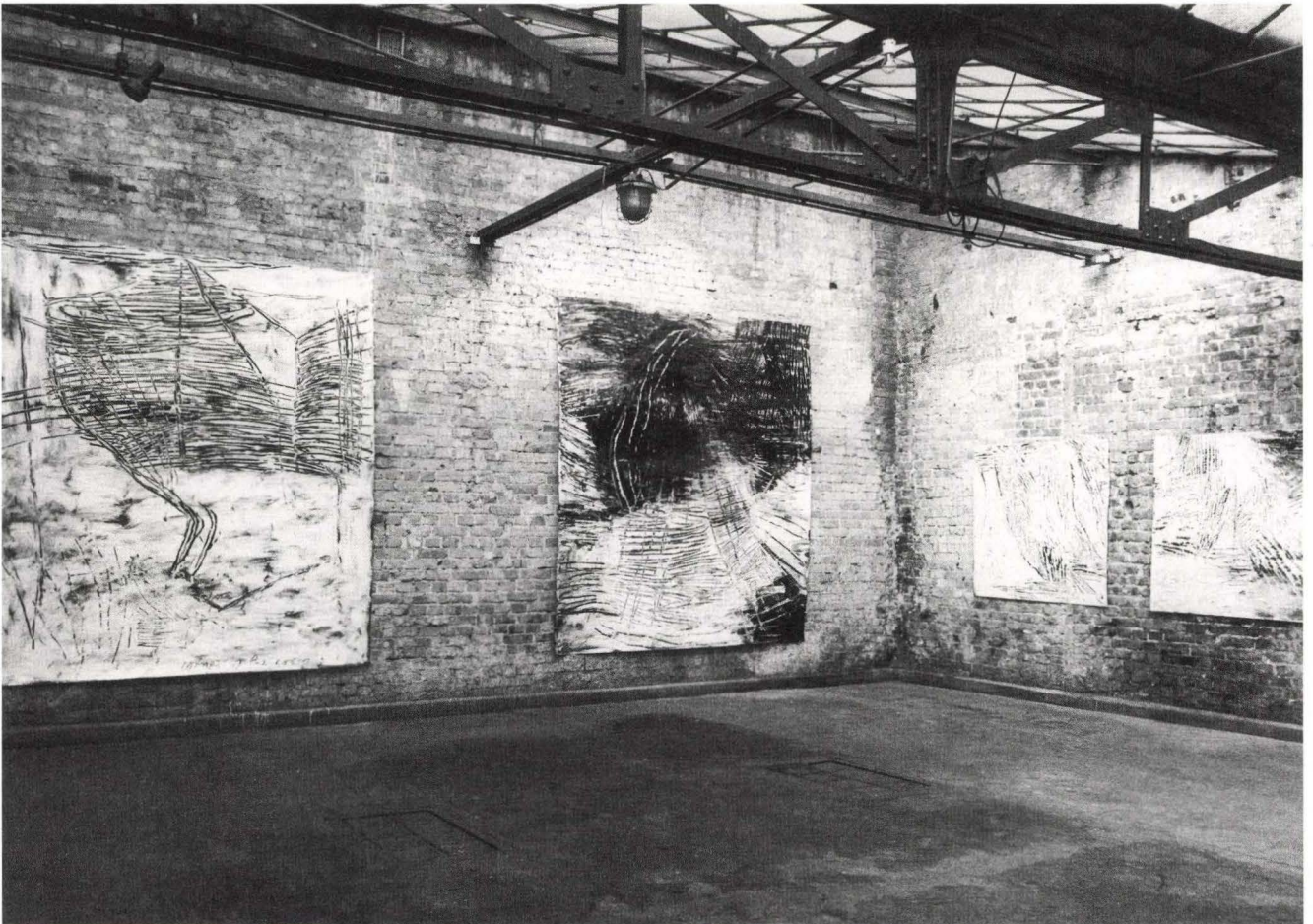
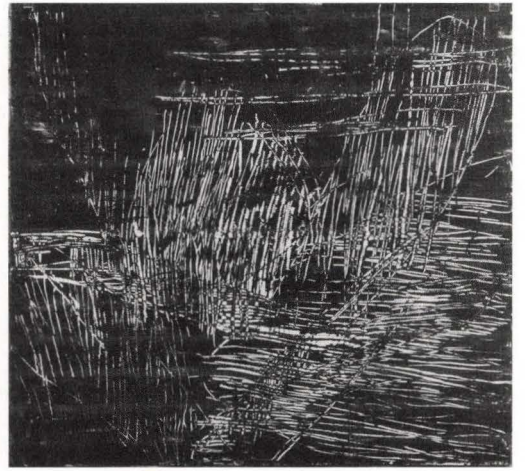


Michael Porter, Untitled, 1986

The artist, inspired by the British landscape tradition, showed a series of paintings that as a result of a long process of interpretation and transformation of landscape motifs became almost abstract.

SECOND FROM LEFT: MICHAEL PORTER



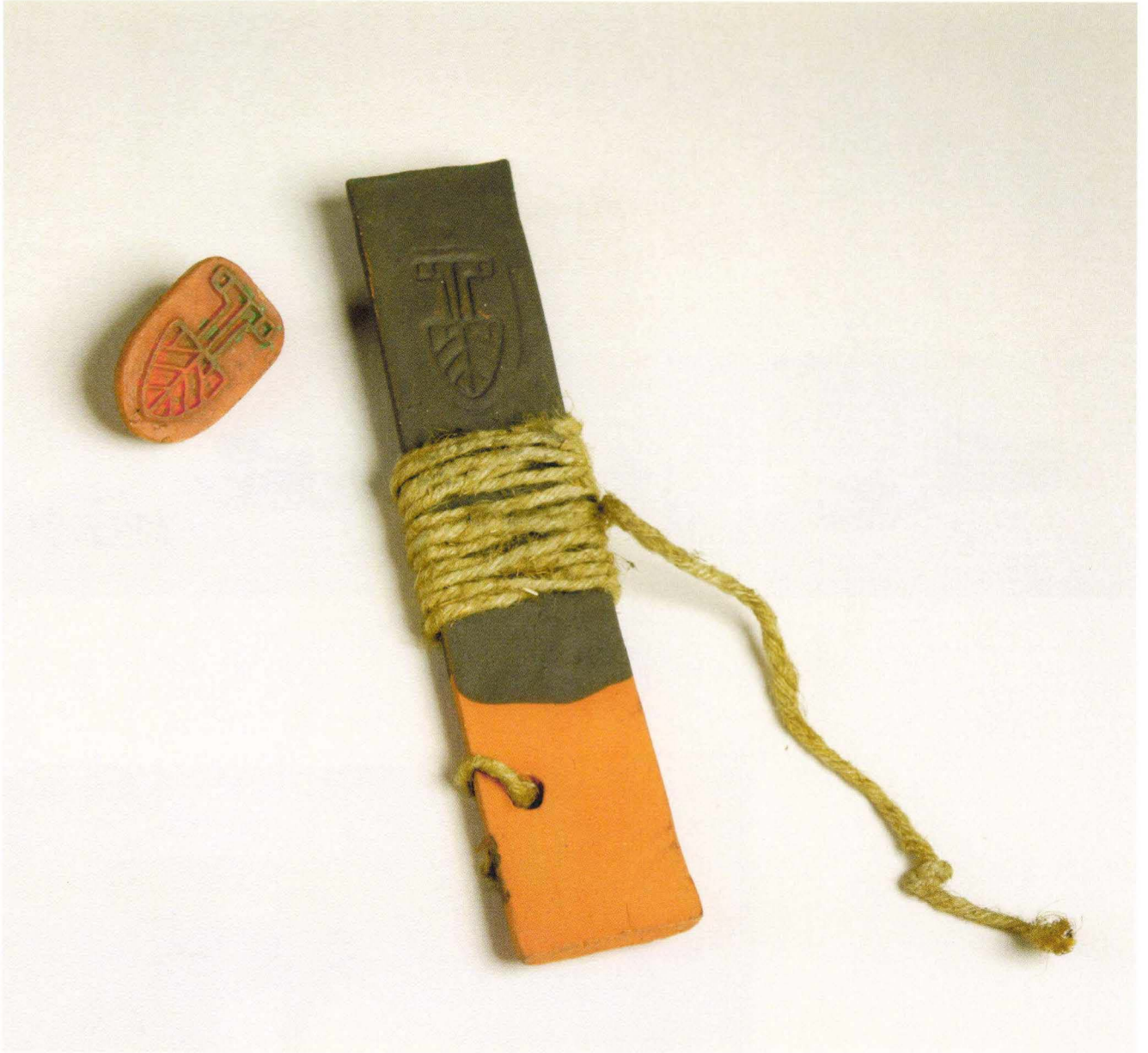


Piotr Postaremczak, Wind, 1985

The show was set on two different spatial planes: inside and outside the gallery. Inside the gallery, the artist had hung at various levels small slabs of fired clay, suspended from the ceiling by ropes. Each slab bore the delicate imprint of a graphic sign. The stamps used to make those imprints were outside the gallery, on a shelf attached from outside to the window frame.

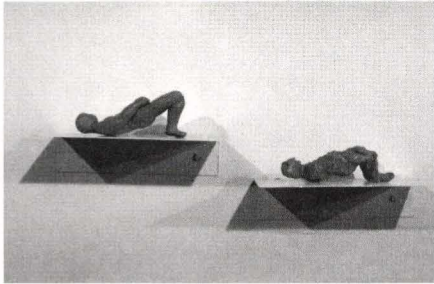
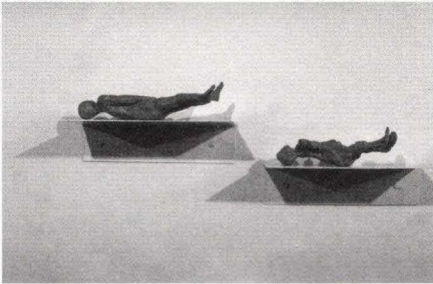
FIRST FROM LEFT: PIOTR POSTAREMCZAK





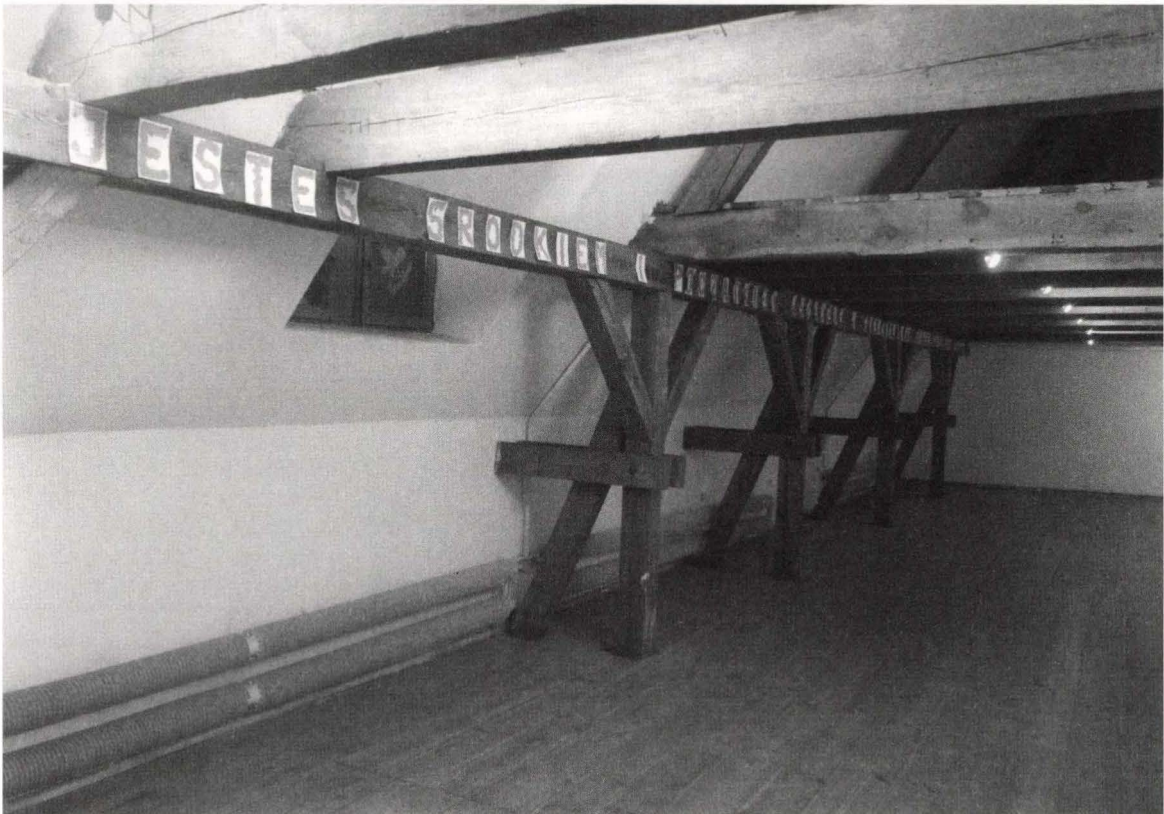
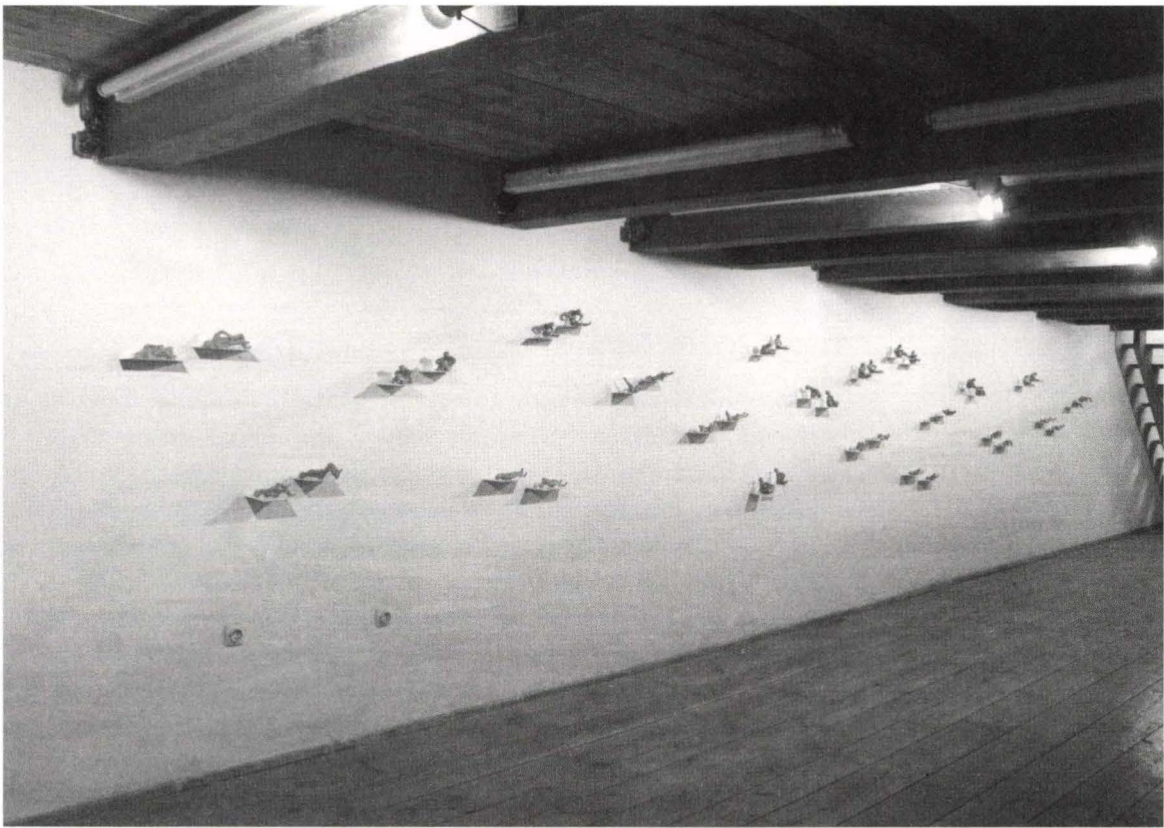
Piotr Postaremczak
Wind
1985, ceramics, 23 x 4 cm

Maria Anna Potocka, If You Find a Centre and Beginning in Yourself, 1990



SECOND FROM LEFT: MARIA ANNA POTOCKA





Private Views [From the Private Point of View]

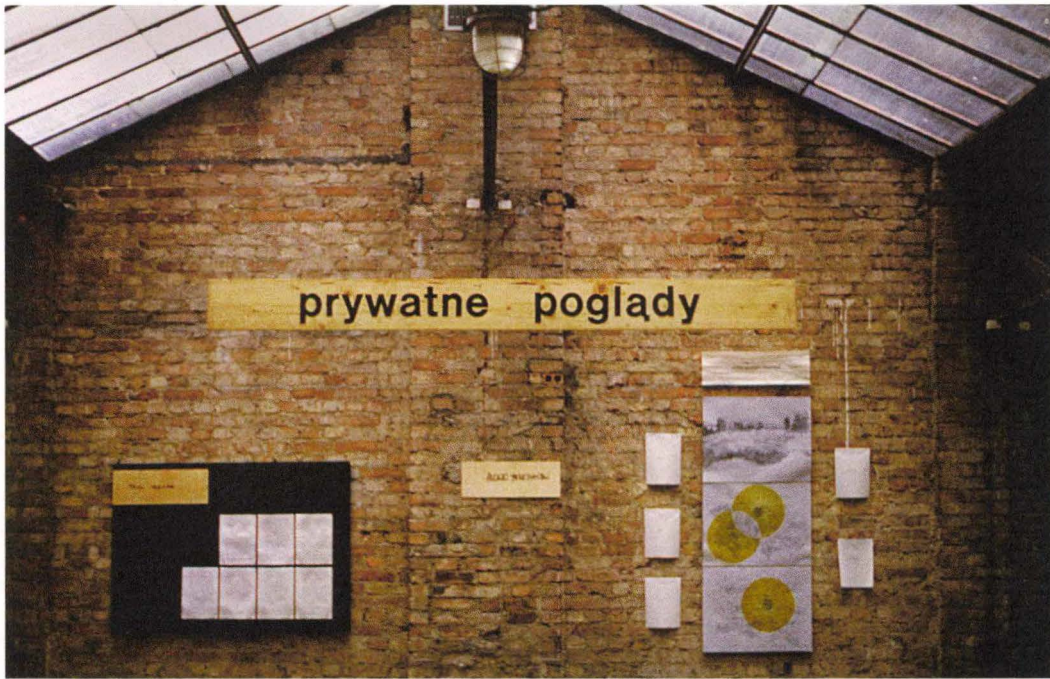
(GROUP EXHIBITION), 1978

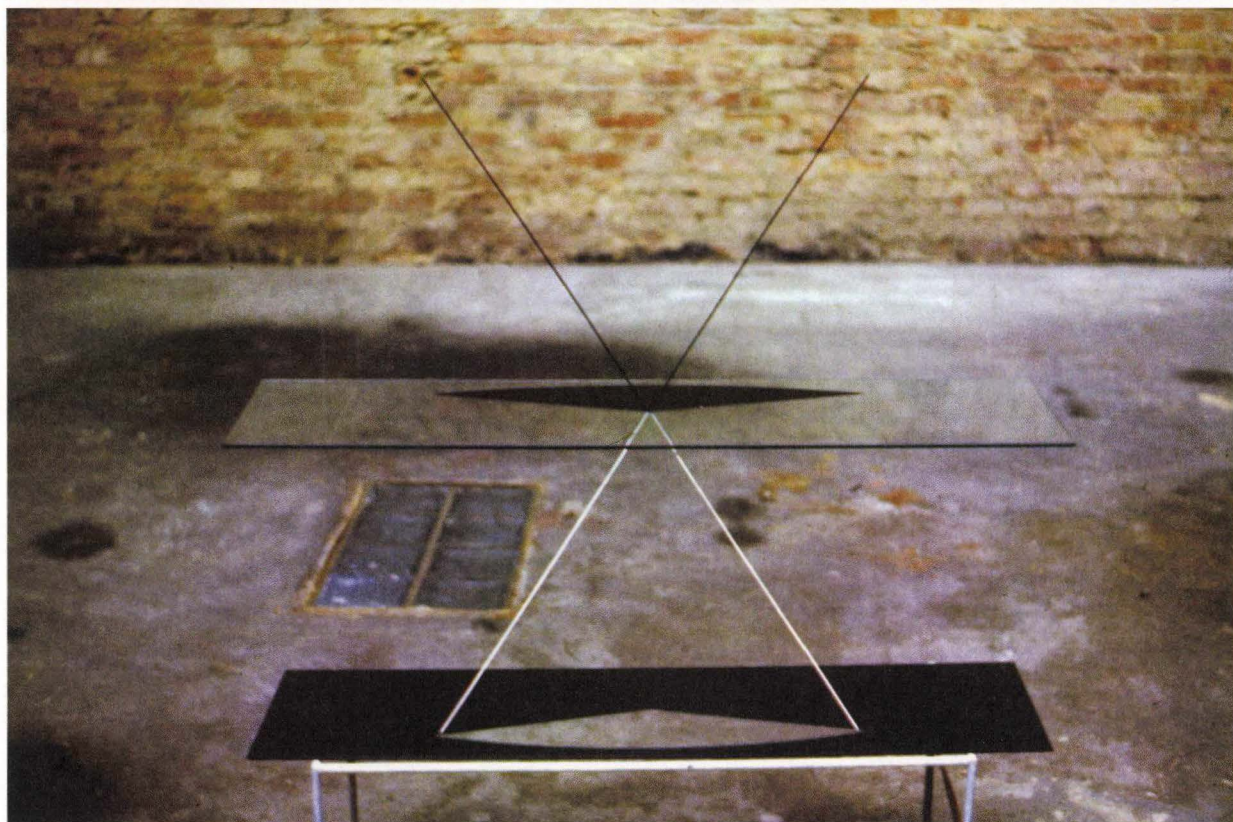
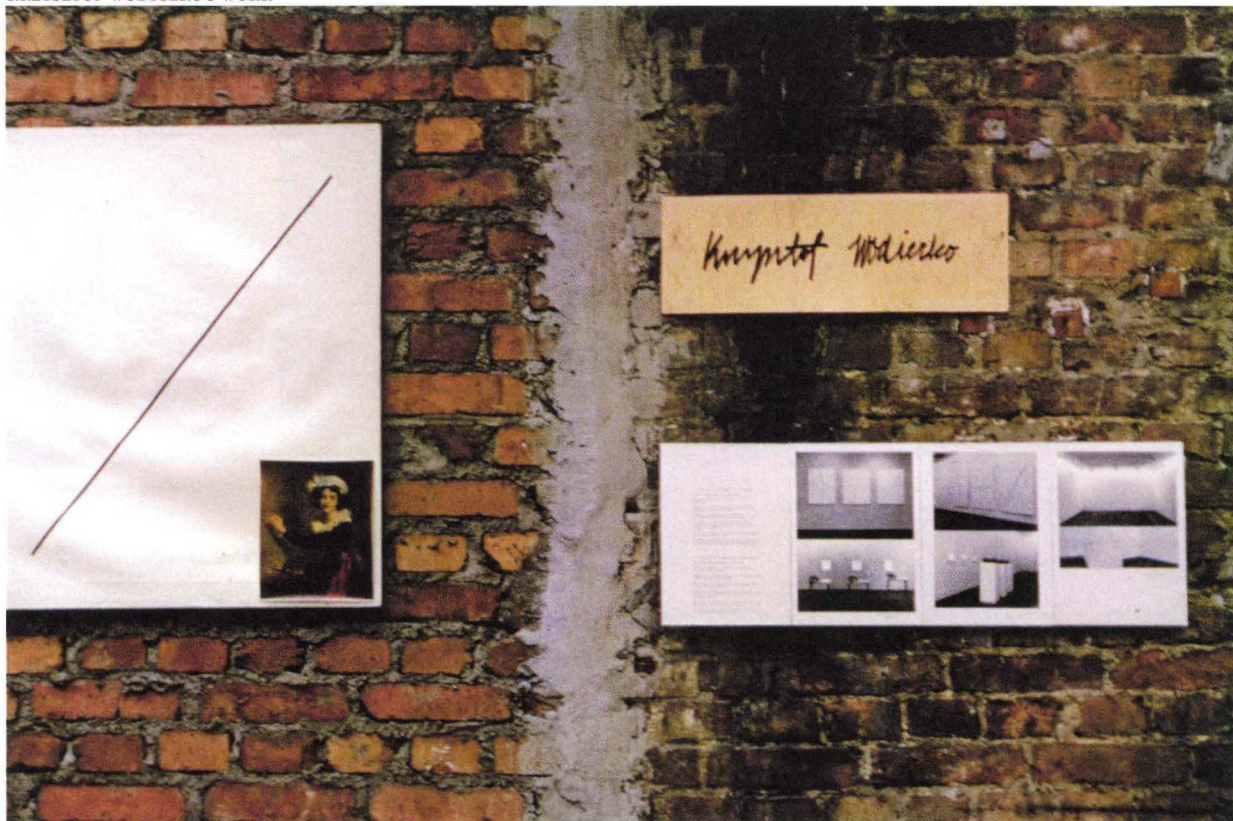
Andrzej Bereziański, Włodzimierz Borowski, Andrzej Dłużniewski,
Andrzej Jur, Andrzej Kostołowski, Jerzy Kałucki, Alicja Kępińska,
Jarosław Kozłowski, Zbigniew Makarewicz, Jerzy Rosołowicz,
Andrzej Wielgosz, Krzysztof Wodiczko

Twelve artists and art theoreticians, most of them familiar with the gallery's practice, were invited to participate in the show. Each was represented by a single work or theoretical text. Formally speaking, the works included installations (Włodzimierz Borowski), documentations (Jerzy Rosołowicz, Krzysztof Wodiczko), photographs (Andrzej Dłużniewski), spatial objects (Jerzy Kałucki), drawings (Andrzej Bereziański, Jarosław Kozłowski), designs (Andrzej Wielgosz) and interventions (Zbigniew Makarewicz). The texts concerned issues such as the relationship between the artist and nature (Andrzej Kostołowski), art and the intellect (Alicja Kępińska), art and mystery (Andrzej Jur). The works and texts, highly diverse in form and content, shared similar artistic attitudes and corresponding terms of thinking about art. The exhibition manifested a sense that art is essentially a sphere of personal practice, independent of external contexts and opposed to any unification and the dominant standards of collective consciousness.

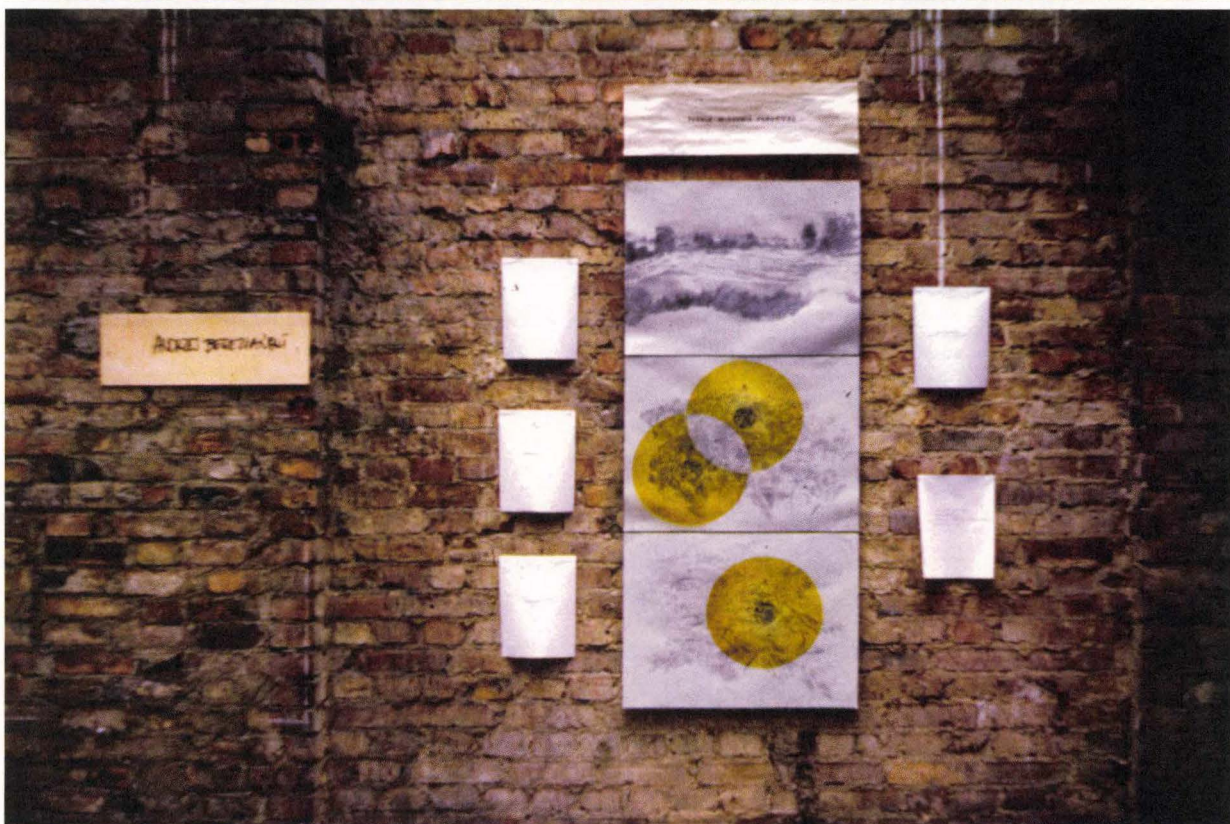
IN THE MIDDLE: WŁODZIMIERZ BOROWSKI







JERZY KAŁUCKI'S WORK



ANDRZEJ BEREZIAŃSKI'S WORK

Alicja Kępińska, Art as an Orientation of the Intellect (LECTURE)

ART AS AN ORIENTATION OF THE INTELLECT

This paper deals with artistic statements as indivisible and inflexible wholes, and with the philosophically elusive 'self' that can be defined by art.

The term 'elusive self' has been borrowed from the chapter 'The Elusive "Self": Wittgenstein, Ryle, Hampshire' in C. A. van Peursen's *Philosophical Anthropology*.¹

Reflecting on the syntax and atmosphere of the current changes in art, one can hardly resist the impression that its message is becoming increasingly personalistic and individualistic, that it is constituting itself beyond any nameable systems, that the person of the artist demarcates the boundaries and defines the character of the field [of art].

What is meant here are not only the 'technical' data of the kind of activity that engages the person of the artist as a material or medium (e.g. in a performance) but the individualistic character of every initiation, no matter what medium the artist uses. It is significant that even transmitters are objectivising as electronic recorders are also subordinated to personal articulation.

This individualism is not of psychologistic nature and has nothing to do with egocentric self-analysis. It manifests itself through personalistic systems of articulation, *les siennes propres* ('own resources' or 'own data'), which are characteristic precisely in their being contained beyond any systems and which sharply resist outside attempts of objectivisation.

Such conduct provokes questions not about what art is but how it manifests itself, how the fields of its activity constitute themselves and migrate.

The field of art appears as a set of individual 'mental fields', none of which is a part subordinated to a larger whole; moreover, the number of these fields is infinite.

This would therefore be an infinitely open set and one of quite a peculiar composition: the only common feature that can be discerned in all of its constituent parts is that they belong to the phenomenon of art. This however is a characteristic of the entire set. We are faced here with a situation where a part has the same defining characteristic as the whole.

In this context, can we really call the field of art a set of individual statements? Is every artistic statement not identical with the field of art as a whole? The whole cannot be a sum total of other wholes, nor can it be part of some larger whole. That is precisely why it is a whole.

1 Published in English as *Body, Soul, Spirit: a Survey of the Body-Mind Problem*, Oxford: Oxford University Press, 1966.

If, for purely operational purposes, we compare such a whole to a point (which is perfectly indivisible and cannot form magnitudes, that is, be part of other wholes, e.g. a line or a plane), we can refer to Aristotle's dispute with Zeno regarding indivisible segments. Aristotle writes that if anything touches anything else in such a manner that either a whole touches a whole, a part touches a part or a whole touches a part, the point, as devoid of parts, can touch only as a whole: ' . . . in the contact of indivisibles, a whole would have to touch a whole'². As a whole, the point can touch a whole equal to itself, that is, another point, to be one with it.

As a whole, an individual artistic statement can touch the field of art only if we consider the latter as a whole, and be one with it. Even if the number of such statements is infinite and they occur simultaneously. Aristotle writes that if indivisible entities are simultaneously in a place, more entities will occupy the same place that was previously occupied by one.

Just like points cannot form a line and moments cannot form time (as those would be different qualities), so a series of individual statements cannot form art as a sequence because *each* individual statement is a *whole* of art.

Let us consider the structure of these wholes as they are identical with art.

If we have to do with an individual statement, we are faced with a personalistic structure, formed by a specific 'self'. It is never 'you' or 'him' but always an 'I'. We consider it not in a psychological sense but in a grammatical one (the 'self' as a subject in a sentence, requiring an object in the form of a predicate: the 'self' 'has' to do something) and a philosophical one (the 'self' as participating in a cognitive procedure).

Whereas from the grammatical viewpoint the 'self' can gain a description and a name (pronoun, subject), it still eludes philosophy as an instance of indefinable structure. Van Peursen describes the philosophical attempts to grasp the ungraspable in the field of epistemology, thus instinctively pointing out to the cognitive nature of its behaviour. He thus considers the 'self' as a construction of the intellect and upon this silent initial assumption demonstrates the elusiveness of this incomprehensible entity in various philosophical systems.

Immanuel Kant demonstrates its specific dualism by saying that, on the one hand, the 'self' is the object of our perception experience, so we can discuss it in detail in various ways. On the other hand and at the same time, it is invariably a subject, which is why we cannot say anything about it except that it is a simple concept. All we can say about the 'self' is that it is a state of consciousness that coexists with all our concepts, but in order to say anything about it we have to use the very same 'self' (*Critique of Pure Reason*).

Van Peursen notes that with such transcendence that 'self' cannot be grasped as one of the data in the world: the subject constructs a world but is not part of it itself.

2 Aristotle's *Physics*, trans. Richard Hope, University of Nebraska Press, 1961, p. 105.

Beginning with Kant's ideas, Wittgenstein says that the subject does not belong to the world but is its boundary: "Thus there really is a sense in which philosophy can talk about the self in a non-psychological way. What brings the self into philosophy is the fact that "the world is my world" (*Tractatus Logico-Philosophicus*).

This means that, as a subject, the individual is capable of self-perception and conscious of the objects around him. This precisely vests him with a double aspect: Husserl describes the 'self' as a transcendental structure which does exist as an object in the world and yet is the property of a specific human being.

Van Peursen writes that the 'self' is an elusive 'self'. The individual is an intellectual being not because he holds within himself a 'sphere' of the mind (what would 'within himself' and 'sphere' be supposed to mean here?) but because we arrive at a point here where the individual resists any further objectivisation. But, van Peursen stresses, the 'self' eludes us as long as we try to construe it as an object. We can understand it better by treating it as a prerequisite of the cognition of objects. The 'self' determines the perceived image of objects.

Another way to get closer to the heart of the matter is to construe the 'self' as an active 'self'. That is how it appears in language, where it 'demands' an object in the shape of a verb ('I do something'). Stuart Hampshire, quoted by van Peursen, applied linguistic conclusions in the field of the philosophical analysis of consciousness, demonstrating that the 'I' is always intentional and in this regard differs fundamentally from all other pronouns: 'I know what "I" want' is not the same as 'I know what "he" wants'. The former is not a proposition but a sentence of intentional nature whereas the latter is a proposition that can be considered in terms of being true or false (Hampshire, *Thought and Action*). Hampshire shows the intentional orientations of the 'self' as its characteristic feature, defining the 'I' as fundamentally active.

In his conception of the 'self', Gilbert Ryle calls this intentional and activist aspect an orientation (*The Concept of the Mind*). He gives the example of two people going out at the same time, dressed in similar dark suits, only one is going to a funeral and the other to a wedding. Even if the camera lens shows them moving in the same manner, it is not the same from the standpoint of their mental orientation. The factor that causes a phenomenon to be more than just a physical fact is this orientation, this accompanying presence of the 'self', says van Peursen.

In photography we can discern two levels of meaning, upper and lower. The first, surface level can be considered as structured of recorded facts, the second, deeper, can be called an inner or hidden orientation of the 'self'. It is a motive force, an intelligence that constitutes meanings. Contrary to what it might seem, they also possess a surface structure, that which at first sight seems to be a recording. The 'self' is something that constantly manifests itself as that which, accompanying the world makes this world 'mine'. The 'self' is an unceasing presence, an inevitable centre in the perspective of the world and life, says van Peursen.

It is of a unique construction and is non-transferable: if by an act of mental transfer I put my own comment about myself in somebody's else mouth, such a judgement will nonetheless be carried out from the viewpoint of that other person, their non-transferable 'self' (Ryle).

If the 'self' manifests itself as an orientation, an activity, a mentality, as something that accompanies the world and makes it 'mine', as a non-transferable construction, this means that art is its manifestation.

If, as we have already assumed, an individual artistic statement is a whole identical with the whole of art (for it is always a complete and closed statement, that is, a whole rather than a part), then art is the most reachable method of defining the elusive 'self'.

Considered on the basis of linguistic analysis, philosophical anthropology and philosophy, it is manifested by art.

At the same time, philosophical analyses of the 'self' can serve as material for formulating a definition of art, or rather support the process of its constant self-redefinition.

Using an example provided by Hampshire we can present the conduct of art as the formula 'I know what I want', that is, as the intentional action of a conscious mind.

Art is an orientation of the intellect.

1/ This paper does not pretend to theoretical validity. It can be accepted in whole or rejected in whole. One can do both and I do not think it should result in a contradiction.

Pamela Robertson-Pierce, *Untitled* (PERFORMANCE), 1978

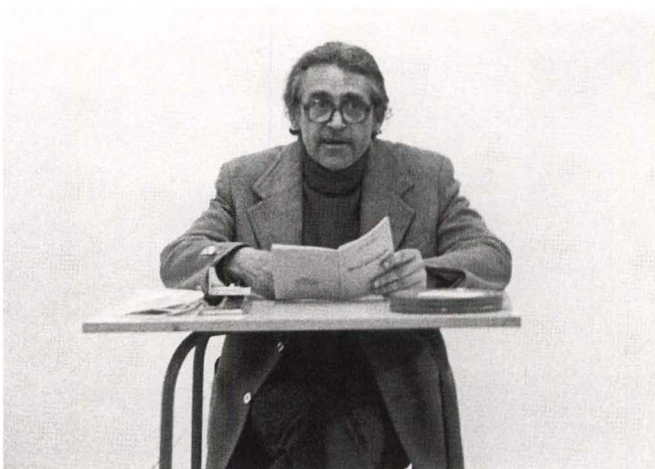
PAMELA ROBERTSON-PIERCE

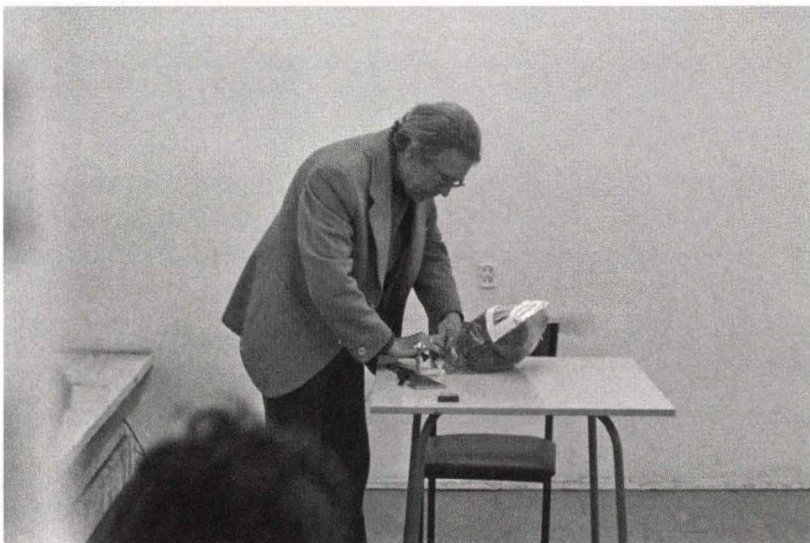
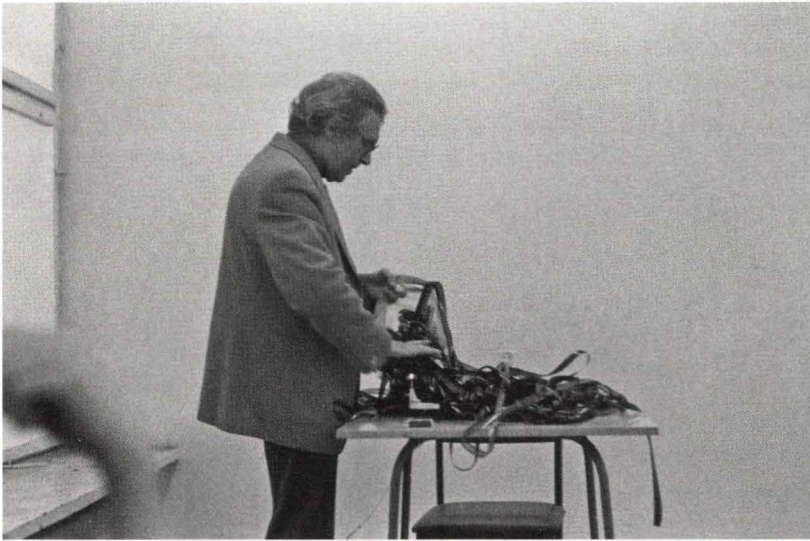




Jerzy Rosołowicz, Cineutronicon (LECTURE, PROJECTION, ACTION, EXHIBITION), 1975

During the presentation the artist read out his paper, *On Neutral Action*, and screened the film *Cineutronicon*, showing reality as seen through his *Neutronicons*, two-sided reliefs built with glass lenses. After the screening the film was removed from the reel and placed in a plastic box. The performance was one of the most spectacular manifestations of Rosołowicz's 'neutral actions'.







'AN ATTEMPT TO ANSWER THE QUESTION OF 'WHAT IS CONSCIOUS
NEUTRAL ACTION?'

Conscious neutral action — as well as its consequences — is 'defenceless'. But it does not have to defend itself against anything because it attacks nothing. Not being stable, it is neither on the offensive nor, even more so, on the defensive. It defines the attitude of CONSCIOUS PRESENCE.

The attitude of conscious presence does not mean here a negation of extant values but rather runs parallel to them and — although in itself it is ahistorical and supersedes extant values — it can only come into existence through historical knowledge and consciousness.

The present reality ALREADY stands 'behind the back' of this action — it cares not for yesterday, for the time past. It is turned towards the FUTURE through constant symbiosis and constant connection, as it were, with the 'better' in its essence and strivings towards the past, with the new, the progressive.

If one were to use drastic comparisons here, one could say, for instance, that although a decomposing organism may constitute a food perhaps even necessary for a flourishing life, it also emits a deadly cadaveric poison, the antidote to which is precisely conscious neutral action.

Its essence lies not in the result but in the act, not in form but in ACTION, and although this action may generate formal systems, it is not them that matter the most but the action itself and the CONSCIOUSNESS OF ITS FULFILMENT.

By the universal and total character of this action should be understood the growing universality of its application, which depends on the accrual of the universality of human knowledge and consciousness, but is already directed towards people of good will, whose knowledge and consciousness, and now the creative character of actions, they are able, if they apply them consciously, to put to the right use, that is, as a COMPLEMENT of conscious purposeful action.

One should be aware of the conflicts and contradictions that accompany the individual's conscious, purposeful action. The point is to ease them and control them in such a way so as to obtain optimal values, favourable in both individual and social aspects.

In art, which is the most sensitive register and document of human hopes and strivings, neutral action appears as a natural result of its development and transformations, finding its highest reasons in it. Such action does not strive to destroy art but rather — like in other areas of human activity that it is connected with — becomes a catalyst driving an inspiring trend, a constant work of discovery.

Material form can, but does not have to, arise as a result of this action in art. Neutral action can take place in the conceptual sphere, where it finds infinite and unrestricted areas of exploration, being at the same time a pure, self-propelled 'manifestation' of this action, so consistent in its essence that it does not need a material form as its result. Its resulting form can, in turn, in its existence and material form as well as in the mental sphere, approximate 'zero' or 'nothingness', can constitute a 'neutral form' with respect to the named forms of specific function surrounding it — although not necessarily and not only; it then serves as a 'visible' trace of this action.

But a 'neutral form' so construed does not have to be the essence of this sign at any cost, and although it may seem that it is the goal that we can more or less attain it does not mean at all that as a result of this action cannot arise systems, structures and formations that we cannot even imagine today.

The building material here is everything that is inside and outside of us. Perhaps it will arouse in the individual a sense of freedom, a heightened individual consciousness and a creative realisation in the inevitable anonymous collective being.

Jerzy Rosołowicz, Wrocław 1971

Jerzy Rosołowicz, Psychotronicon, 1980

The exhibition featured a series of *Telehydrographics*, drawings in which the artist plotted on house plans the course of water veins in order to neutralise their harmful influence. He had formulated the programme of 'neutral actions' in the late 1960s.



The TELEHYDROGRAPHIC is an accurate visual representation of the water veins and reservoirs existing in a given space of the three-dimensional earth crust and of the underground streams, which has been and can be created without the personal presence of its author on the actual site, which can be anywhere in the world, and which has been created without the use of any scientific or technical equipment.

As a result of conscious neutral parapsychic actions, the Telehydrographic possesses some characteristics of the so called work of art: it is a material trace of immaterial processes, conducted consciously or subconsciously by the individual for non-utilitarian purposes, it can be rendered in any medium, on a plane or in multi-dimensional space, it is defined and always different, unique, and has an individualised shape (form), similarly to radiation with its 'model', determined by a natural network of subterranean veins and mineral layers — with the possibility of seeing and showing the experienced, e.g. the potential colour of radiation, in a subjective manner

As a result of conscious neutral parapsychic actions, the Telehydrographic is also, and above all, a form of absolute function (like its 'model from nature', it serves nothing but itself). For instance, a telehydrographic equivalent of an 'underground landscape' unconnected with any built environment or another 'unfamiliar landscape'.

This parapsychotechnique can, however, directly render great services to humanity.

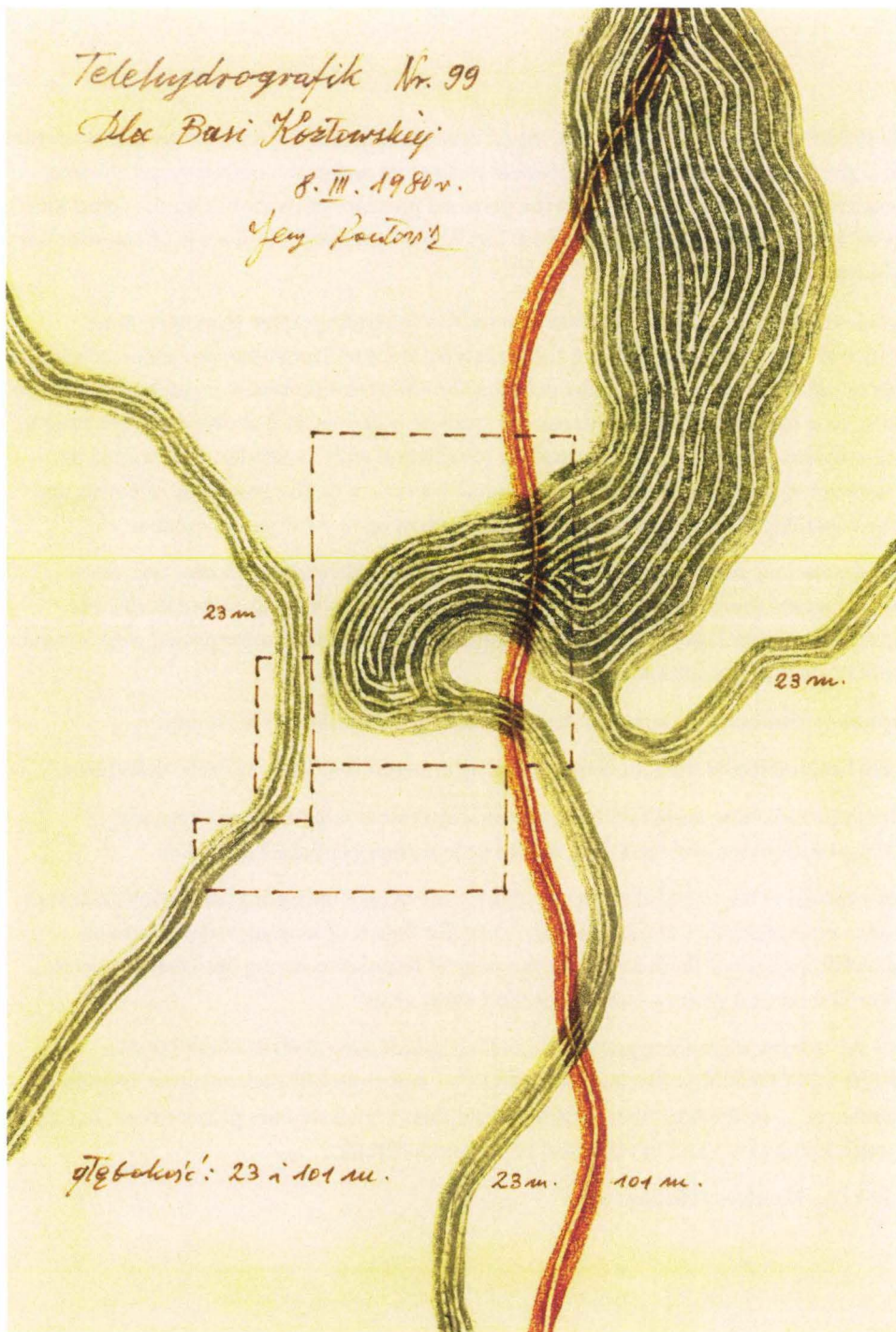
The harmful health effect of the radiation emitted by underground water veins is well known.

As a result of this radiation, amplified by cosmic and terrestrial radiation, man's natural environment, already excessively polluted, is subject to further continued pollution.

Particularly exposed to the harmful effect of radiation are people inhabiting, or staying at, homes that have been built recklessly, or even thoughtlessly (for the art of locating water veins and protecting buildings against them already at the stage of foundation-laying has been known to man for several thousand years) — on intersecting water veins.

That is why the Telehydrographics presented in this exhibition are DEDICATED TO ALL THOSE WHO SUFFER FROM SUCH RADIATION — and especially their relatives, friends and acquaintances — in the hope that they de-radiate their homes and the places where they are subject to such radiation — and in effect feel better and healthier.

Jerzy Rosołowicz, Wrocław, February 1980



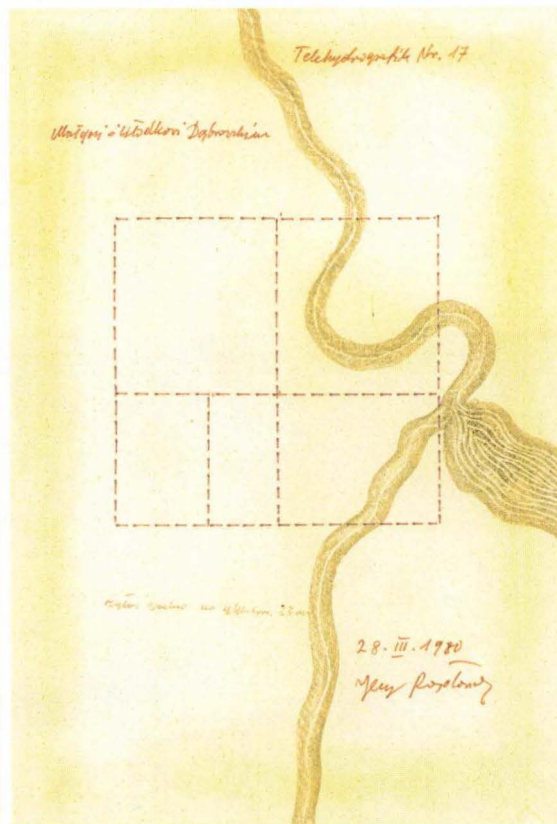
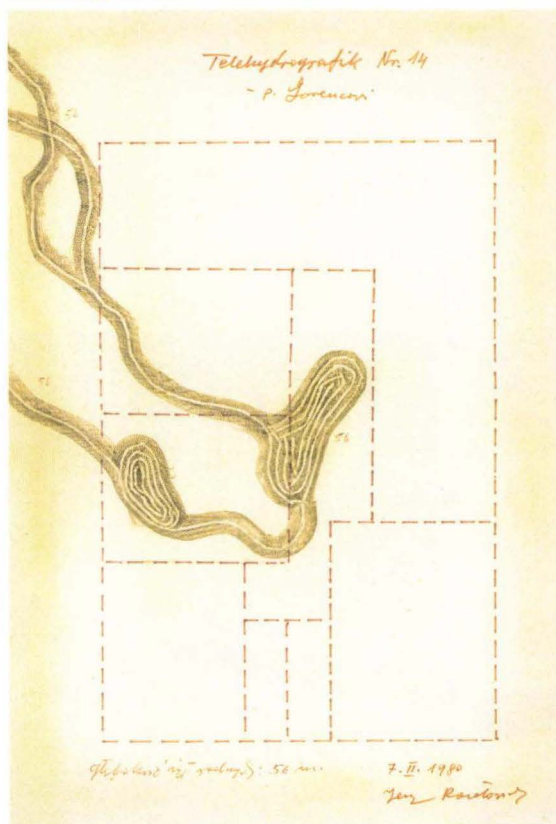
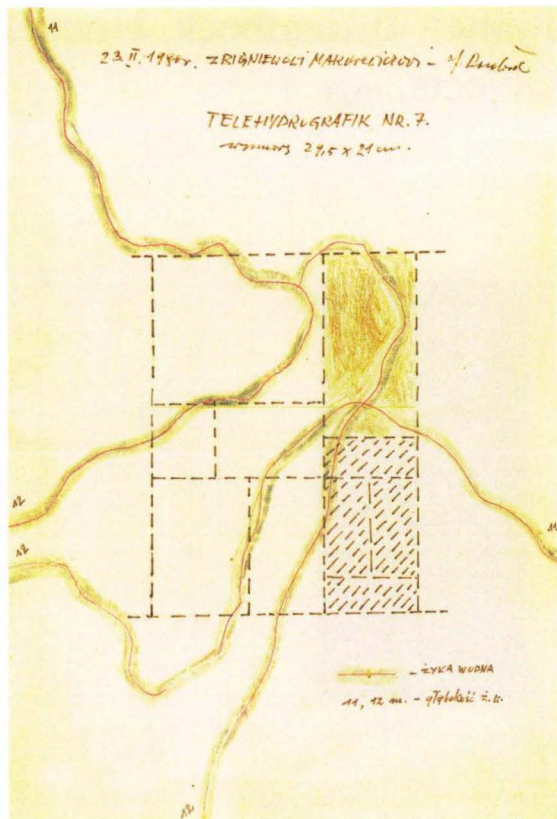
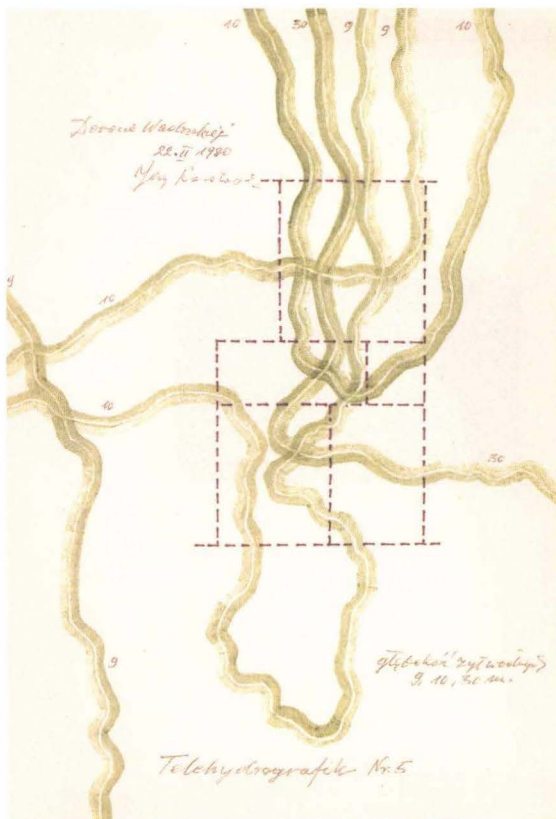
Jerzy Rosołowicz
 Telehydrographic no. 99
 1980, drawing,
 29,5 × 21 cm

Telehydrographic no. 5
 1980, drawing,
 35,2 × 23,5 cm

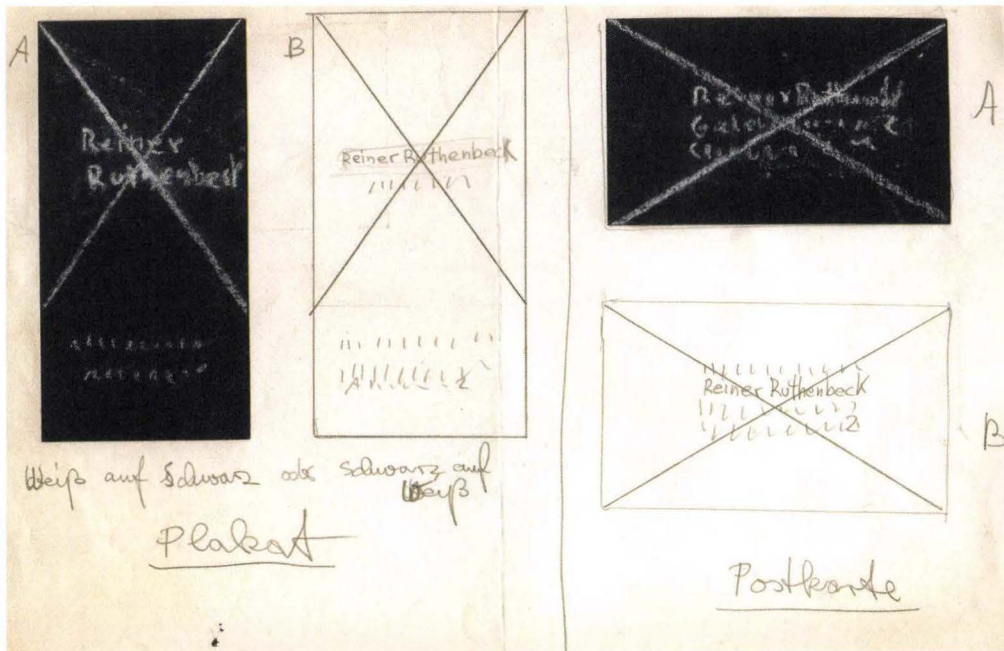
Telehydrographic no. 14
 1980, drawing, 35 × 29 cm

Telehydrographic no. 7
 1980, drawing,
 29,5 × 21 cm

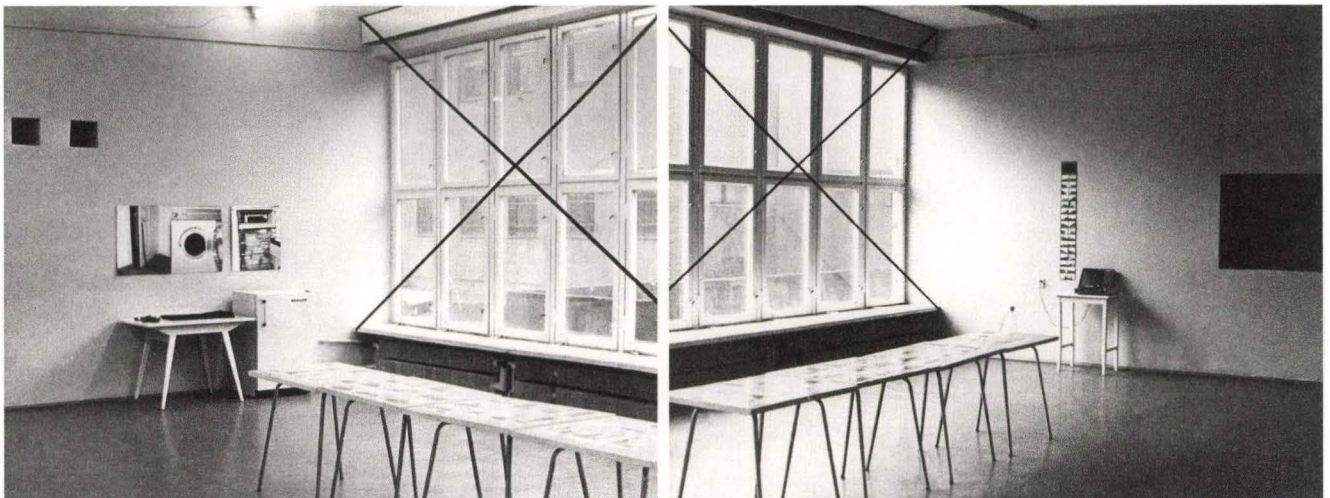
Telehydrographic no. 17
 1980, drawing, 35 × 25 cm

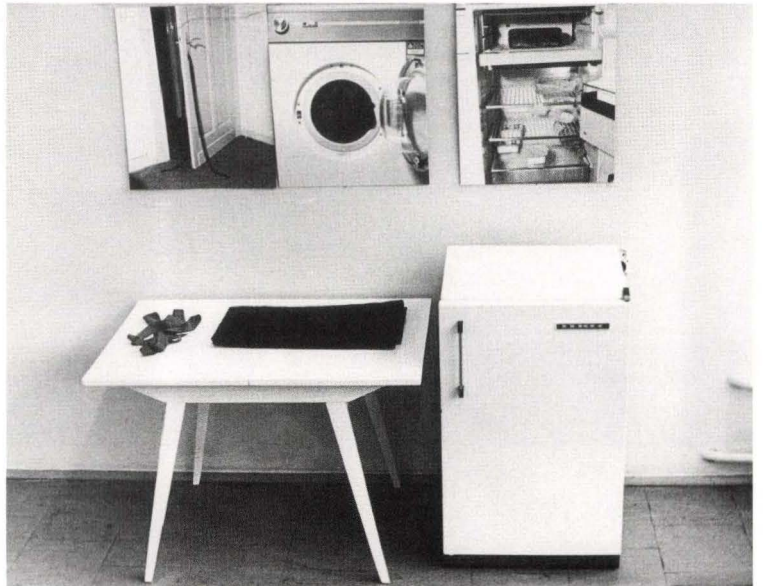
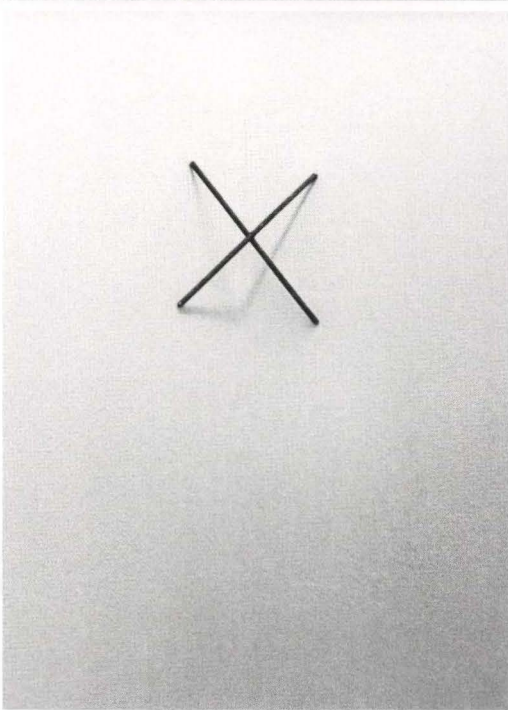
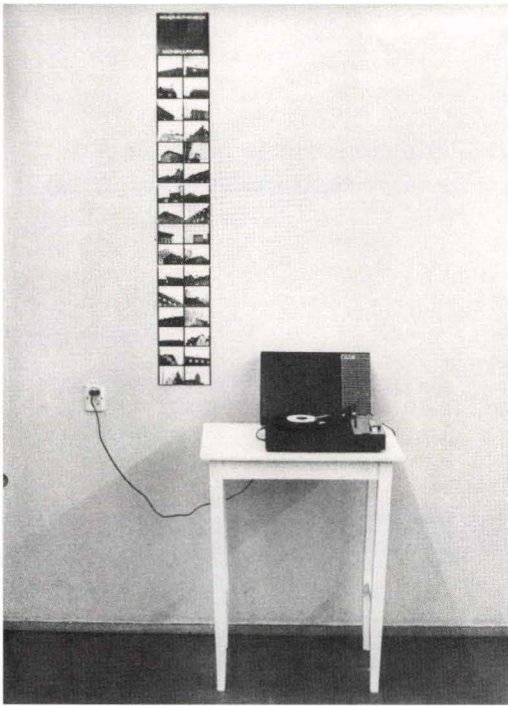


Reiner Ruthenbeck, Household and Other Objects, 1973



Reiner Ruthenbeck
Untitled
(poster/invitation sketch)
1973, drawing, 21 x 29,7 cm





Reiner Ruthenbeck, Twilight, 1984

The artist presented a minimalistic installation: in the middle of the empty, darkened room, he suspended a small, six-watt light bulb that gradually went off.



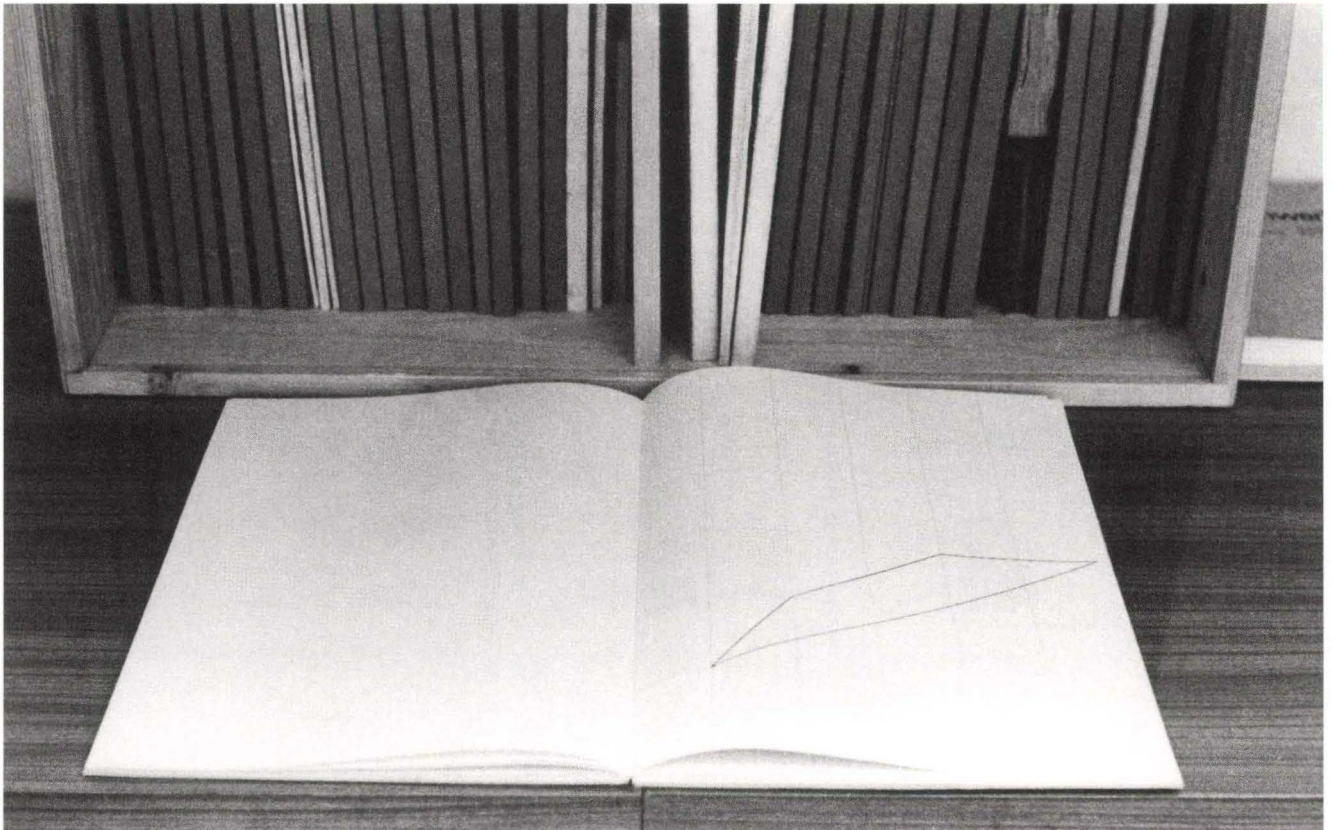
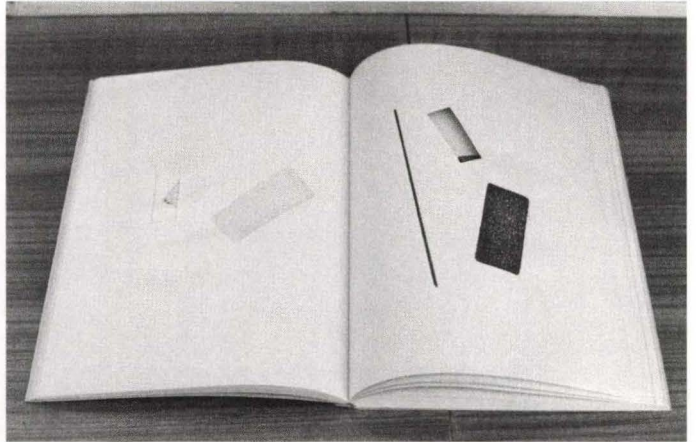
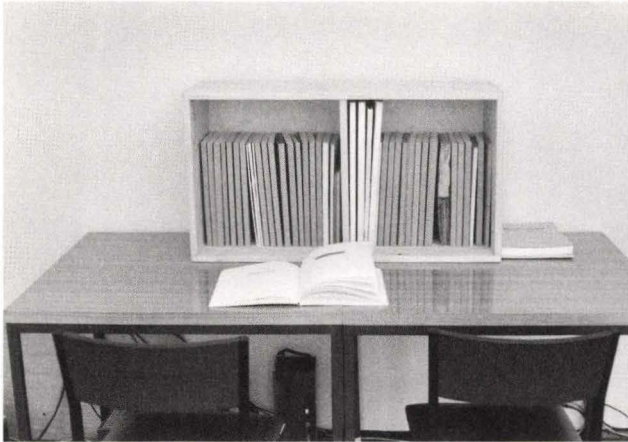


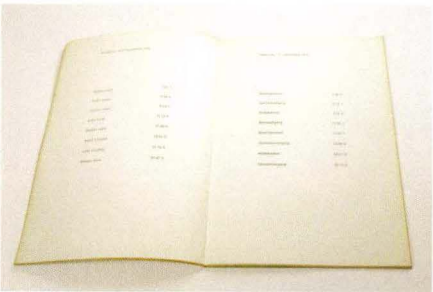
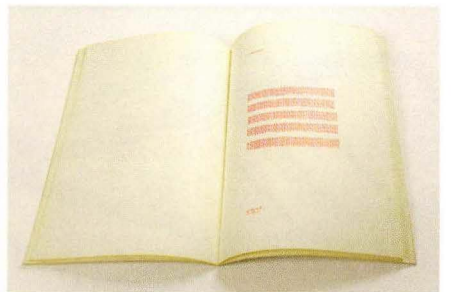
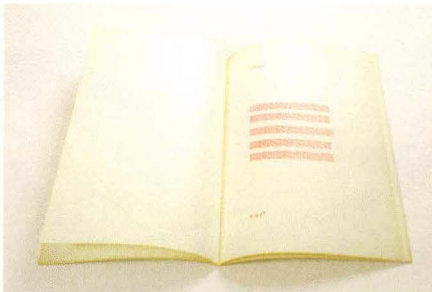
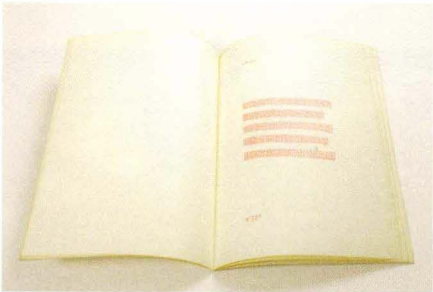
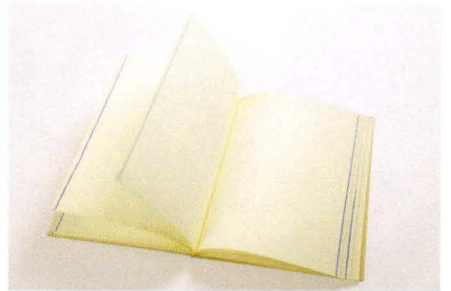
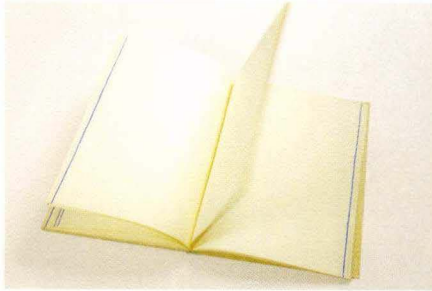
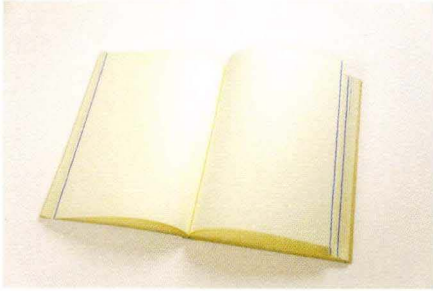
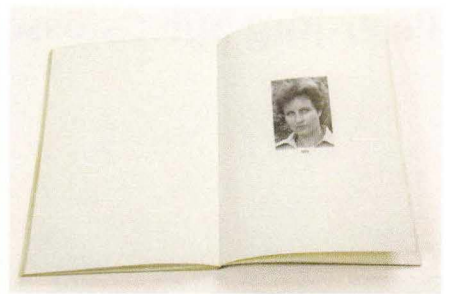
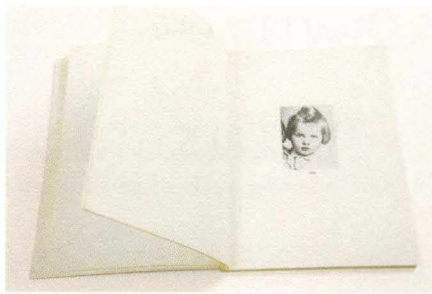
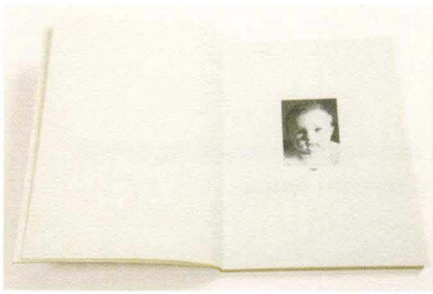
Toshinori Saito, Untitled, 1977





Barbara and Gabriele Schmidt-Heins, Bookworks, 1980





Barbara Schmidt-Heins

1949–1979

1979, artist's book,
20.7 × 14.6 cm, 70 pages,
self-published, 300 copies

Untitled (Lines)

1977, artist's book,
29.7 × 21.1 cm, 200 pages,
self-published, 2 copies

Gabriele Schmidt-Heins
Stundenbuch

1973–1980, artist's book,
29.7 × 20.9 cm, 30 pages,
self-published, 120 copies

Untitled

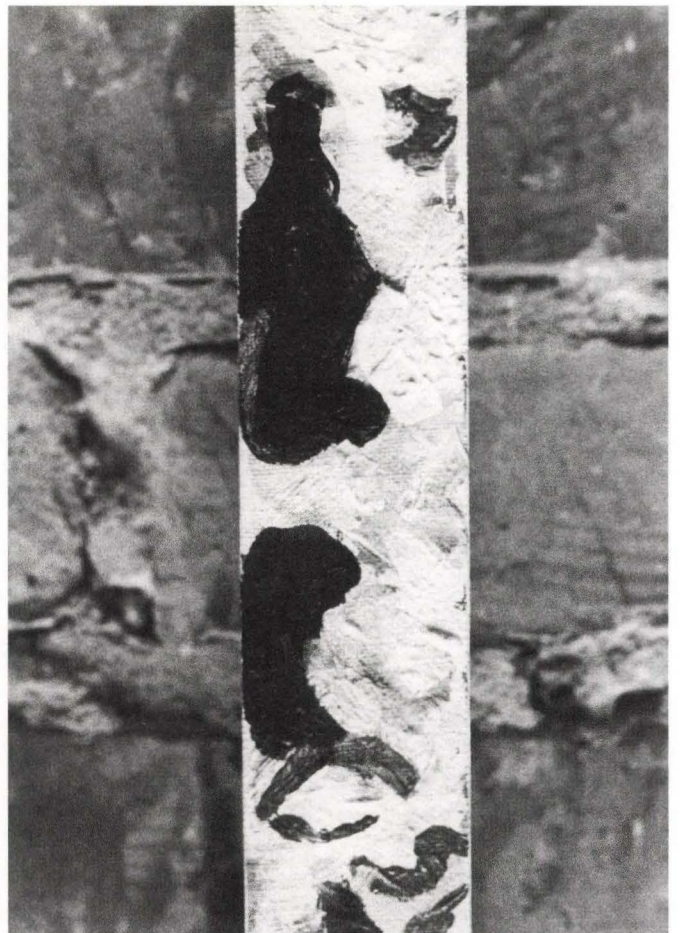
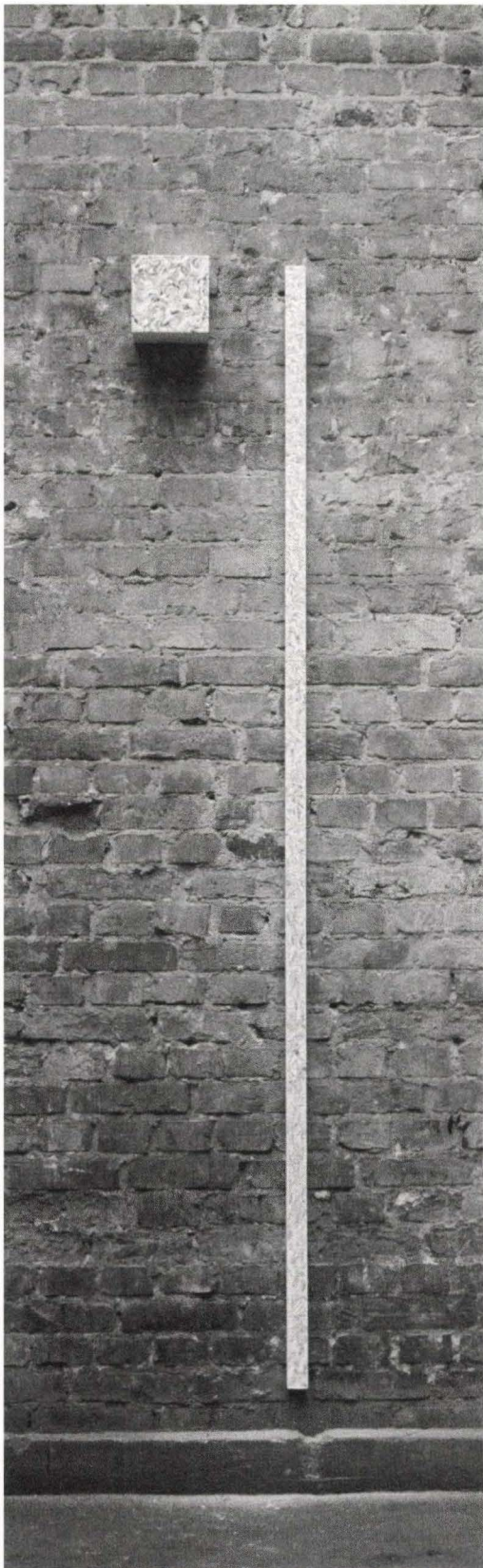
1976, artist's book,
29.8 × 21.1 cm, 34 pages,
self-published, 250 copies

Peter-Jörg Splettstösser, Quartär, 1986

The artist showed a minimalistic environment comprising several painting works of pared-down and rigorous forms.

IN THE MIDDLE: PETER-JÖRG SPLETTSTÖSSER

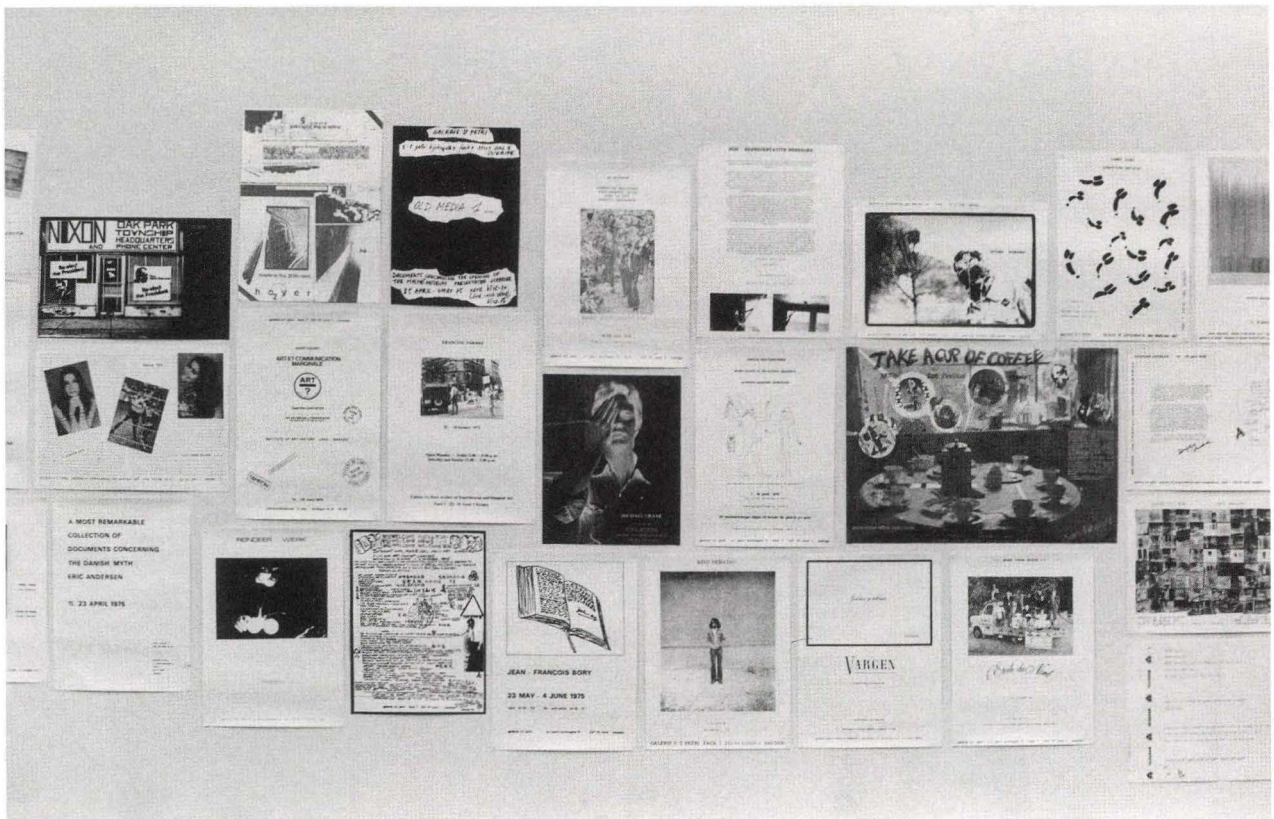
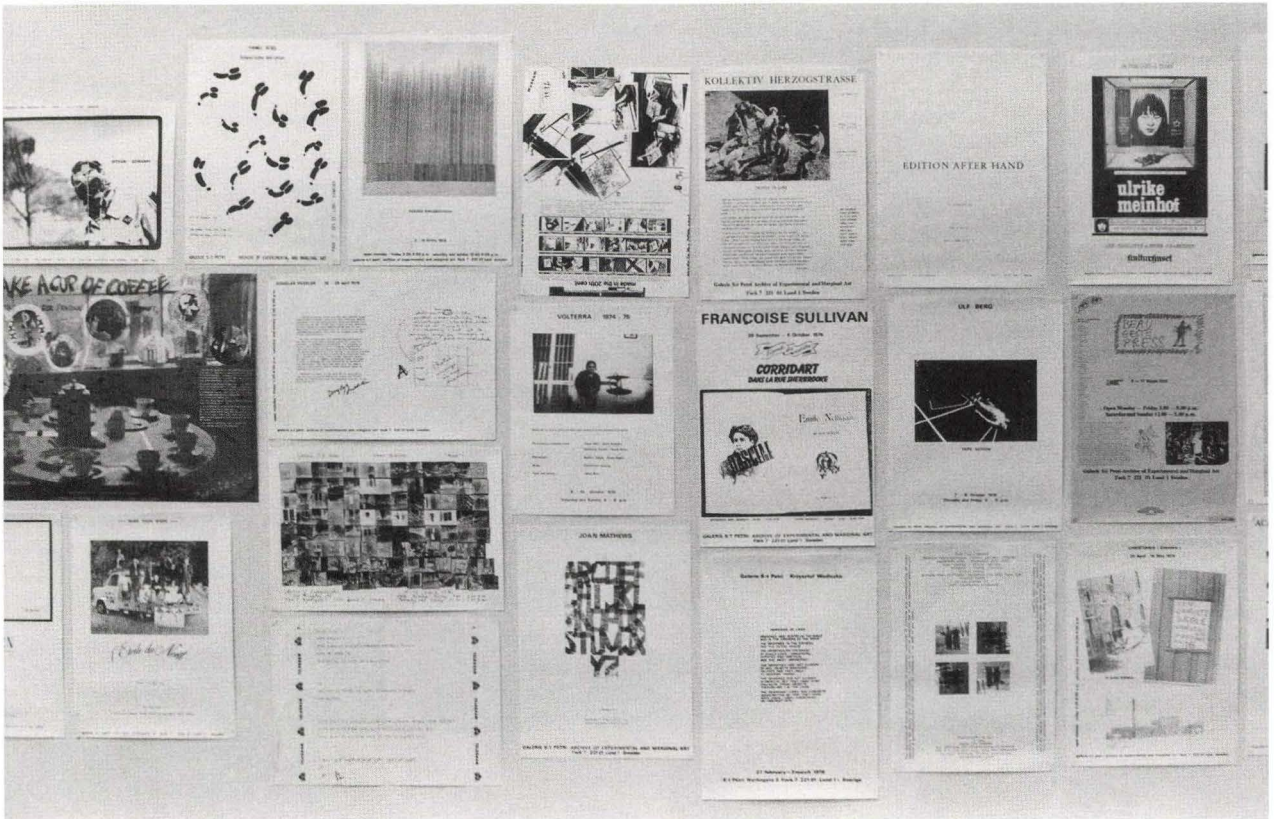




Galerie S:t Petri, 1980

One of the Akumulatory's collaborating galleries, Galerie S:t Petri from Lund, Sweden, presented a collection of posters, printed materials and publications documenting its nine years of activity.

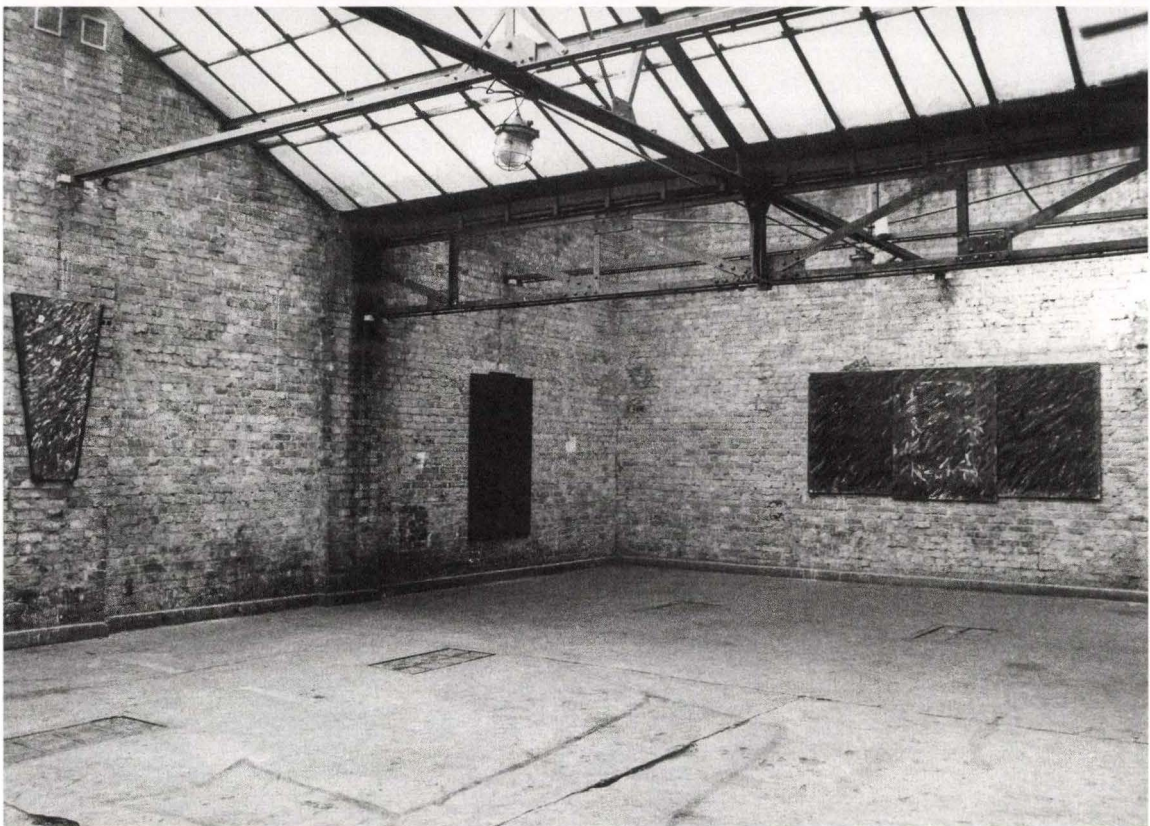
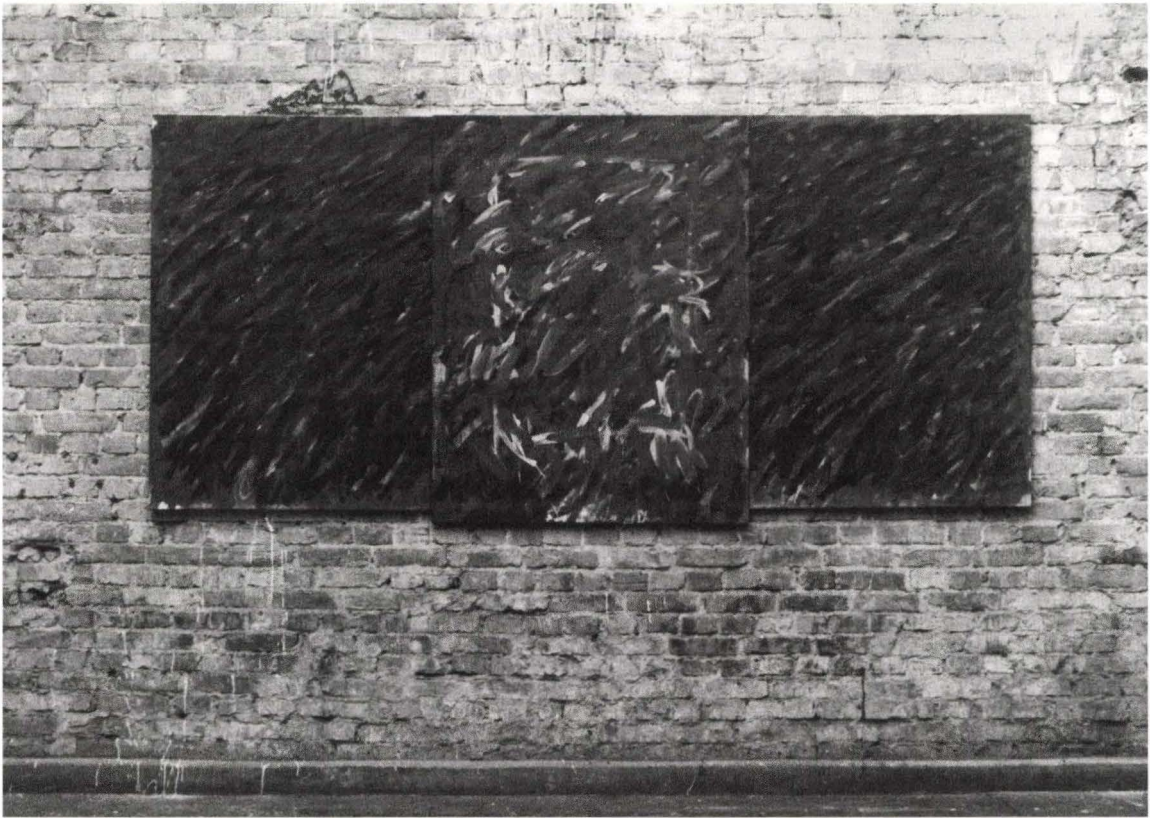




Helmut Streich, Punctuation, 1986

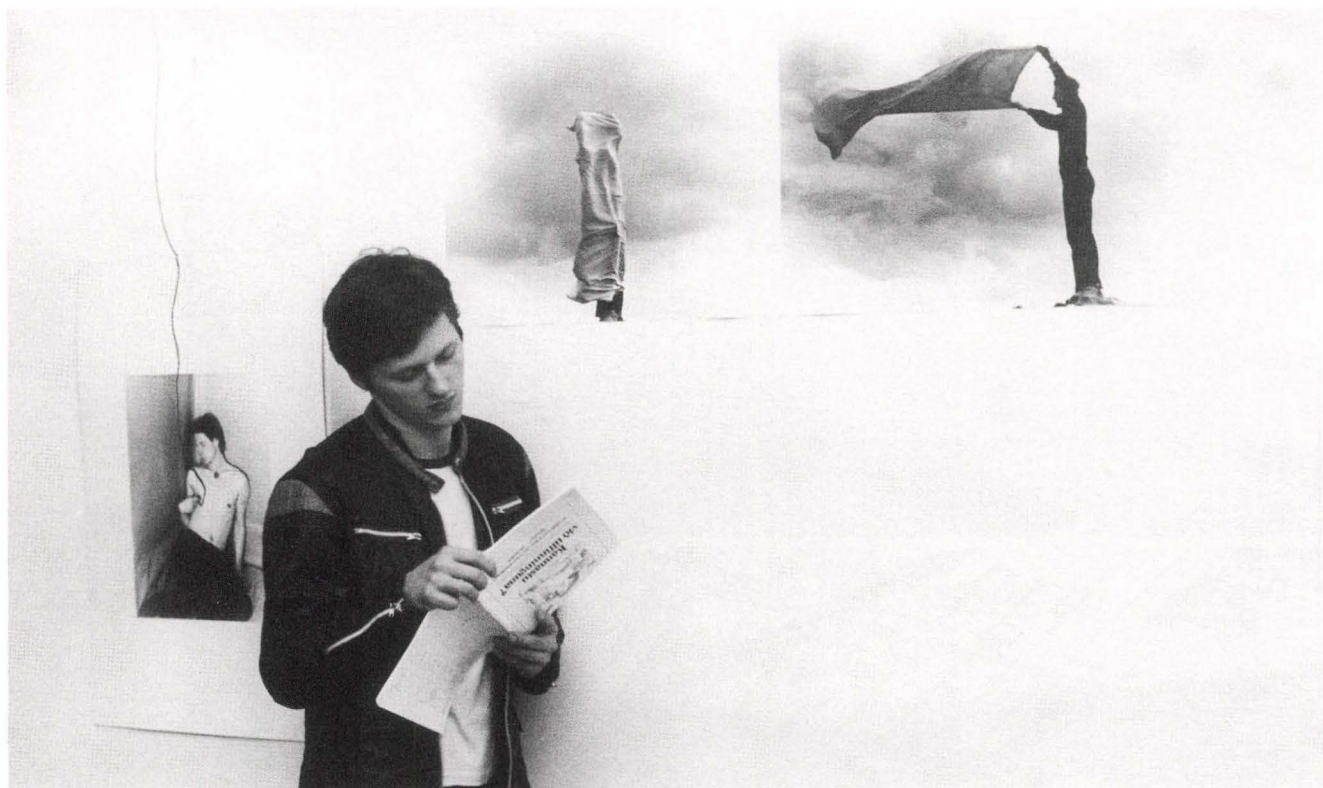
FIRST FROM LEFT: HELMUT STREICH



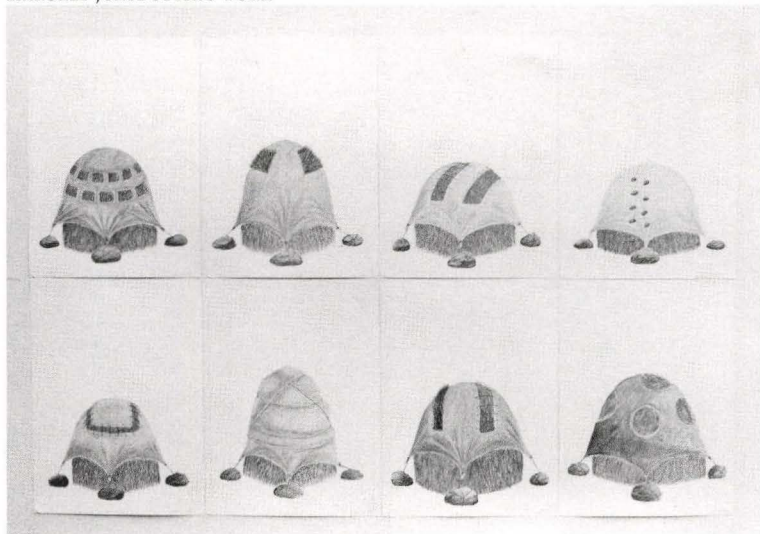


Sudurgata 7, Untitled, 1981

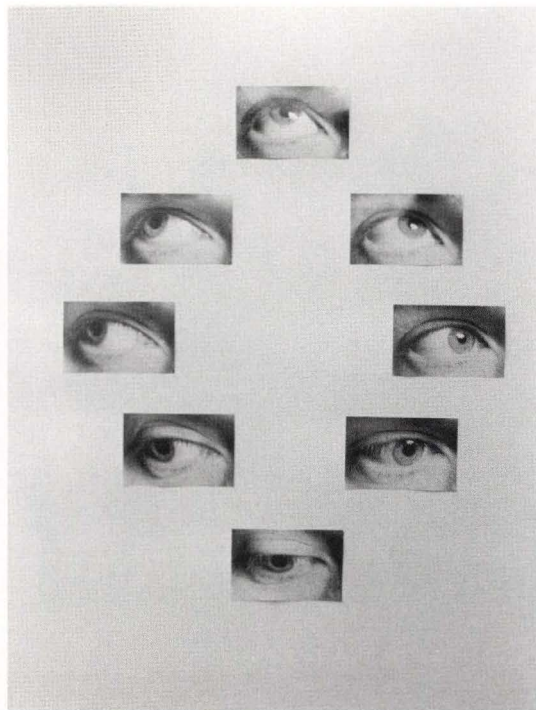
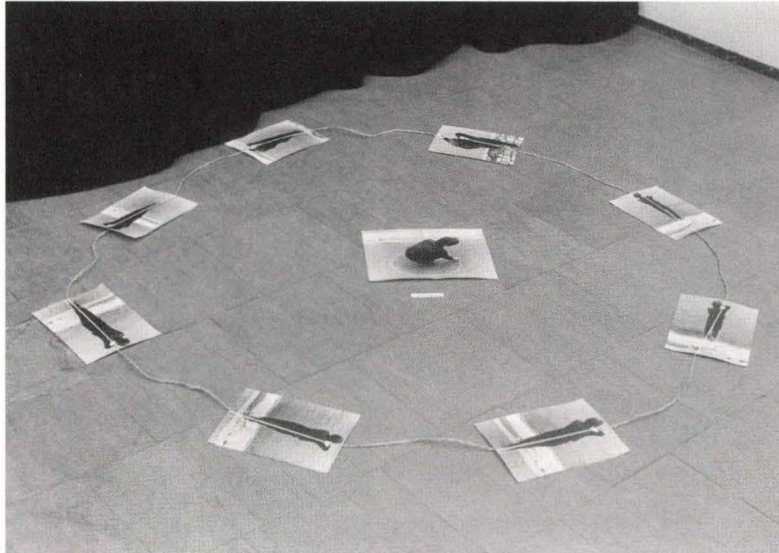
A presentation of artists represented by the experimental and conceptual Sudurgata 7 gallery from Reykjavík.



MARGRET JÓNSDÓTTIR'S WORK



HALDÓR ÁSGEIRSSON'S WORK



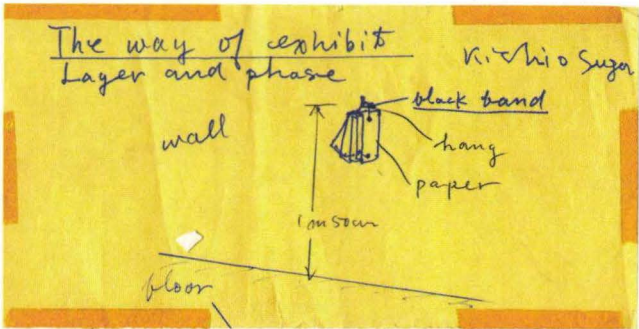
FRIDRIK THOR FRIDRIKSSON'S WORK



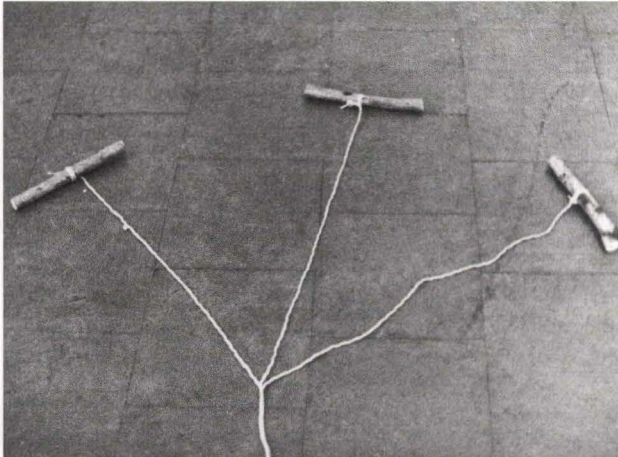
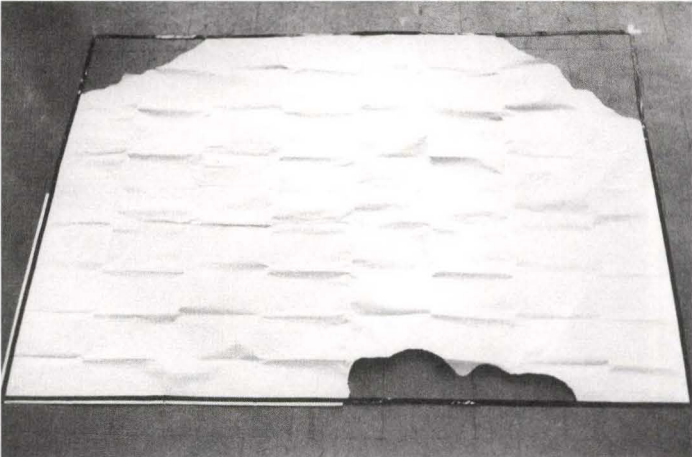
BJARNI H. THÓRARINSSON'S WORK



Kishio Suga, Untitled, 1977



Kishio Suga
Layer and Phase
(exhibition sketch)
1977, drawing,
10.6 x 21 cm

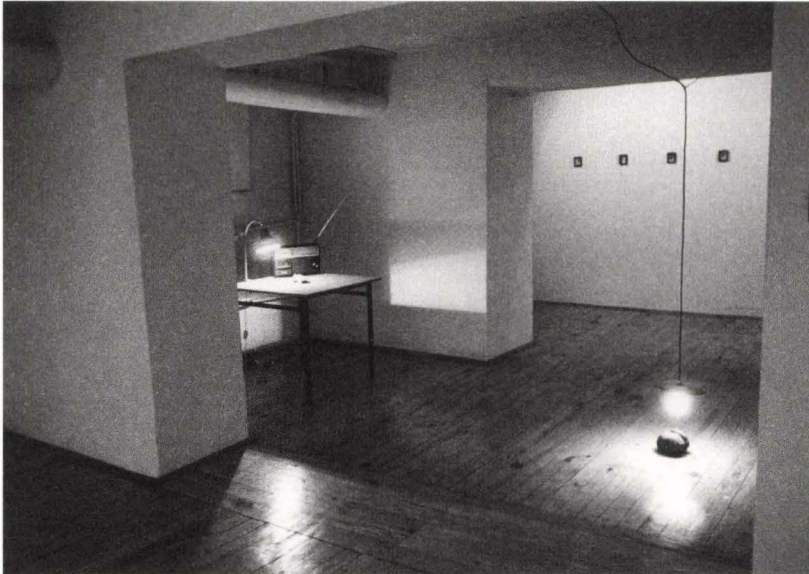


Kishio Suga
Layer and Phase
1977, object:
28 × 23 × 10 cm,
envelope: 33 × 24 cm

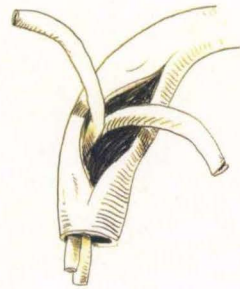
Untitled
1977, object



Piotr Szyhalski, Better Days Soon, 1990



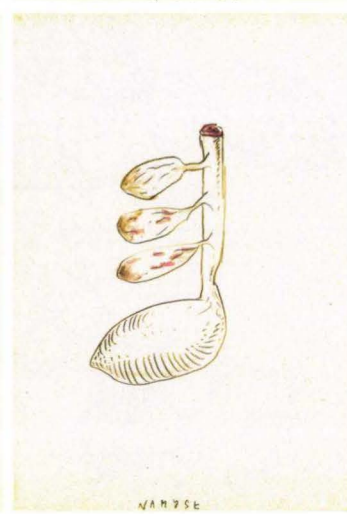
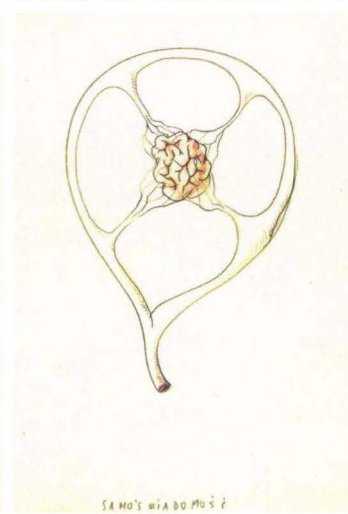
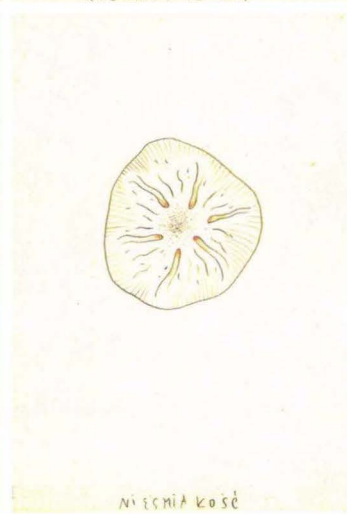
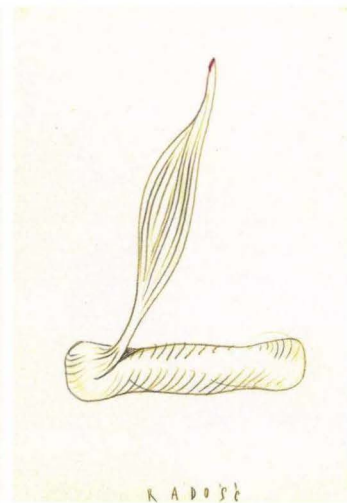
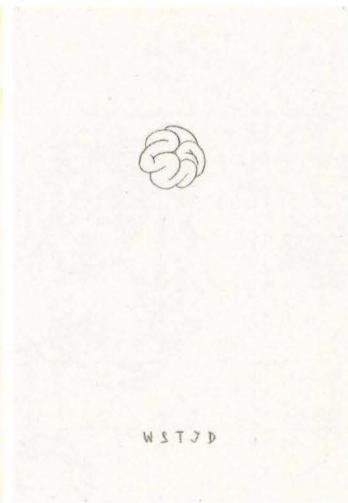
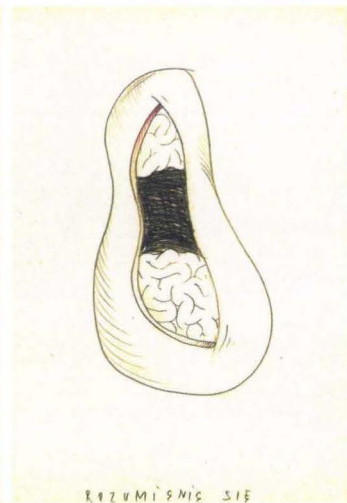
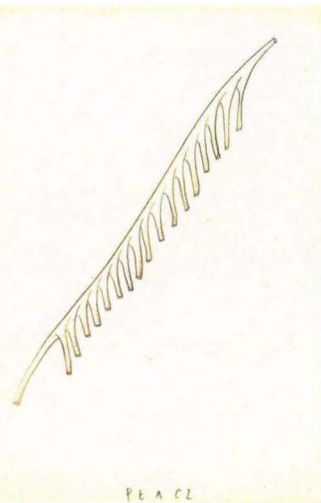
Sir L. Bell'owi
- autorowi
„Anatomii Ekspresji”
poświęcam
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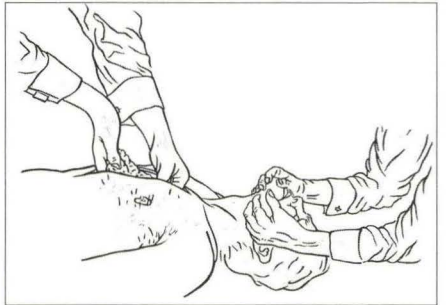
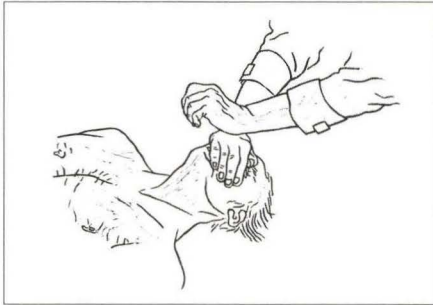
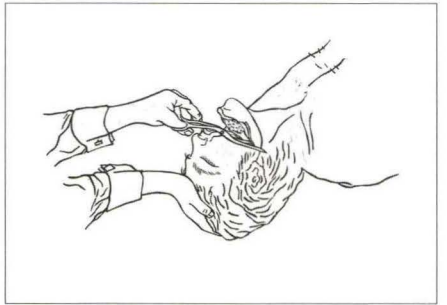
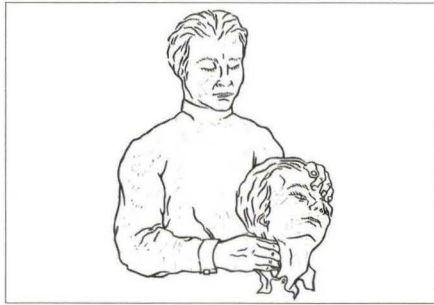
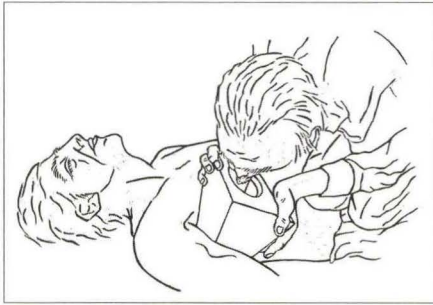
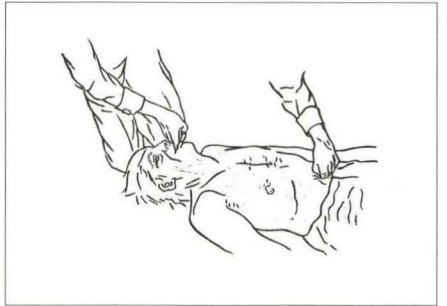
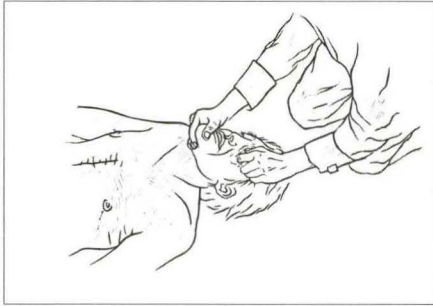


ZAPRZECZENIE



POTWIERDZENIE



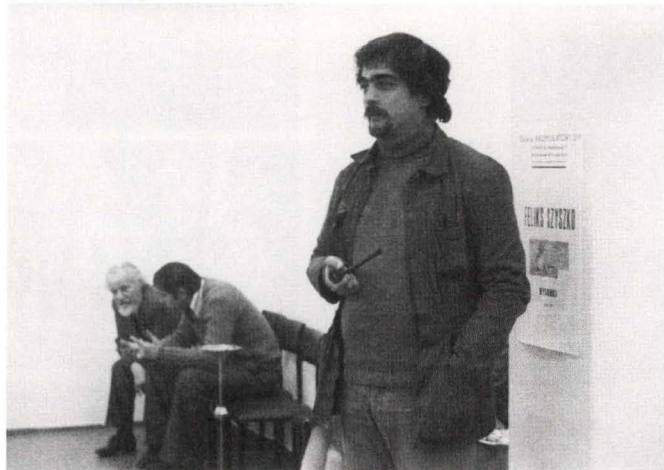


Piotr Szyhalski
from the *Alternative
Medicine* series
1989, drawing, 50 x 70 cm
each

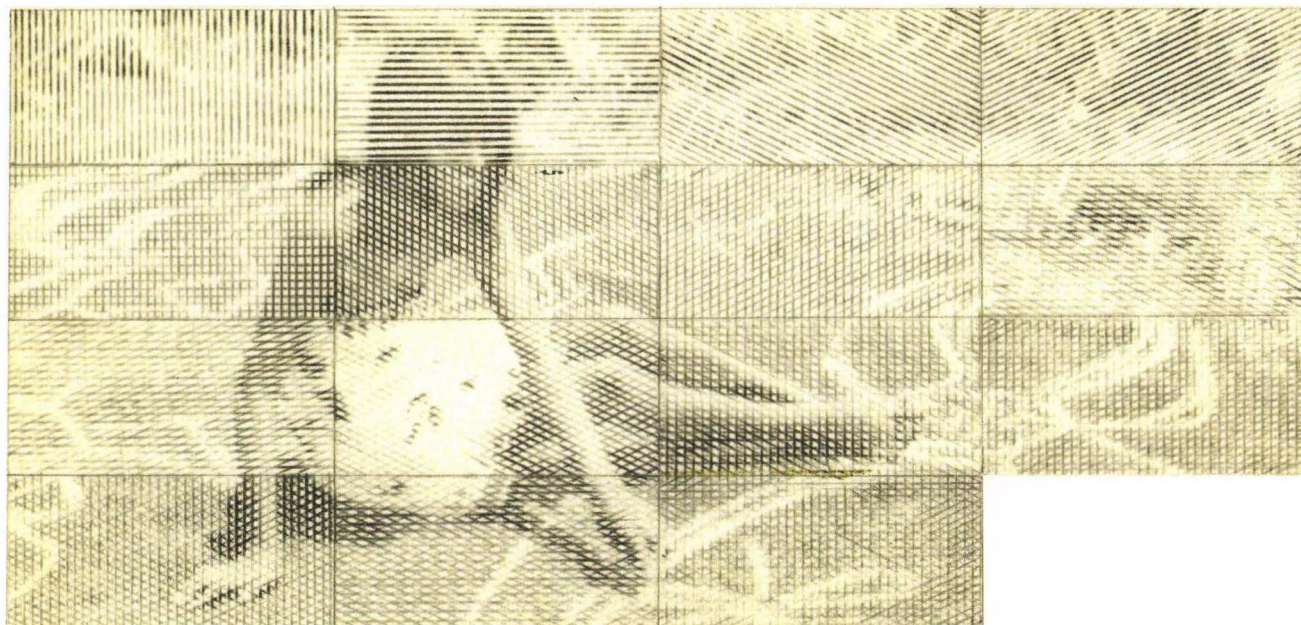
Feliks Szyszko, Drawings 1976–1977,

1977

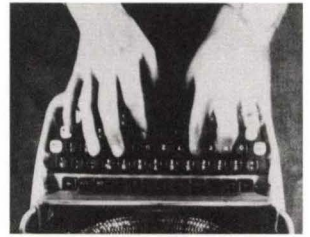
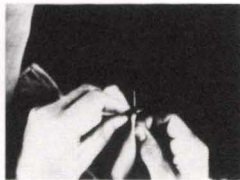
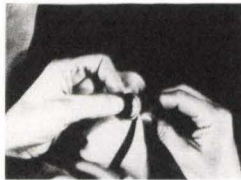
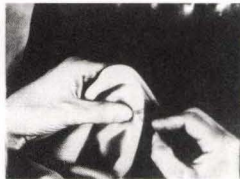
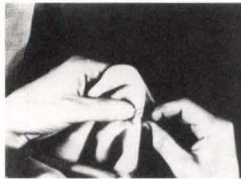
FELIKS SZYSZKO



Feliks Szyszko
Untitled
1976, frottagge,
12.1 x 25.3 cm



Petr Štembera, Untitled, 1973



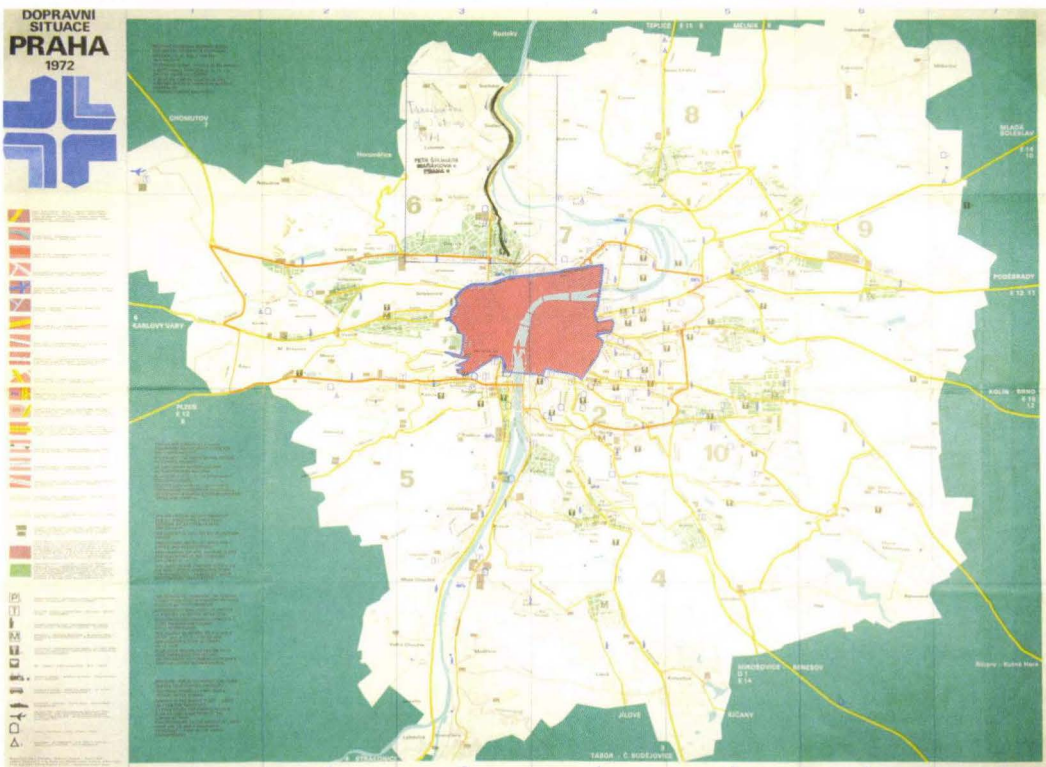
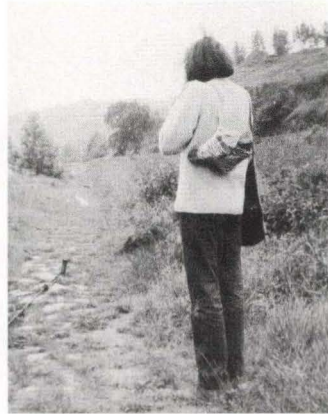
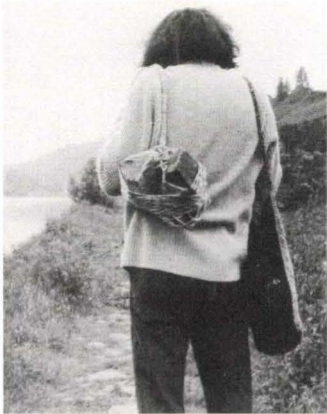
Petr Štembera
Lacing a Shoe
1972, 6 photographs,
47.5 x 53 cm

Petr Štembera
Sewing On a Button
1971, 8 photographs,
85.4 x 58 cm

Petr Štembera
Typewriting
1971, 5 photographs,
100 x 30 cm



Petr Štembera
Moving Two Stones
 1971, 6 photographs:
 68 × 81.7 cm,
 map: 68 × 93.8 cm



Amikam Toren, Neither Image Nor Tree, 1983

For her installation, the Israeli artist had used pieces of dry leaves, recombining them into a new form of leaves of various structures, consistent or inconsistent with the structure of their constituent parts.

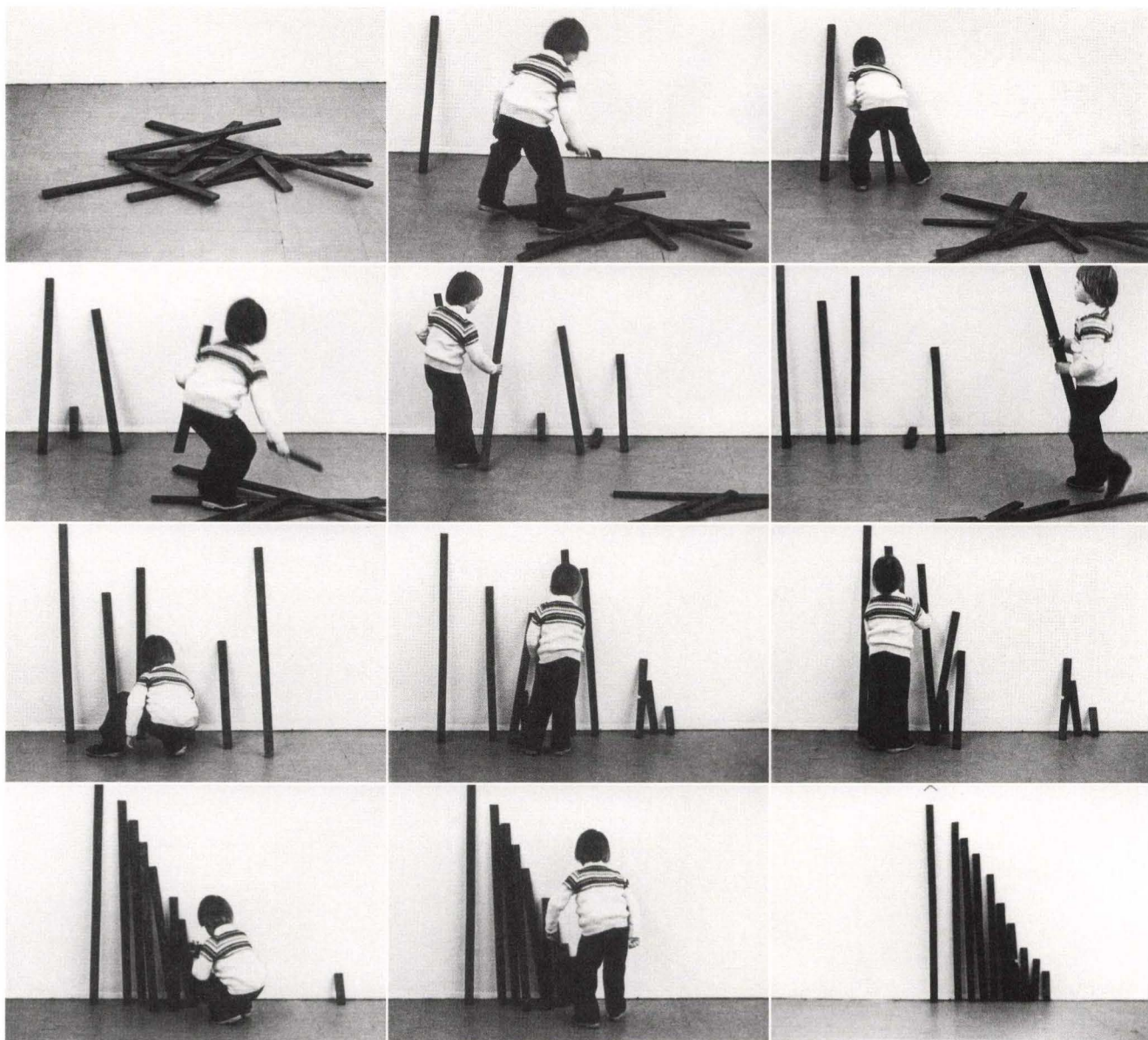




Amikam Toren
Neither Image Nor Tree
1983, collage, 40 × 50 cm

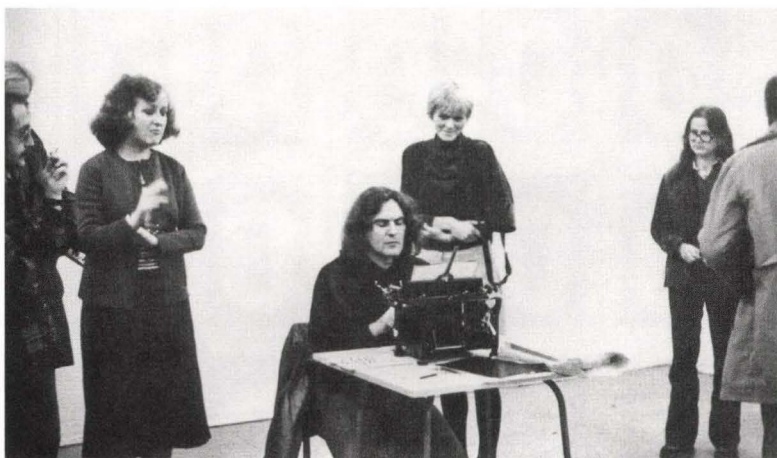
Francesc Torres, Installation Piece, 1976

The artist showed a work informed by Jean Piaget's psychological experiments.

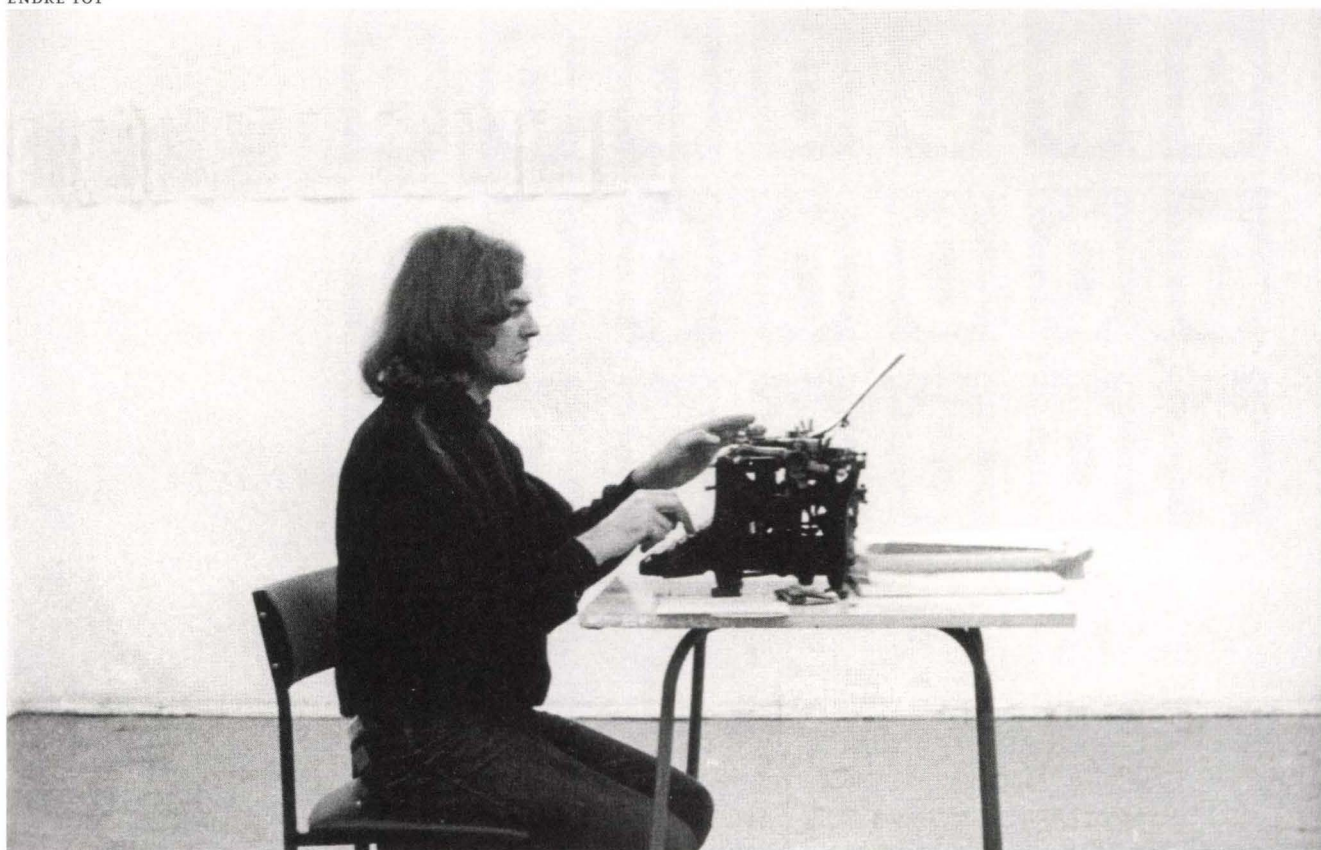


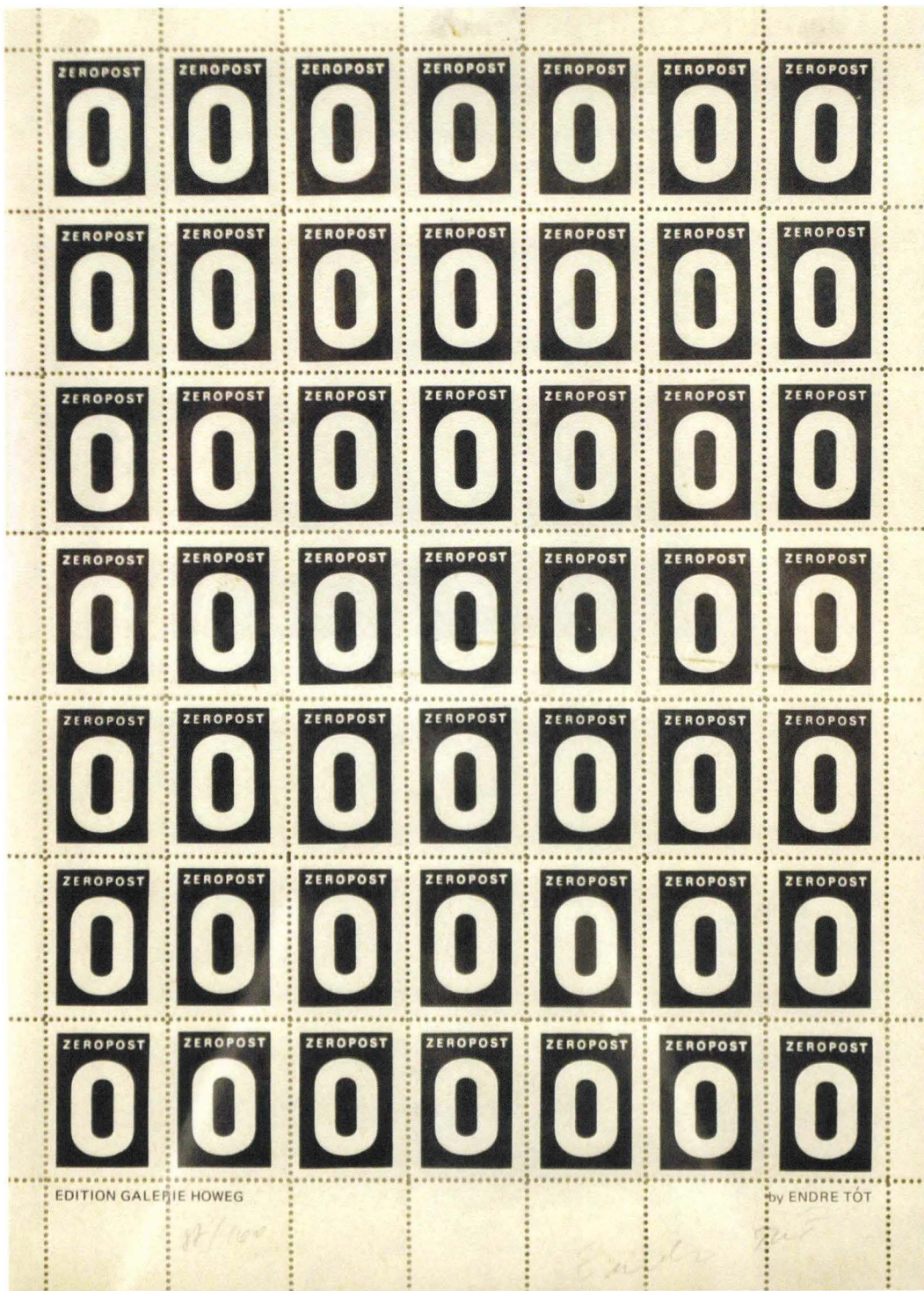
Endre Tót, I Am Glad If I Can Type Zeros, 1975

Over the course of four days the artist typed successive sequences of zeros.



ENDRE TÓT

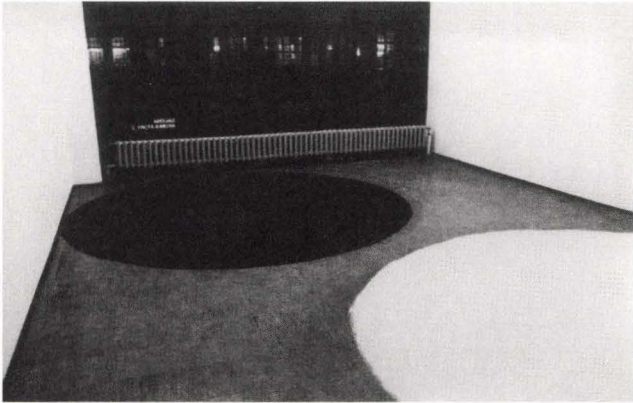




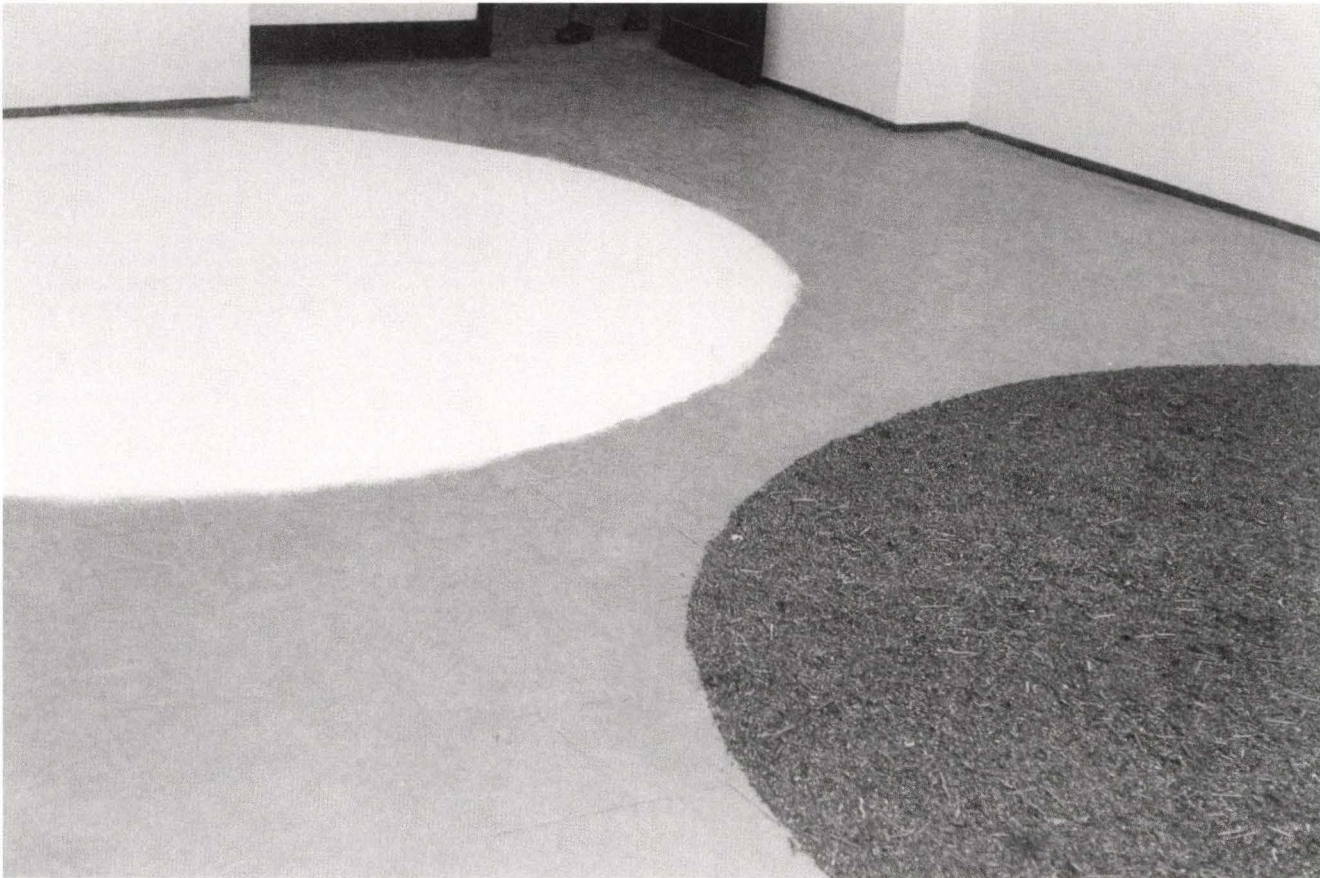
Endre Tót
Zero-Post
(sheet of stamps)
1970s, printed matter,
29.7 × 21 cm

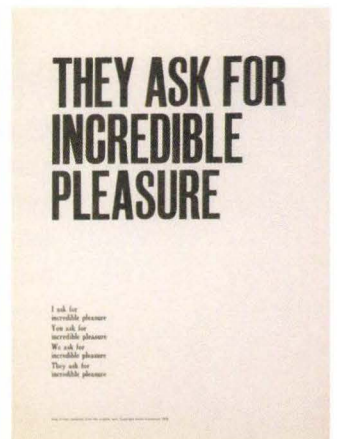
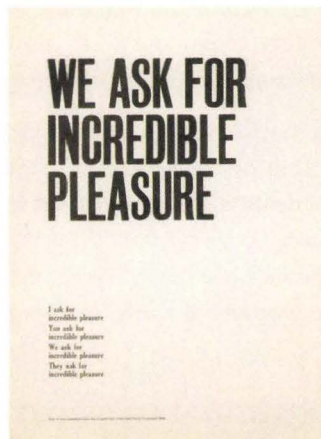
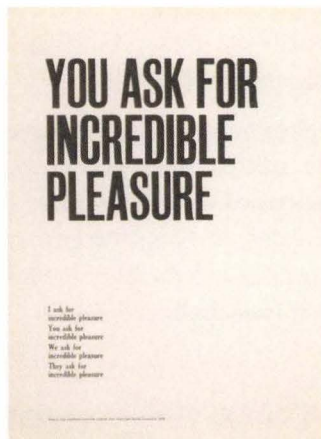
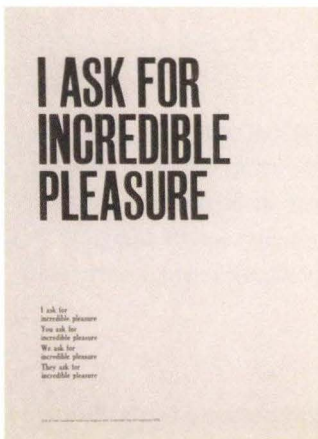
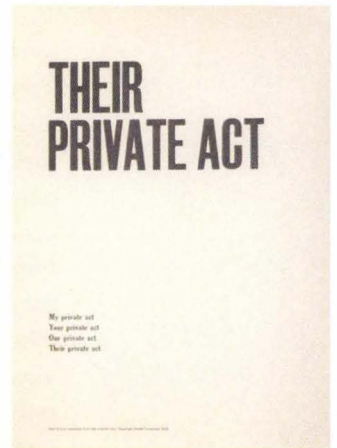
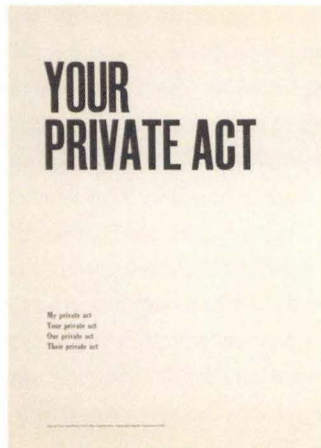
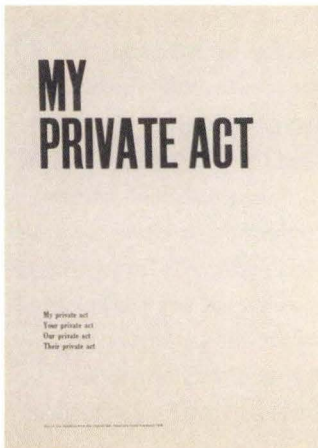
Zero-Writing
1975, typescript,
29.7 × 21 cm

David Troostwyk, *Our Territory*, 1980



DAVID TROOSTWYK





David Troostwyk
My Private Act
1979, printed matter
in 4 parts, 45 × 32.5 cm
each

I Ask for Incredible Pleasure
1979, printed matter
in 4 parts, 45 × 32.5 cm
each

Andrzej Turowski, On the Definition of Art

(LECTURE), 1972

The phenomenon known as conceptual art primarily concerns issues to do with defining the work of art, and because of this it infringes on the work's ontological status. In bypassing the 'formal code' that reveals the object, explorations of a conceptual nature aim to reach the object through direct intervention in the concept used to describe it. Addressing the concept itself, they seek to verify it beyond the definitively established formal order, carrying out procedures on it in order to record it in the most precise manner possible. This is a very important shift of interest, although, contrary to the generally-held view, it does not banish materialisation or visualisation from art and, moreover, does not rule out object-related experimentation within the framework of paraconceptual strategies. (How easy it would be to say that an art of objects has been supplanted by an art of concepts — by the idea of a post-artistic era!) In conceptual art one's attention is directed not towards the basic transformations determining the realisation of the individual principles of the artistic structure, but towards the very denotation of this structure construed as a whole.

This completely bypasses the traditional concerns of artistic investigation (typical for the whole of the art of the early modern period), which revolutionised the art of the 20th century: issues such as space, movement, time, expression or the emotional content of the work, imitation and creation, plastic action, static and dynamic composition, closed and open form, clearness and unclearness, colour and purity, multiplicity and unity, geometrisation and distortion, and so on. The fundamental concern of conceptual art is art itself.

A large number of standpoints and explorations unrelated to conceptual art could of course be included in such a broad field of artistic autothematism and art theory. Let us therefore attempt a closer definition: conceptual art is concerned with the definition of art: its extremely precise definition. Let us consider three types of definition: institutional, nominalist and tautological. We shall then see that while identifying itself with the latter (tautological), conceptual art actually directs its attention solely towards a nominalistically defined art.

1. The INSTITUTIONAL DEFINITION OF ART (itself encompassing various elements: formal, aesthetic, ideological) posits the existence of artistic objects that fulfil certain criteria: a) formal (their form distinguishing them from all other objects); b) aesthetic (whereby individual mastery of form and sometimes a harmony of form and function give rise to values described as 'beauty'); and c) ideological (whereby their evocative values — narrative, expressive, symbolic, conceptual, utilitarian — fulfil certain social functions). Taking primacy over these criteria and serving to fine-tune them is the requirement that such objects be introduced into the sphere of institutionalised culture defined by the existence of museums, galleries, collections and so on, as well as the art market, the press, advertising, art criticism and journalism, which again lend meaning to these conditions by shaping beliefs and judgments: about market value, about originals and copies, conservation, insurance, theft, perception, experience, survival, and so on. The institutional definition of art also sanctions a hierarchical and tripartite division into artist (the talented individual), work of art (the institutionally channelled object) and recipient

(the experiencing, comprehending, accepting or rejecting subject, defined also as society, whether elitist or democratic). Reflections on an art thus defined manifest themselves above all in the form of verbalised art theory separated from artistic practice (characteristic of this point of view are, for instance, discussions about the primacy of ‘the idea or the image’, or the ‘museum of the imagination’). A theory of the image actually realised in an image has been a relatively rare phenomenon. Where it existed, it elevated beliefs imposed by bourgeois culture to the rank of objective law. A radical and highly vivid example of this kind of autothematism in world art is provided by Władysław Strzemiński’s unist works. Asserting that the painting “only is — it exists”, Strzemiński posited the existence in, for instance, a painting of such axioms as a frame and a canvas. If Strzemiński’s work represented a revolution on the path of concretising the art object, then, to describe the object, the artist used a system with the most far-reaching formalisation available from this definition. The autothematism of this art thus inscribed itself in its own definition.

2. An alternative to the above institutional definition of art is the NOMINALIST definition as formulated in Donald Judd’s famous statement that ‘if someone calls it art, it’s art’. Alongside institutionally defined art, the whole of the 20th century provided constant reminders of the possibility of defining art through labelling a certain activity as artistic. Thus not only an object but also a gesture could be included in the sphere of artistic relevance. Nevertheless, the dominant bourgeois culture, which sanctioned the institutional definition, always did enough to discredit this idea of art (and continues to do so). Whereas Marcel Duchamp said that the gesture inseparable from the ready-made was a work of art, thus ensuring that a sufficient condition of the gesture’s being art was met, within the existing institutionalised culture the gesture was separated from the object and the object itself placed in a museum and invested with those meanings that the museum (or, more broadly, the cultural milieu) had shaped. (As objects, ready-mades are conserved, stored and contemplated, their form is analysed, and so on.) The recuperation of objects by museums is extensive and constant. Thus, for instance, the absolutely irrelevant elementary structures of minimal art, which do not lend themselves to any interactions within the artist/work of art/recipient paradigm, have found themselves in museums among other objects, where they become an object of perception and are individualised and ultimately interpreted, for instance through comparisons to the emotional forms of American landscape.

Still, within these kinds of activities which fall within the nominalist definition of art, a few artists have succeeded in offering a pure statement completely divorced from the familiar patterns of circulation, classification, function and reception. Joseph Kosuth’s lexical definitions published among numerous other ads in the world press could be adduced as examples. They resisted assimilation into the previous definition, falling fully within the one presented here. The materialised work of art existed as a work of art solely by virtue of having been labelled as such.

An art theory based on the nominalist definition can only be formulated outside of the work of art, in discursive form and in the context of theory and criticism. As soon as it becomes autothematic, art (for reasons I shall turn to in a moment) begins to correspond in whole or in part to the third definition — tautological. Indeed the reflections of these artists do not refer to the ‘concept of art’ itself but solely to the sphere of things and concepts that ‘have not been called art’. (An exception is the extreme case of the work of Ben Vautier, in whose view the realm of the term ‘art’ overlaps with that of the term ‘everything’.) This encompasses all artistic procedures such as the happening, Fluxus, land art, arte povera, project art, impossible art, intervention art, and so on. Can we speak

of conceptual art within the scope of this definition? No. Only phenomena of a paraconceptual nature can feature here. They will feature when the artist's main concern becomes not objects but concepts, yet relativised with objects or concretised through them. Tadeusz Kantor's *emballages conceptuels*, in which an object's, so to speak, 'negative' side elevates empty concepts, could serve as an example of the first type of paraconceptualism ('Wrap William Tell's Apple', 'Wrap Cleopatra's Nose', 'Wrap the Eye of Providence', and so on). In the second case, attention is turned mainly towards the concept, but one fairly distinctly concretized through objects. An example is the display of charts of temperatures recorded during an exhibition of Bernar Venet (*Weather Work*). Many other manifestations of paraconceptualism could be listed. It should be noted, however, that there is never a concern here with the pure idea of art as art. Conceptual art, as we shall see, has to possess a dual conceptual relationship — it has to refer to a concept contained within a concept (it has to be a meta-art positioning itself in relation to a conceptually-defined art).

3. We thus arrive at the third definition of art — TAUTOLOGICAL. Its earliest descriptions are to be found in statements by Ad Reinhardt: 'Art is art-as-art and everything else is everything else. Art-as-art is nothing but art. Art is not what is not art'. This theme has been elaborated further in our time in the final sentence of Joseph Kosuth's famous essay *Art after Philosophy*: 'Art is the definition of art'.

It is only within the context of an art defined in this way that we can speak of conceptual art in relation to certain of its manifestations, while the subject of its reflections is art defined conceptually. The tautological definition of art generally admits no actions other than autothematic ones, and, unlike the previously discussed definitions, admits no separation between artistic and theoretical activity. They become completely identical here.

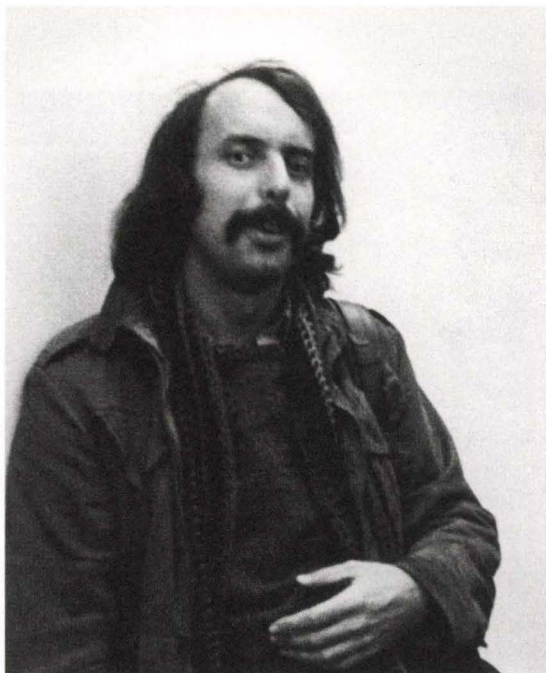
The autothematism of this art can be formulated in relation to both institutionally and nominalistically defined art. An attack on the former (institutional) has today been expressed most powerfully in Daniel Buren's work — let us call it contestative art. The analysis of the latter (nominalist) undertaken by Joseph Kosuth would correspond to what we call conceptual art. Addressing the artistic order shaped by the institutionalised circulation of culture, Buren's argument is necessarily directed not so much against concepts as against the institutions that have brought them into being. The neutrality of his work serves as a counterbalance to the channels of culture — it is a neutrality striving for disinterestedness as the opposite of recuperation. Siegelau's earlier concepts from his 'catalogue exhibition' period can be located in a similar field of activity, albeit already closer to Kosuth's position — with some of the works going beyond the gallery display format and being circulated by mail, and with shows involving works created on-site and in relation to one another. When Buren's work, defined by his programme of neutrality, is directed wholly against institutionally defined art (his *Limites critiques* published by the Galerie Yvon Lambert is a characteristic example of this standpoint), the above propositions accept only within certain limits, and only occasionally, activities aimed at this definition (protest through the rejection of one of the established paradigms), and in the main they fall within the ambit of nominalistically defined art. Just as earlier we spoke of paraconceptual activities, now, with reference to the latter group, we can speak of an art partly committed to a contestative movement.

It was Kosuth who countered the contestative strategy of neutrality with conceptual analytical activity as a method of examining the concept of an art defined by naming. And it is Kosuth who completely excludes the possibility of the existence of a separate theoretical activity outside artistic activity which is by definition an art theory. He situates his work on the plane of meta-art. We

mention Kosuth here only as one among a number of examples (a similar strategy is represented by artists such as Alain Kirili, Robert Barry, Victor Burgin, Dan Graham, the Art & Language group, and many others). Intervening in the denotations of a name, he links it with objects or with various modes of communicating it (*Tautologies*). Using linguistic notation, he identifies the concept with the way it is recorded (*Blow-Up*) or, entering the sphere of the logical formulation of a description, superimposes the fact described onto a kind of labyrinth produced by sentence syntax (*Investigation. Proposition Seven*). Analysing the notion of the 'name' of art, he points to the possibility of the 'name' being a definition of art ('Art as Idea as Idea'). That is how relatively broad and at the same time very limited the sphere of conceptual art really is.

What can the significance of this kind of contestative art and conceptual art be beyond their artistic production? The artistic practices described here demonstrate extremely clearly the significance of the cultural (institutional, linguistic) determinants of the existence of the work of art. They show the degree to which a definition of the work of art that formulates being obscures the existence of the work itself as a creative act. In this sense, artistic contestation and conceptual art open up broad, formally ill-specified prospects.

Translated by Wojciech Szatkowski from the Polish text published in *Jeden*, Warsaw: Foksal Gallery PSP, Warsaw, April 1972.

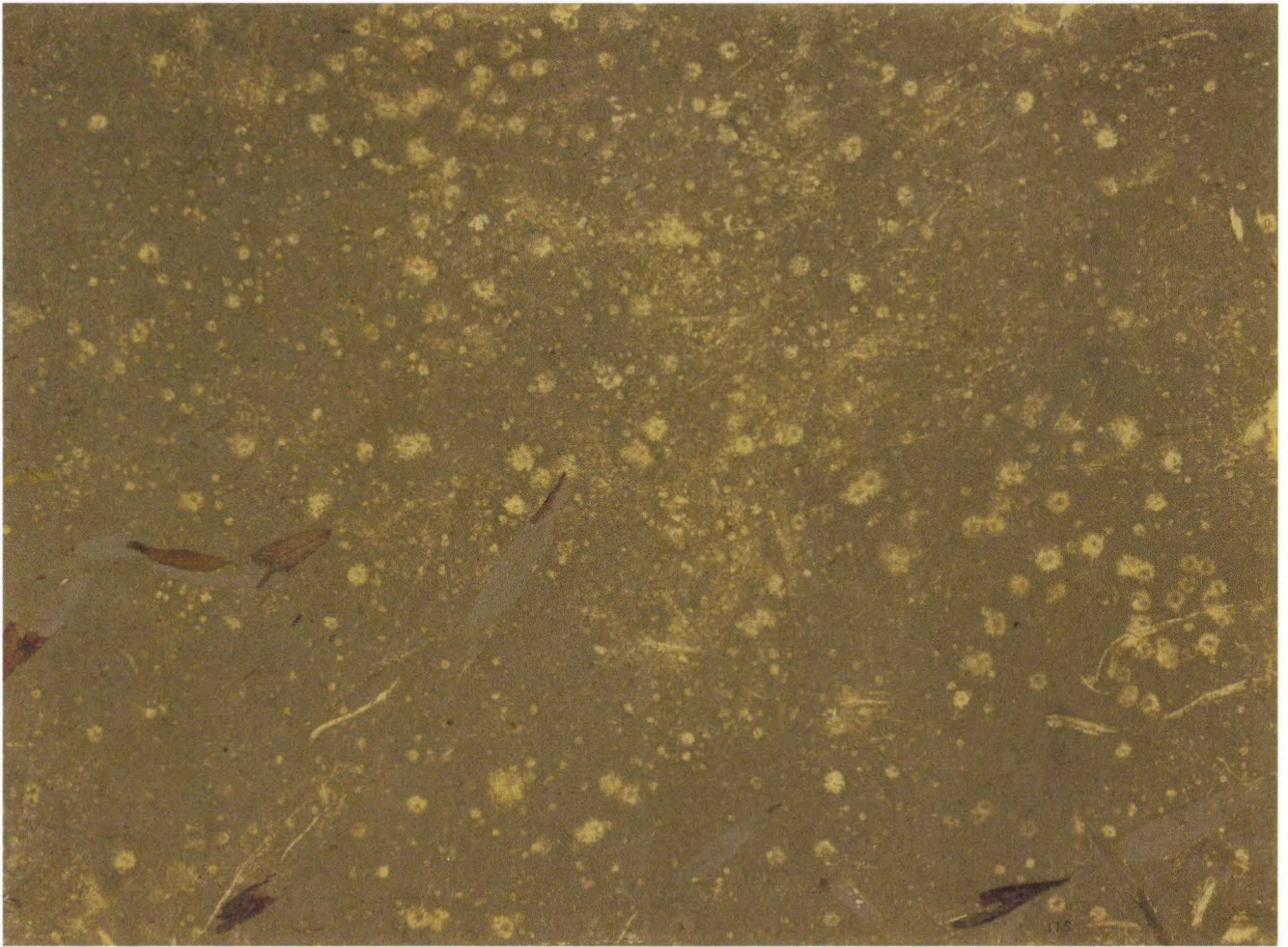


Jacek Tylicki, Untitled, 1979

A quotation from Dante Alighieri's *De Monarchia* — "The universe is the greatest work of art" — served as the exhibition's motto. The artist presented works recording the visual phenomena caused by the forces of nature.

FROM RIGHT: JACEK TYLICKI





Jacek Tylicki
*No. 175 The Wet Ground
and the Rain*
1978, mixed media,
35 × 47.5 cm

Janos Urban, *The Parallelness of Time*, 1973

The slide projection, accompanied by a soundtrack, showed two temporally parallel visual channels recorded on Lake Constance.





Urban



Urban

Janos Urban
Untitled
1975, lithograph,
50 × 65 cm

Phosphor
1975, lithograph,
63 × 48 cm

Jiří Valoch, Sculptures, 1974

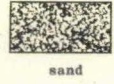
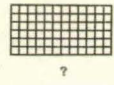
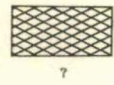
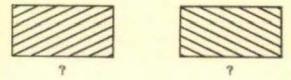
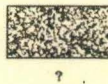
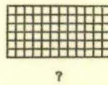
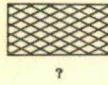
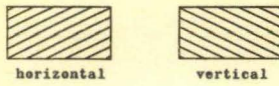
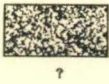
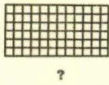
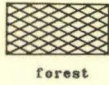
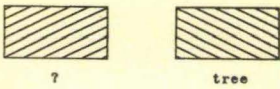
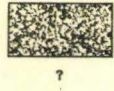
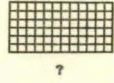
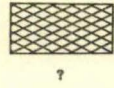
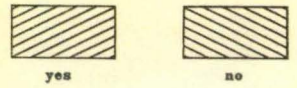
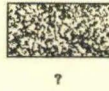
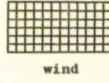
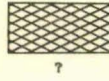
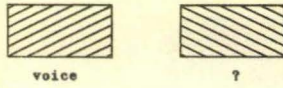
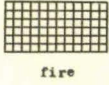
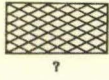
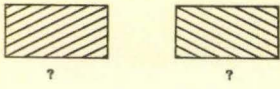
The artist presented series text-defined conceptual sculptures, as well as drawings and photographs.

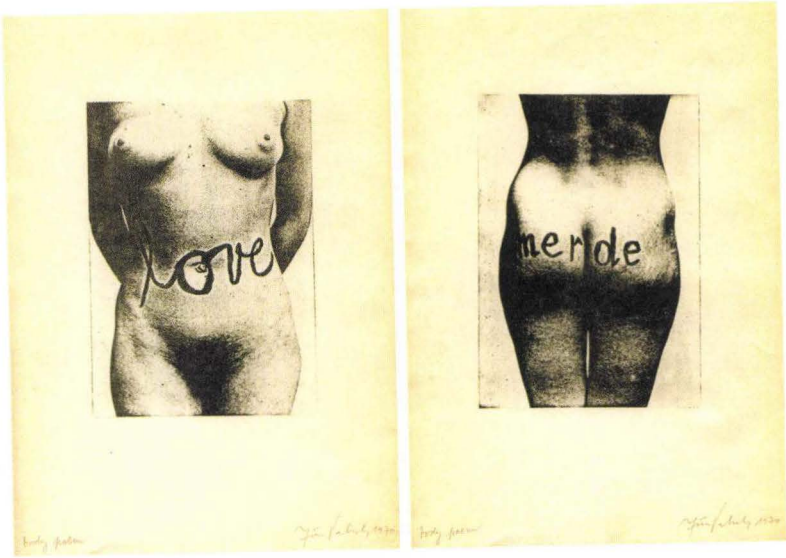


a point hereabout

three words only

Jiří Valoch
4 Pieces
1972, typescript, 2 from
4 parts: 50 × 70 cm

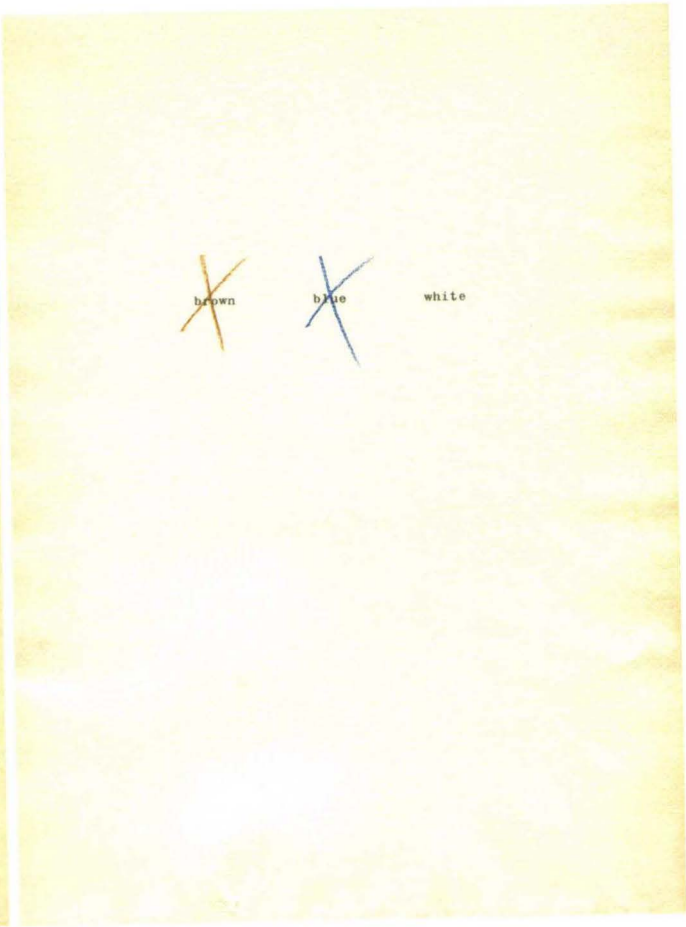
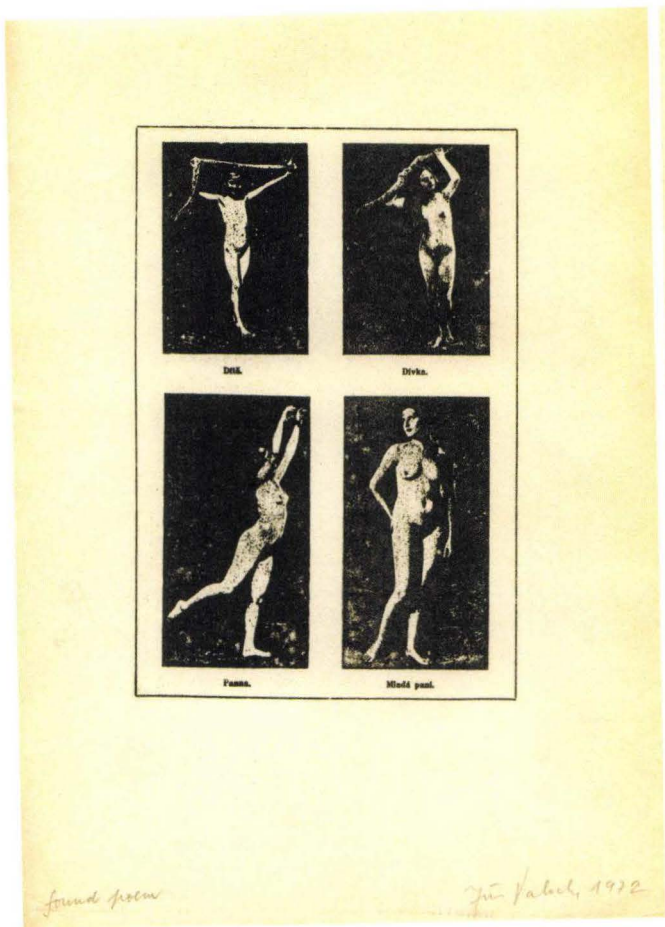




Jiří Valoch
Body Poem 1&2
 1970, printed matter,
 2 parts: 41.2 × 62.8 cm

Found Poem
 1972, print,
 29.8 × 20.7 cm

White
 1973, drawing,
 30.4 × 21 cm



the little poem

o
tw
thr
four

jiří valoch
1968

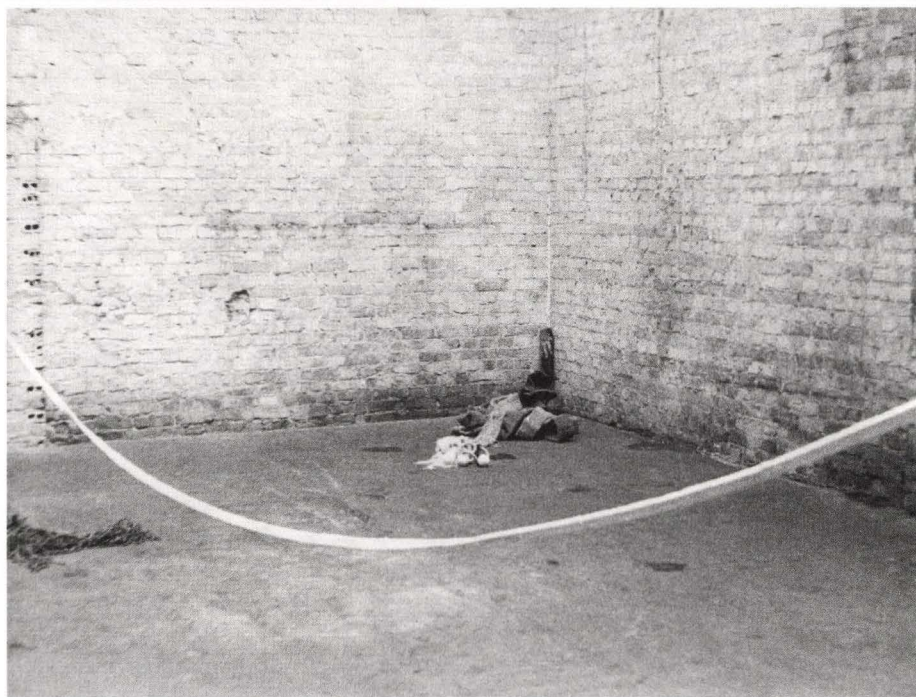
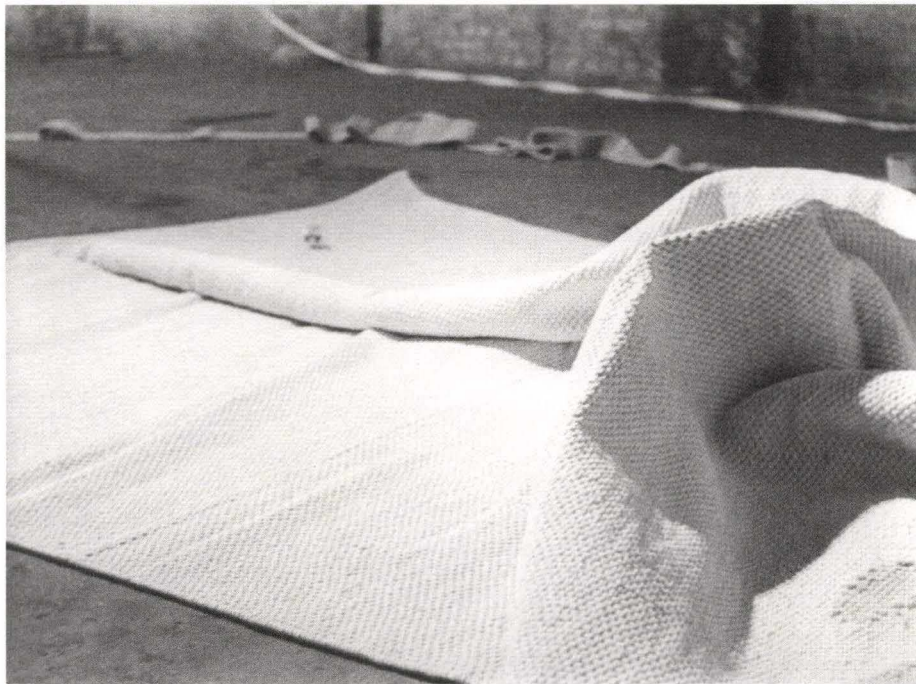
fragment of a book that does not exist

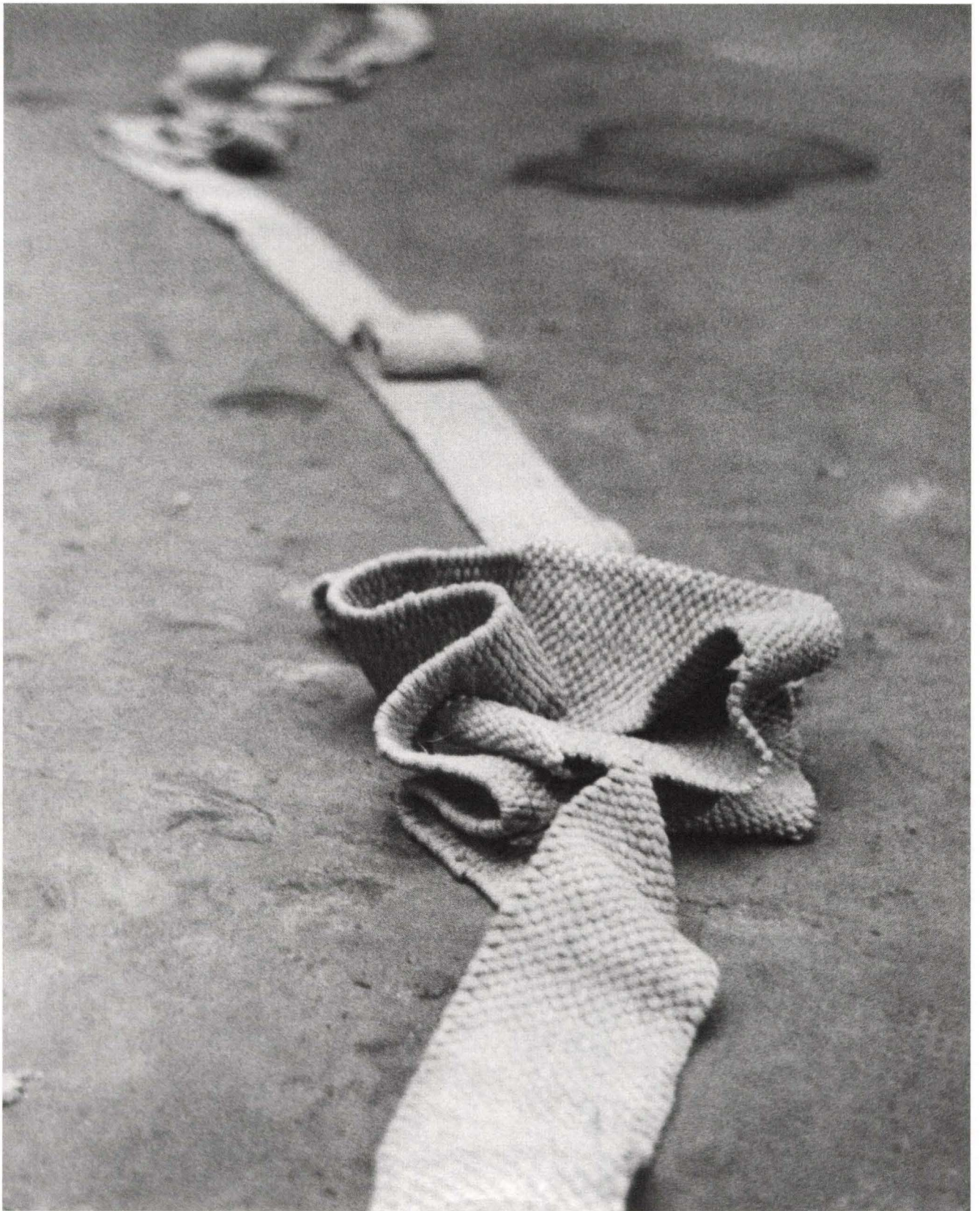
Jiří Valoch
The Little Poem
1968, typescript,
15.7 × 8.2 cm

Fragment of a Book . . .
1972, printed matter,
21.2 × 14.8 cm

Tadeusz Walter, Textile, 1974

The artist showed several textile works dedicated to the gallery's austere architecture.

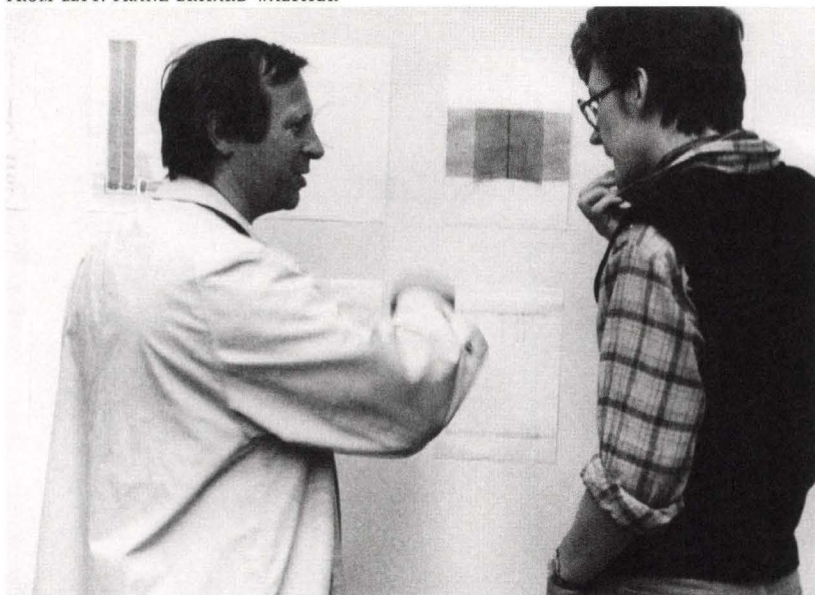


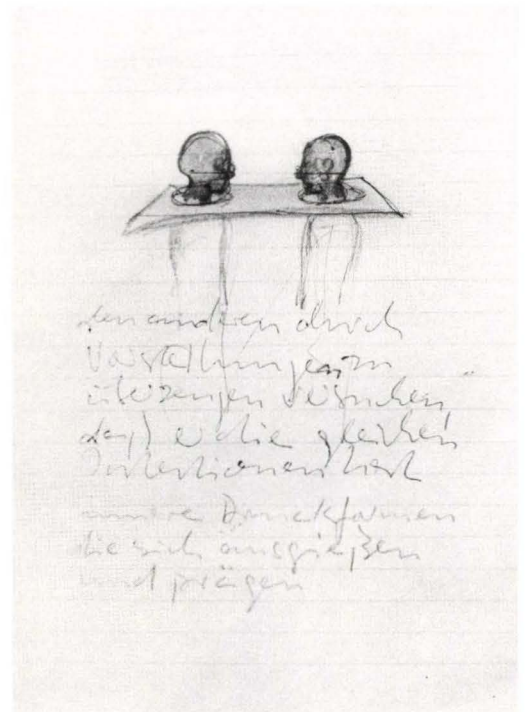
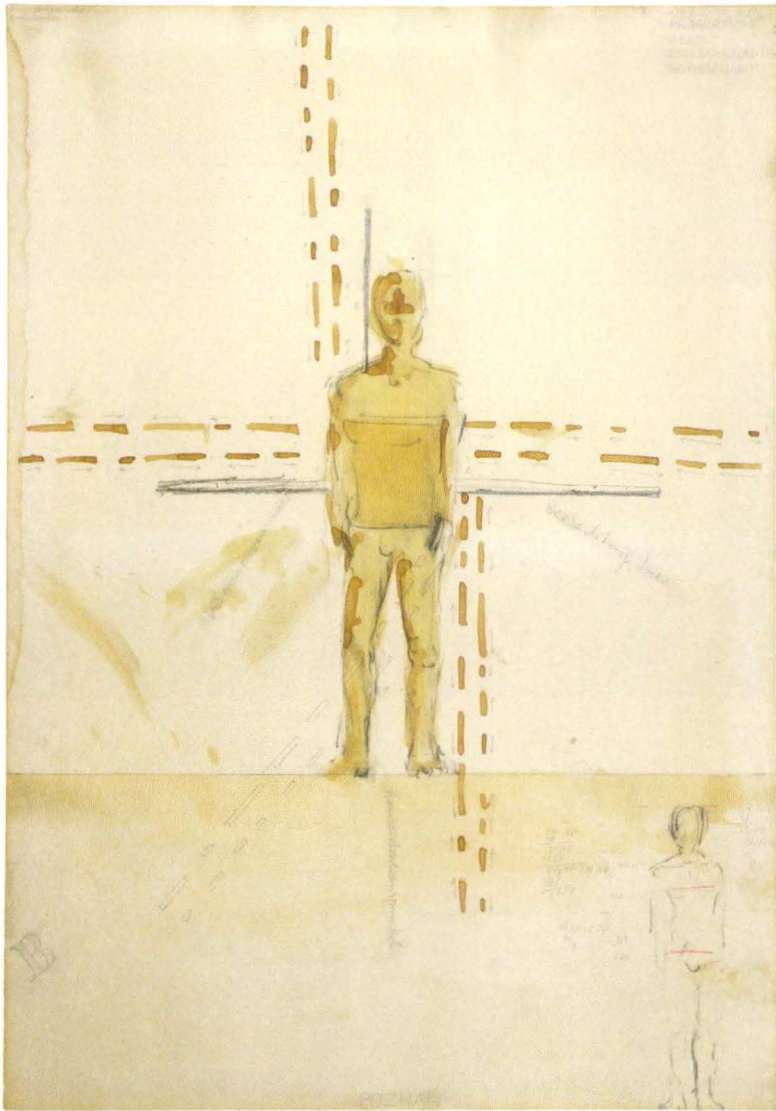


**Franz Erhard Walther, Forming Process (EXHIBITION);
Steel Piece (PERFORMANCE); Proportion Piece (PERFORMANCE),
1980**

The German artist presented several dozen sketches for his spatial actions and presented two performance pieces.

FROM LEFT: FRANZ ERHARD WALTHER



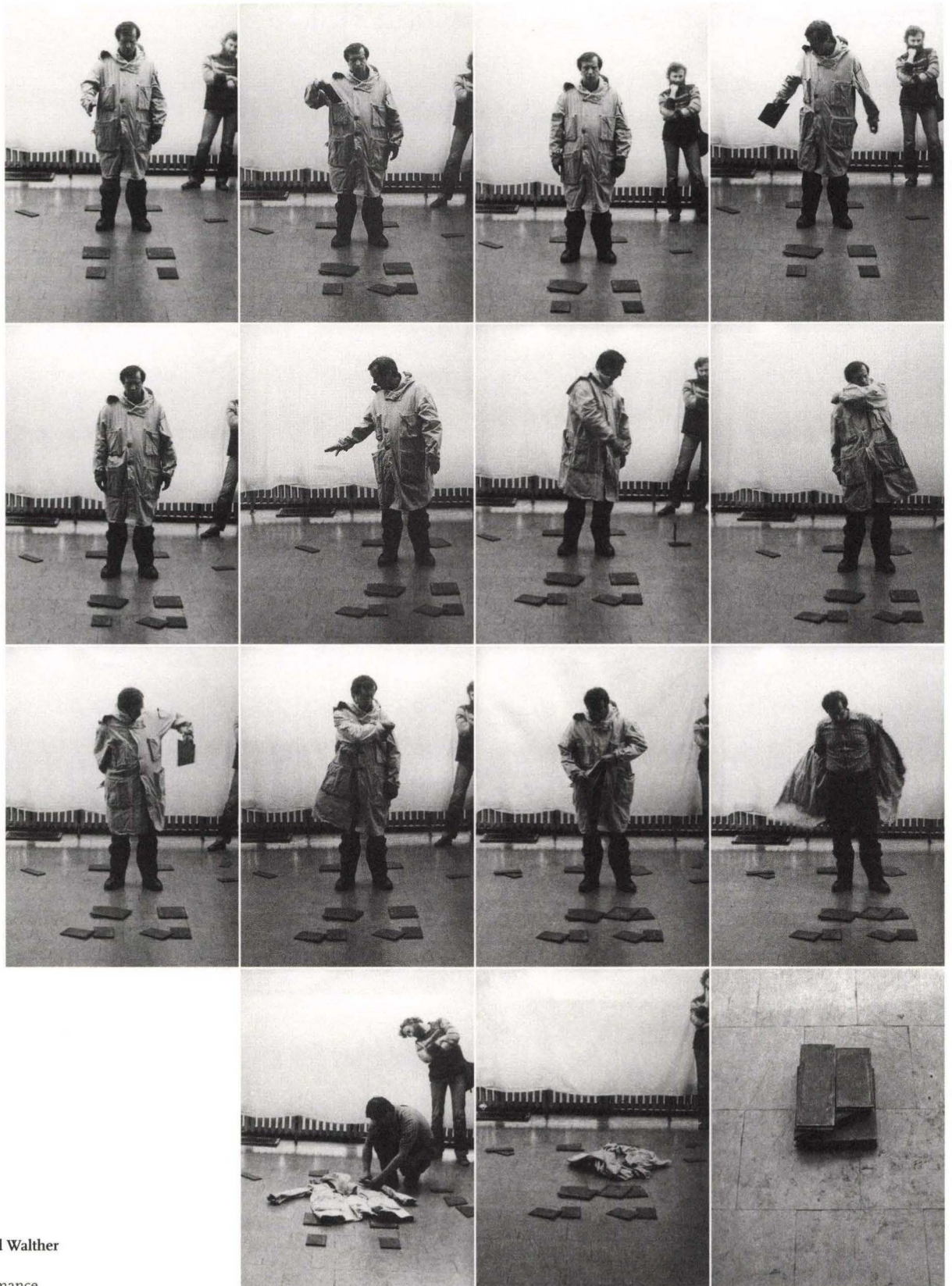


Franz Erhard Walther
 sketch for *Proportion Piece*
 performance
 1980, drawing,
 70 x 100 cm

Untitled
 1980, drawing



Franz Erhard Walther
Proportion Piece
1981, performance



Franz Erhard Walther
Steel Piece
1981, performance

Lawrence Weiner, *A Work in a Context*, 1980

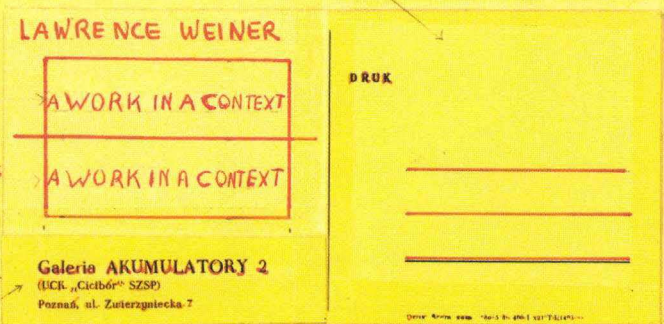


Lawrence Weiner
A Force of Sufficient Force . . .
1980, printed matter,
60 × 126 cm

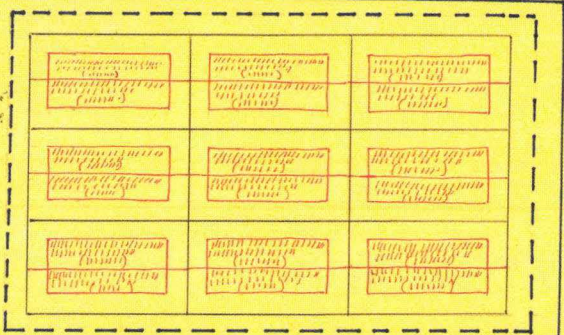
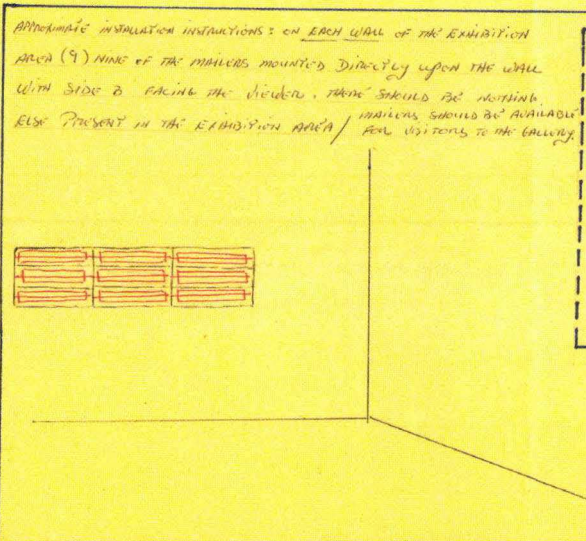
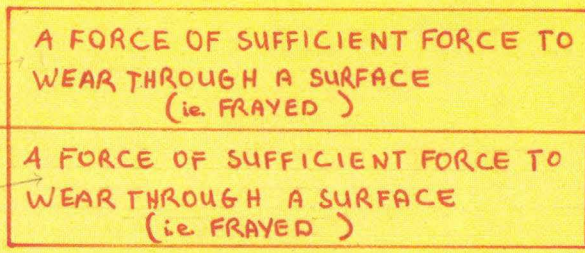
A Work in a Context
1980, drawing, 53 × 41 cm

APPROXIMATE LAYOUT FOR MAILER + INSTALLATION - LAWRENCE WEINER
 1980-1981 GALERIA AKUMULATORY 2, POZNAŃ POLAND.

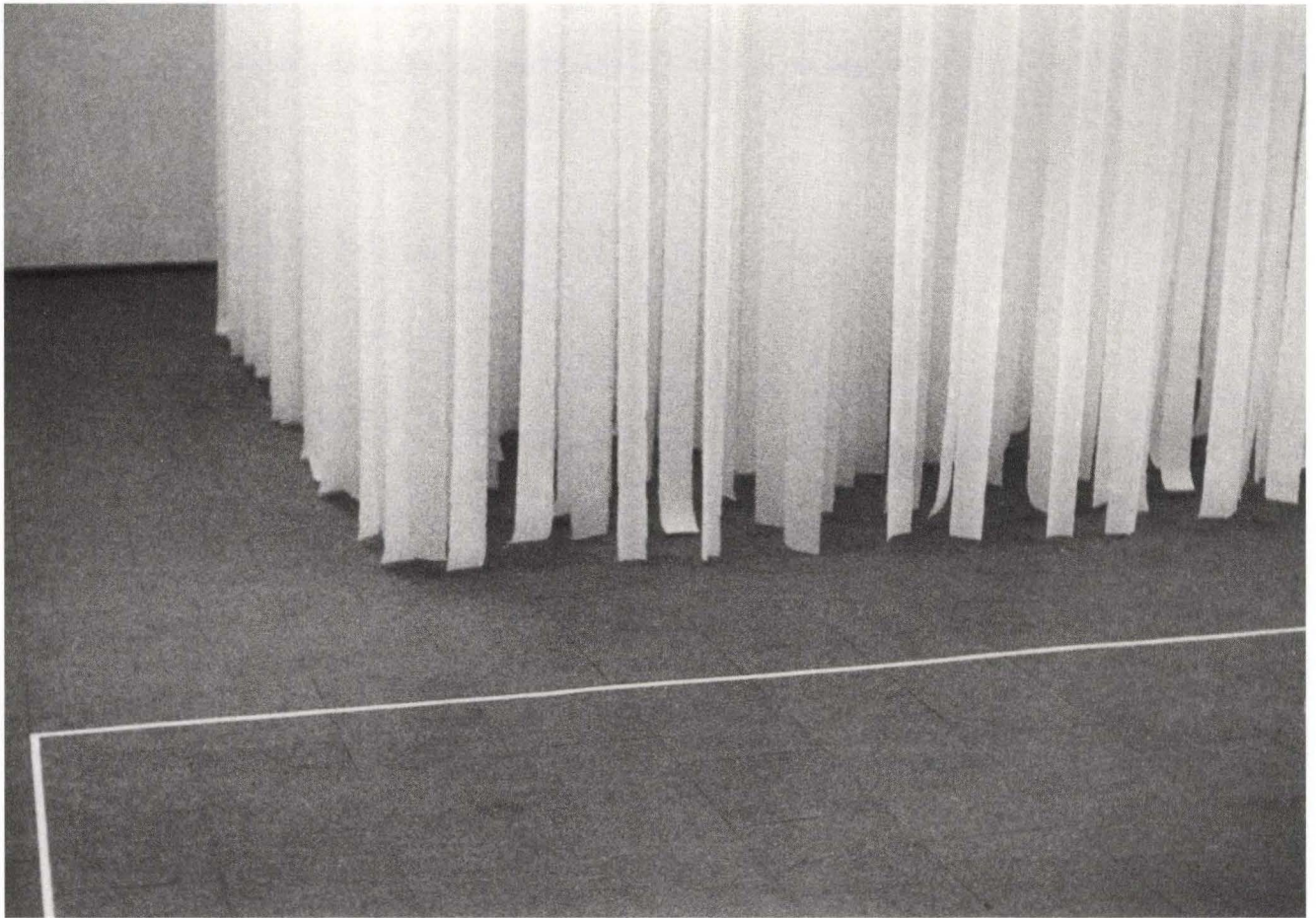
SIDE A
 POLSKI STANDARD Tytuł
 1
A WORK IN A CONTEXT
 ↓
 ENGLISH STANDARD Tytuł



SIDE B
 ENGLISH STANDARD Tytuł
A FORCE OF SUFFICIENT FORCE TO WEAR THROUGH A SURFACE.
 (ie. FRAYED)



Andrzej Wielgosz, Interior, 1976

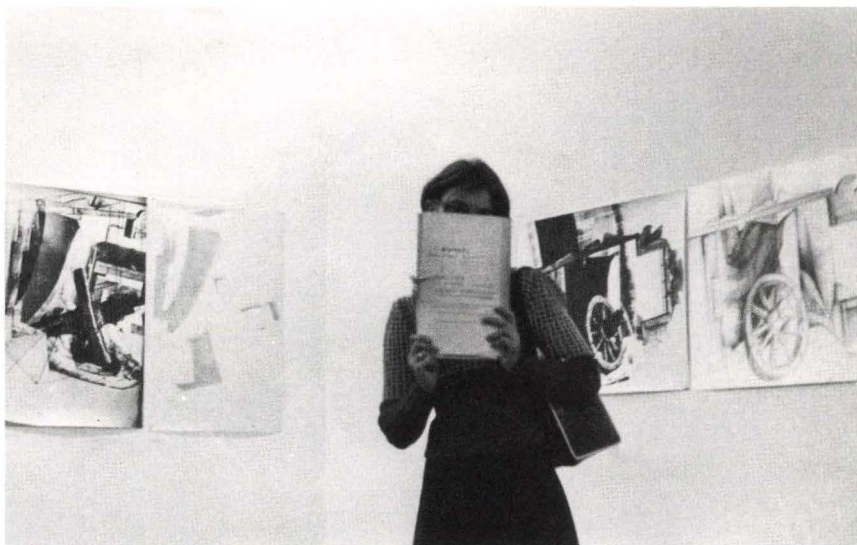
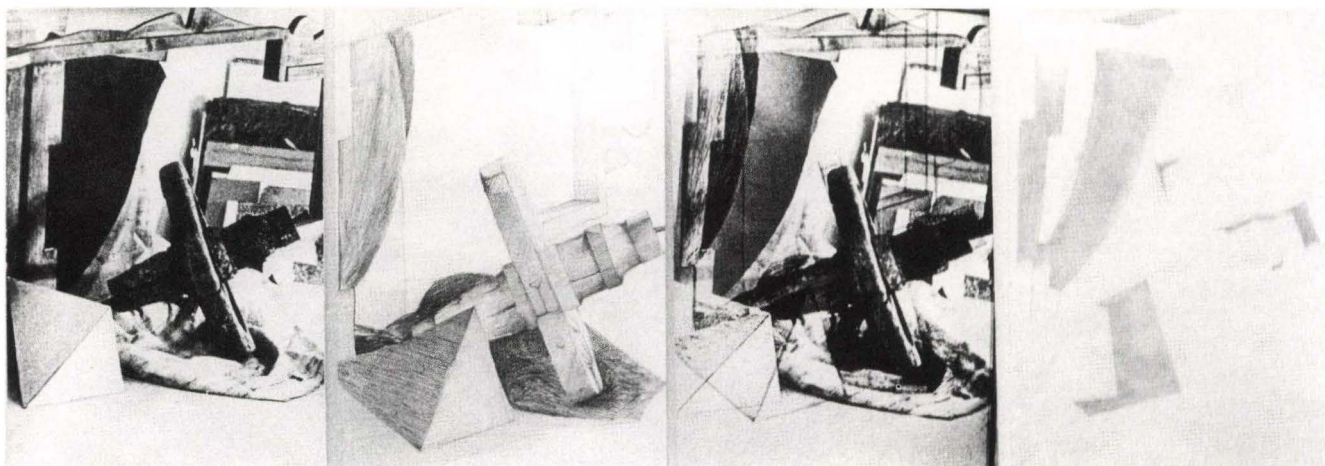


ANDRZEJ WIELGOSZ



Andrzej Wielgosz, La Nature morte, 1977

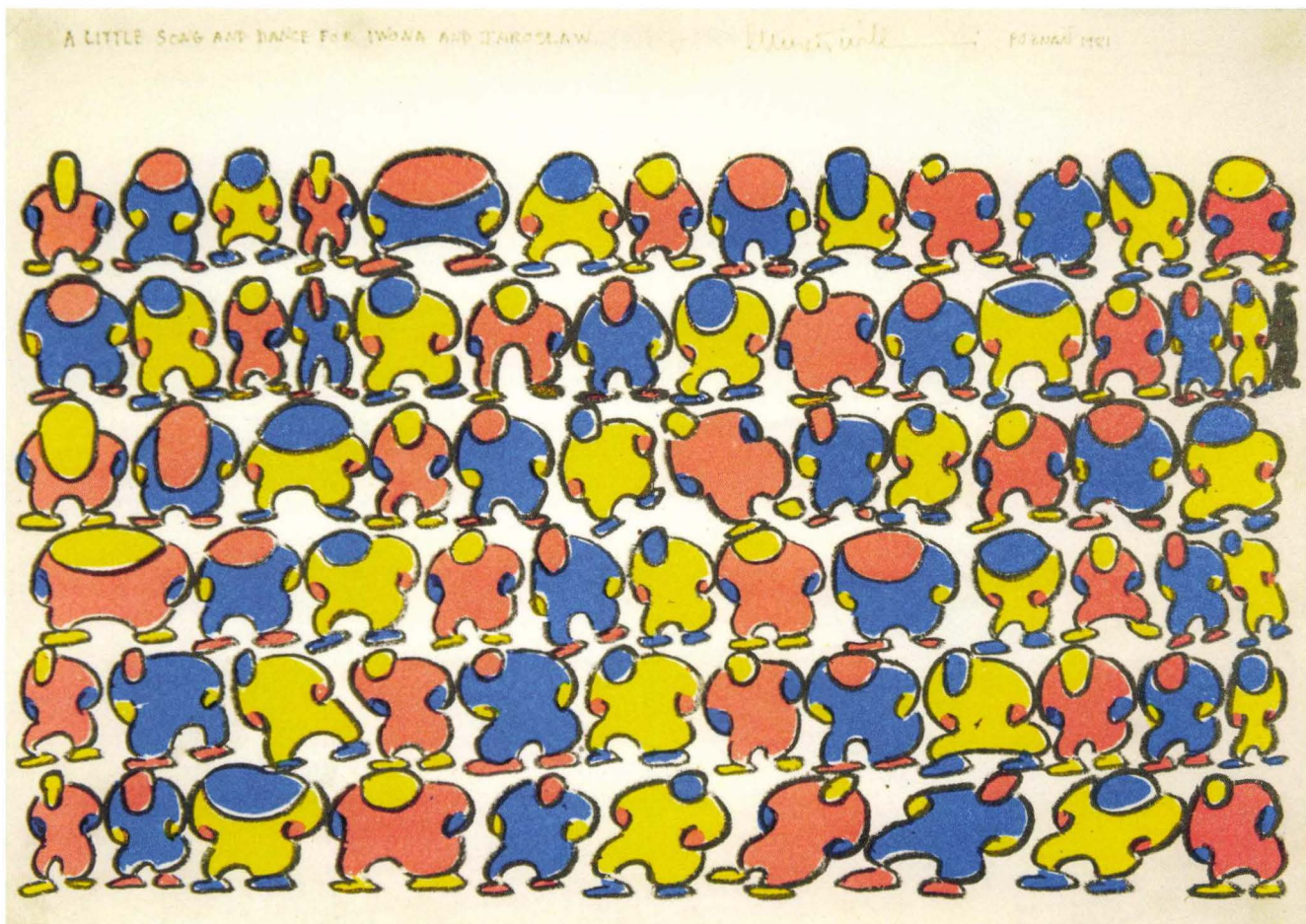
The exhibition was a result of drawing experiments carried out with Poznań University of Technology students.



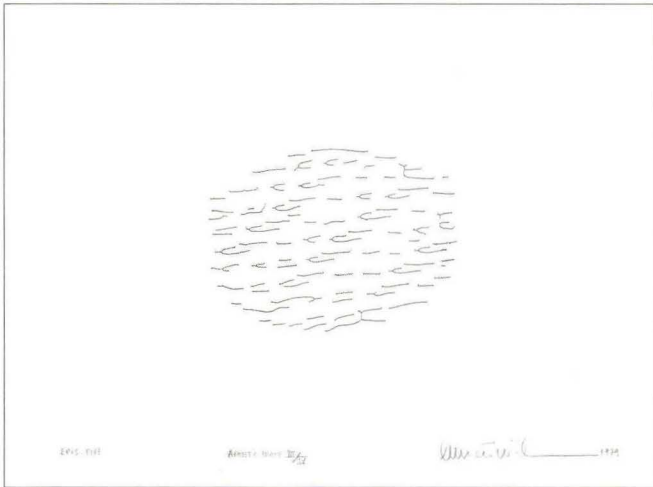
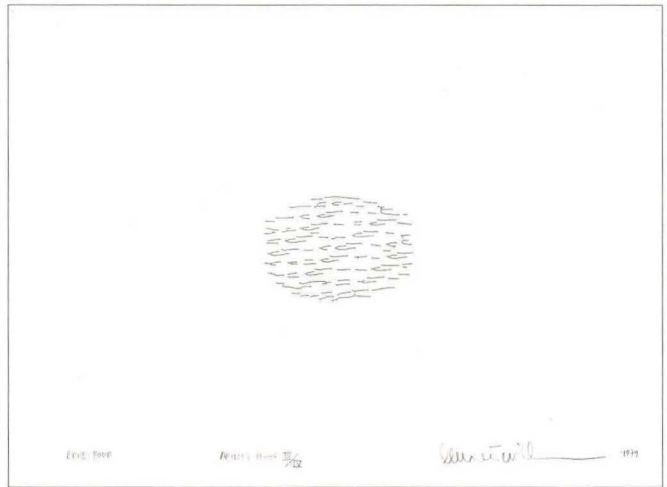
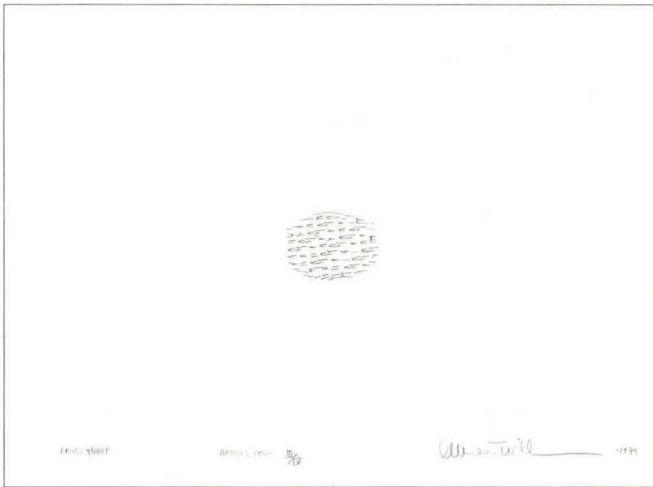
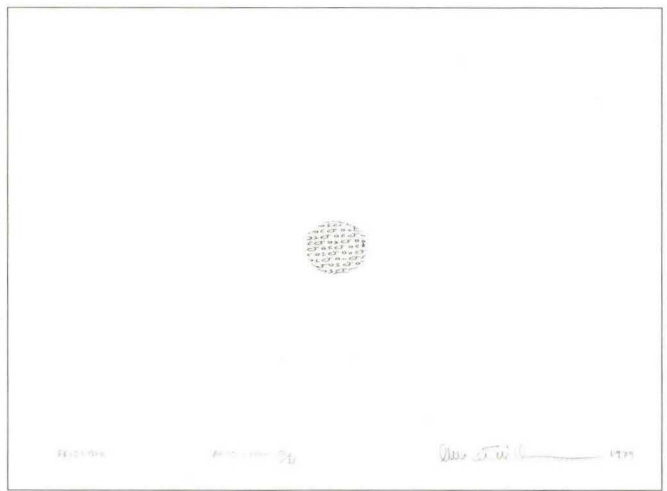
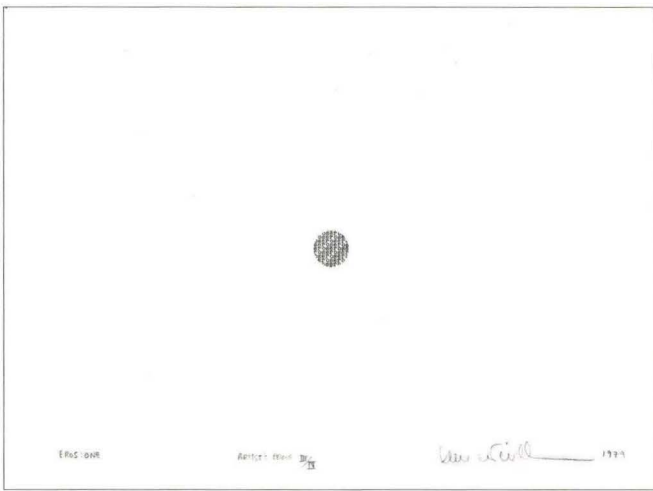
Emmett Williams, Portraits and Journeys, 1981

FROM LEFT: EMMETT WILLIAMS



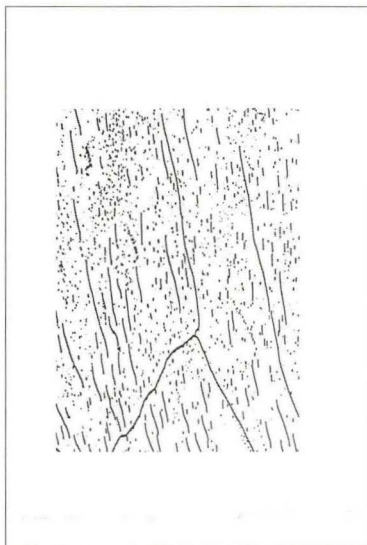
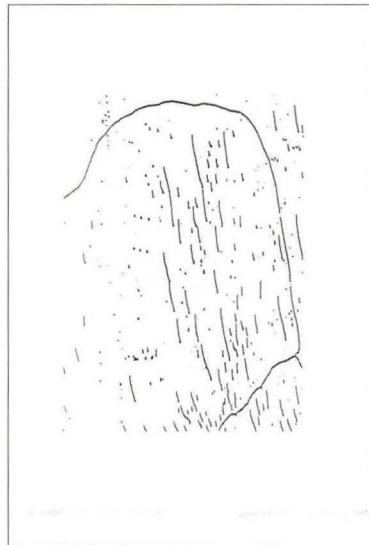
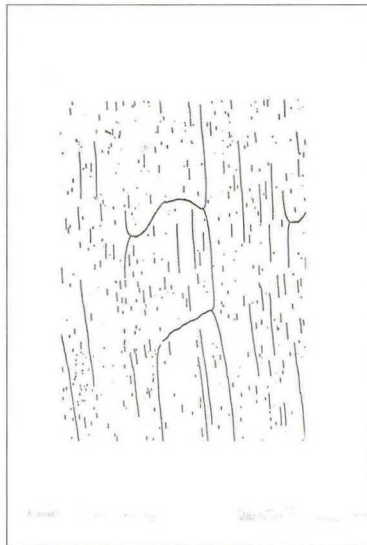
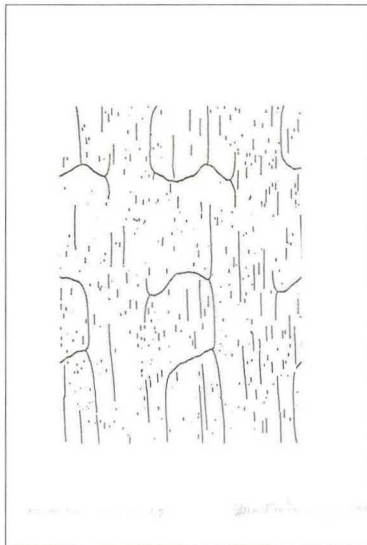
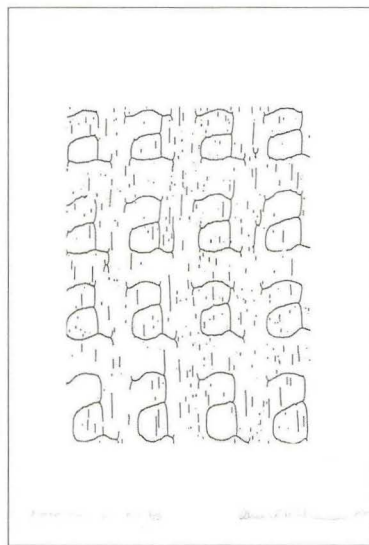
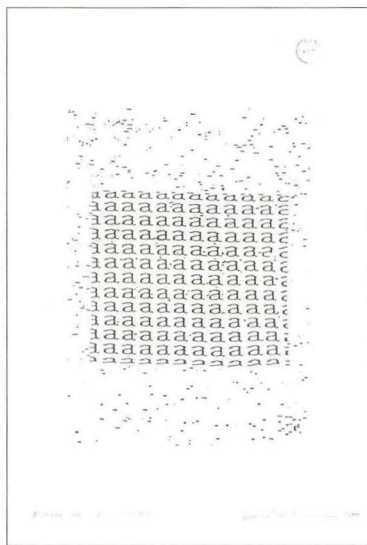
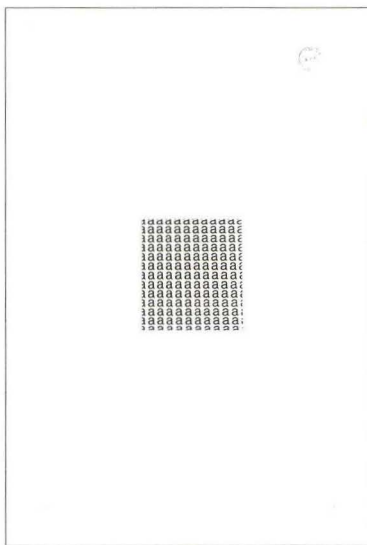


Emmett Williams
A Little Song and Dance . . .
1981, serigraph, 25 x 35 cm



Emmett Williams
from the *Eros* cycle
1979, lithograph,
28.3 × 38 cm each

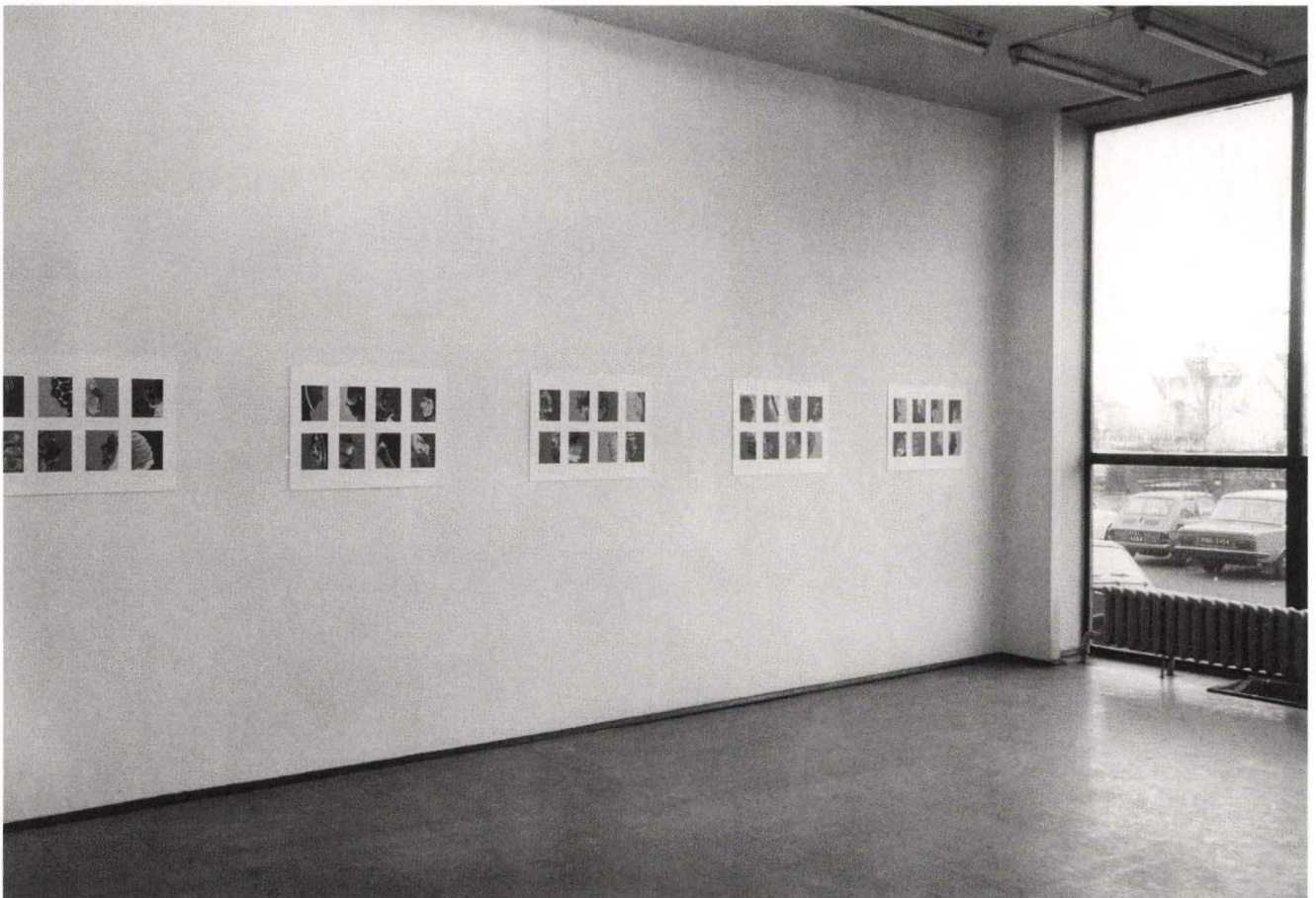
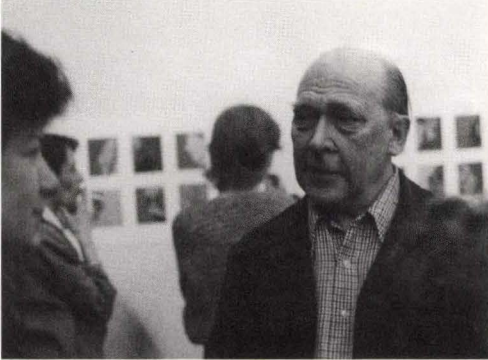
from the *A-Journey* cycle
1979, lithograph,
56.5 × 38 cm each

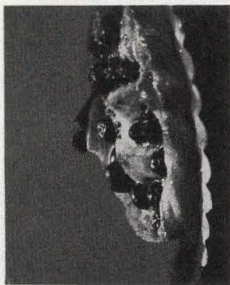


Emmett Williams, *Metamorphoses* (EXHIBITION); *Genesis* (PERFORMANCE), 1984

The exhibition consisted of ten wall charts, each of which contained eight ironic images of the artist's face made with cutouts from food ads. Each chart was accompanied by a brief poetic text, paradoxical and humorous. A short, precise and concise performance piece was inspired by one of the first sentences in the *Book of Genesis*.

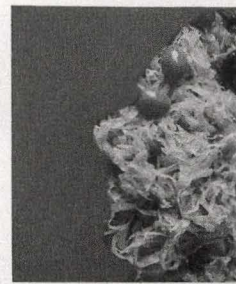
Z PRAWEJ: EMMETT WILLIAMS





KNIGHTS OF THE ROUND TABLE,
AND PERHAPS EDDY FINISH HIMSELF,
WHICH ONE I MUST SAY FOR CERTAIN,
CERTAINLY NOT THE PIE-PIED GENT ON TOP,
THAT'S SIR GALHARD,
AND CERTAINLY NOT THE FAIRY, FEELS WITH THE WARRIOR,
THAT'S SIR LAUNCELOT,
BUT I'D GUESS IT'S THE ENTHUSIASTIC-FACED KNAP.

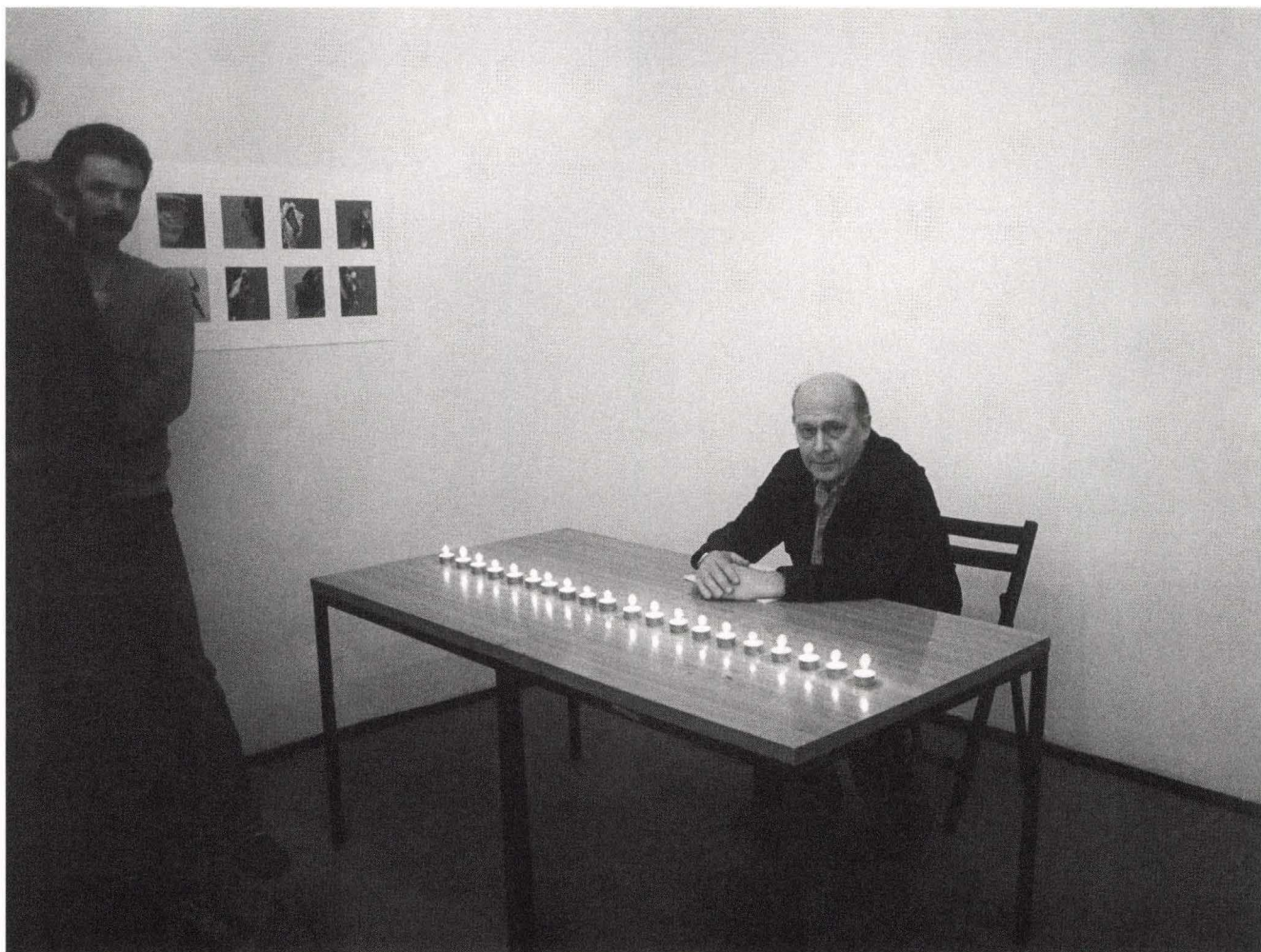
Winnick 1924

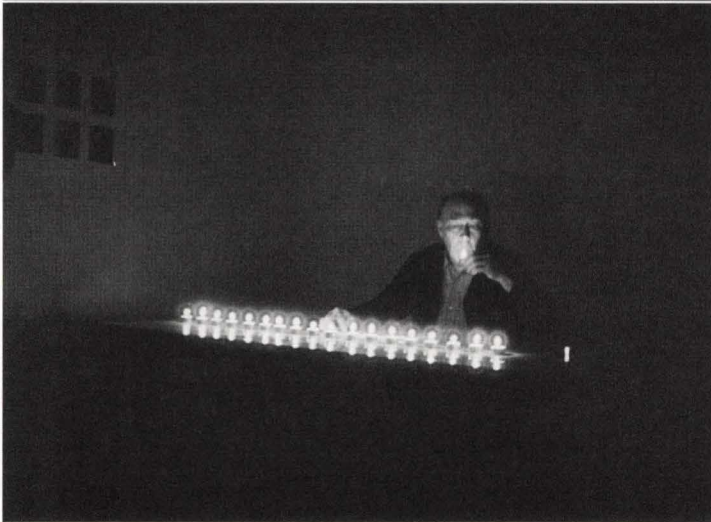
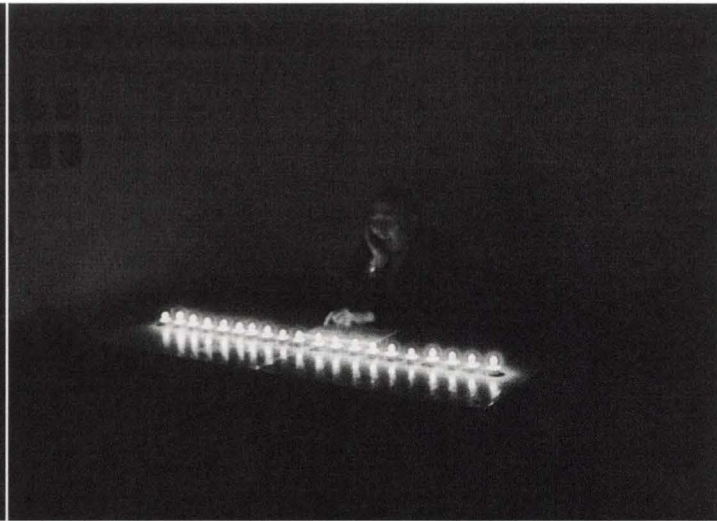
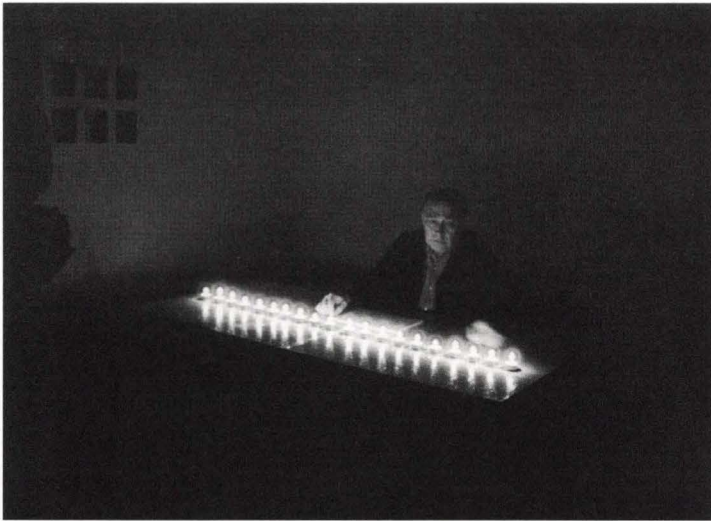


HOMAGE TO GUSTAVUS TELL,
SO FINNISH A PORTRAIT OF THE ARTIST
AS A TITL BY NUNO DE SA SILVA, SET OF BELGIAN
FALLING IN LOVE WITH THE APPEAL OF HIS EYE.

Winnick 1924

Emmett Williams
Genesis
1984, performance

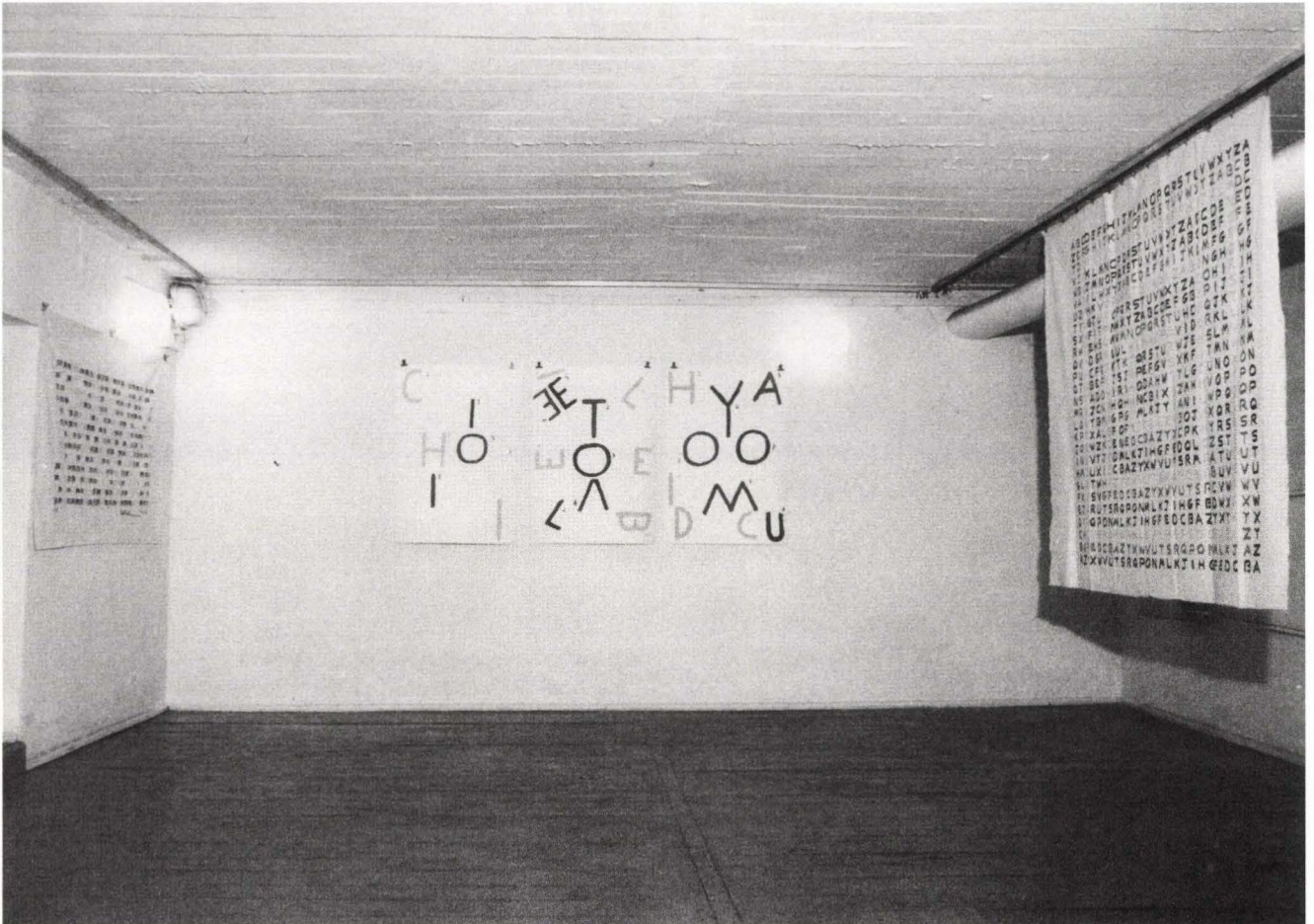




Emmett Williams, ABC etc., or ABC et cetera, or ABC and so on . . . (EXHIBITION); Musica (PERFORMANCE), 1986

The exhibition comprised large, loosely mounted canvases covered with colour letters playing mischievous poetic-painting games. In the performance, the structure of which was largely random, the artist pulled different words out from a hat and masterly read or sang them out in several languages (English, German, Polish, Italian and Japanese).

IN THE MIDDLE: EMMETT WILLIAMS



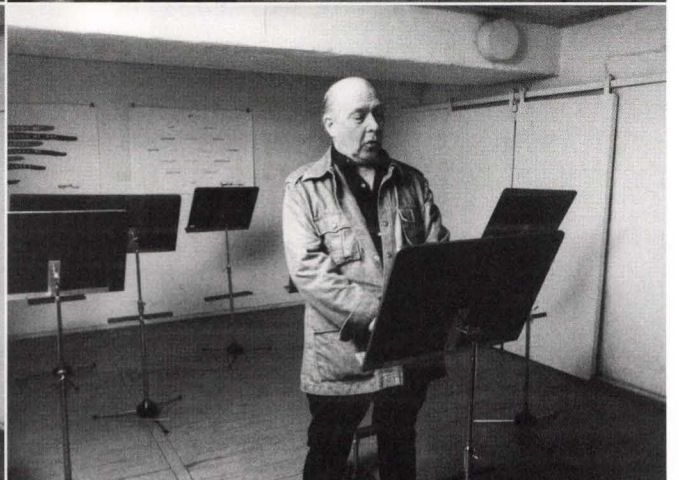
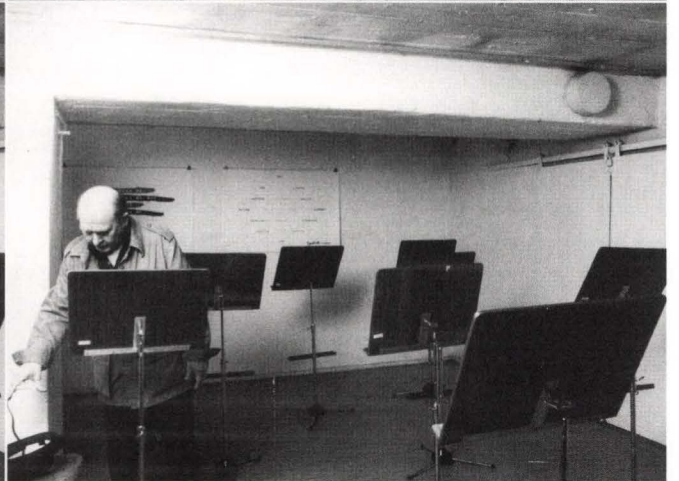
ABCDEFGHIJKLMNOPQRSTUVWXYZA
 Z EFGHIJKLMNOPQRSTUVWXYZ ABCB
 Y DQRSTU VWXYZ ABCDEF GHIJKLMDCC
 X C PKLMNOPQRSTU VWXYZ ABCDE NED
 W B O J M N O P Q R S T U V W X Y Z A B C D E F O F E
 V A N I L W X Y Z A B C D E F G H I J K L M F G P G F
 U Z M H K V O P Q R S T U V W X Y Z A B C N G H Q H G
 T Y L G J U N O P Q R S T U V W X Y Z A D O H I R I H
 S X K F I T M N W X Y Z A B C D E F G B E P I J S J I
 R W J E H S L M V M N O P Q R S T U H C F Q J K T K J
 Q V I D G R K L U L K L M N O P Q V I D G R K L U L K
 P U H C F Q J K T K J Q R S T U R W J E H S L M V M L
 O T G B E P I J S J I P E F G V S X K F I T M N W N M
 N S F A D O H I R I H O D A H W T Y L G J U N O X O N
 M R E Z C N G H Q H G N C B I X U Z M H K V O P Y P O
 L Q D Y B M F G P G F M L K J Y V A N I L W P Q Z Q P
 K P C X A L E F O F E D C B A Z W B O J M X Q R A R Q
 J O B W Z K D E N E D C B A Z Y X C P K N Y R S B S R
 I N A V Y J C D M L K J I H G F E D Q L O Z S T C T S
 H M Z U X I B C B A Z Y X W V U T S R M P A T U D U T
 G L Y T W H A Z Y X W V U T S R Q P O N Q B U V E V U
 F K X S V G F E D C B A Z Y X W V U T S R C V W F W V
 E J W R U T S R Q P O N M L K J I H G F E D W X G X W
 D I V Q P O N M L K J I H G F E D C B A Z Y X Y H Y X
 C H U T S R Q P O N M L K J I H G F E D C B A Z I Z Y
 B G F E D C B A Z Y X W V U T S R Q P O N M L K J A Z
 A Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Emmett Williams 1956/1983

Emmett Williams
Alphabet
 1956/1983, print on canvas,
 153 × 140 cm

Emmett Williams
Musica
1986, performance



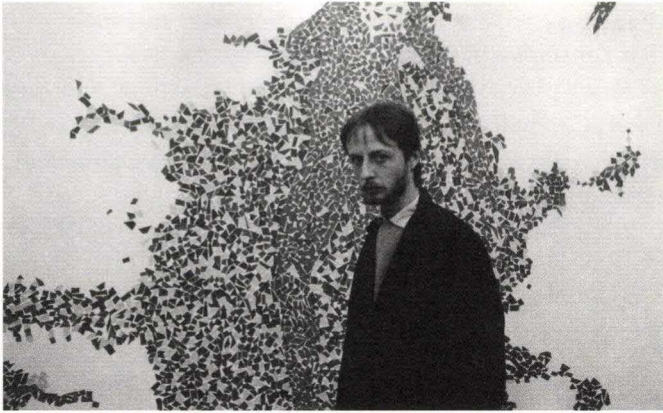


Tomasz Wilmański, Shadows, 1984

On one of the gallery's walls the artist created a multi-colour, vibrant mosaic made up of small pieces of paper. On the opposite wall he added a huge shadow of the artist's figure made in black paint.

TOMASZ WILMAŃSKI

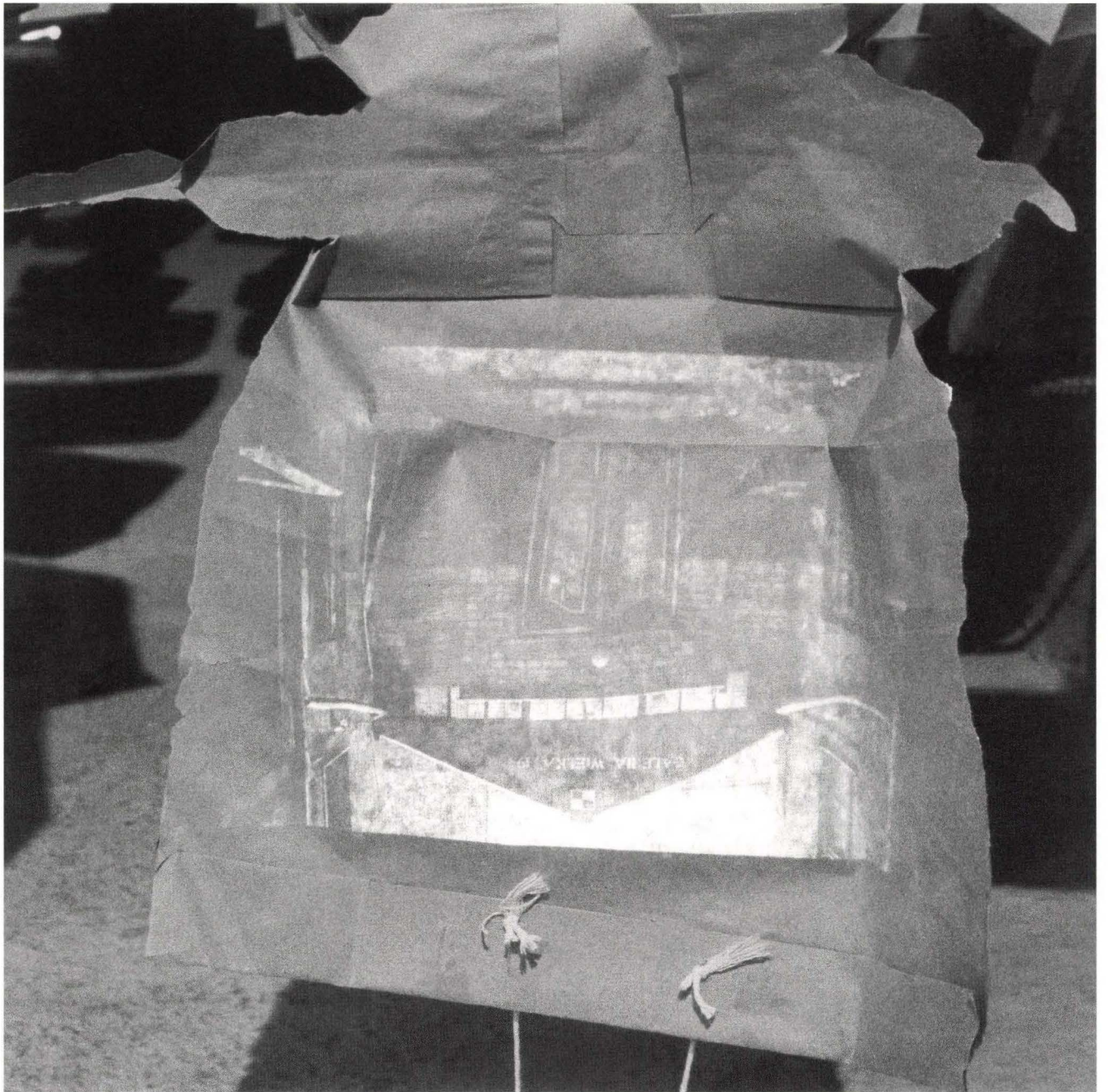




Richard Wilson, Take Away, 1990

The installation consisted of several hundred paper bags suspended above the floor, containing fragments of rubble from the CCA Ujazdowski Castle's rooms undergoing renovation at the time. An image of the front wall of Poznań's Wielka 19 Gallery, which had been closed down shortly before the artist's planned exhibition there, was projected on a bag pulled out of a row.





Dorothee von Windheim, *Salve Sancta Facies*, 1984

The author presented a work devoted to the depiction of Christ's image. Photographic reproductions of images from paintings dating to various periods in art history had been re-recorded on several dozen soft light-sensitive canvases in full scale.

FROM RIGHT: DOROTHÉE VON WINDHEIM

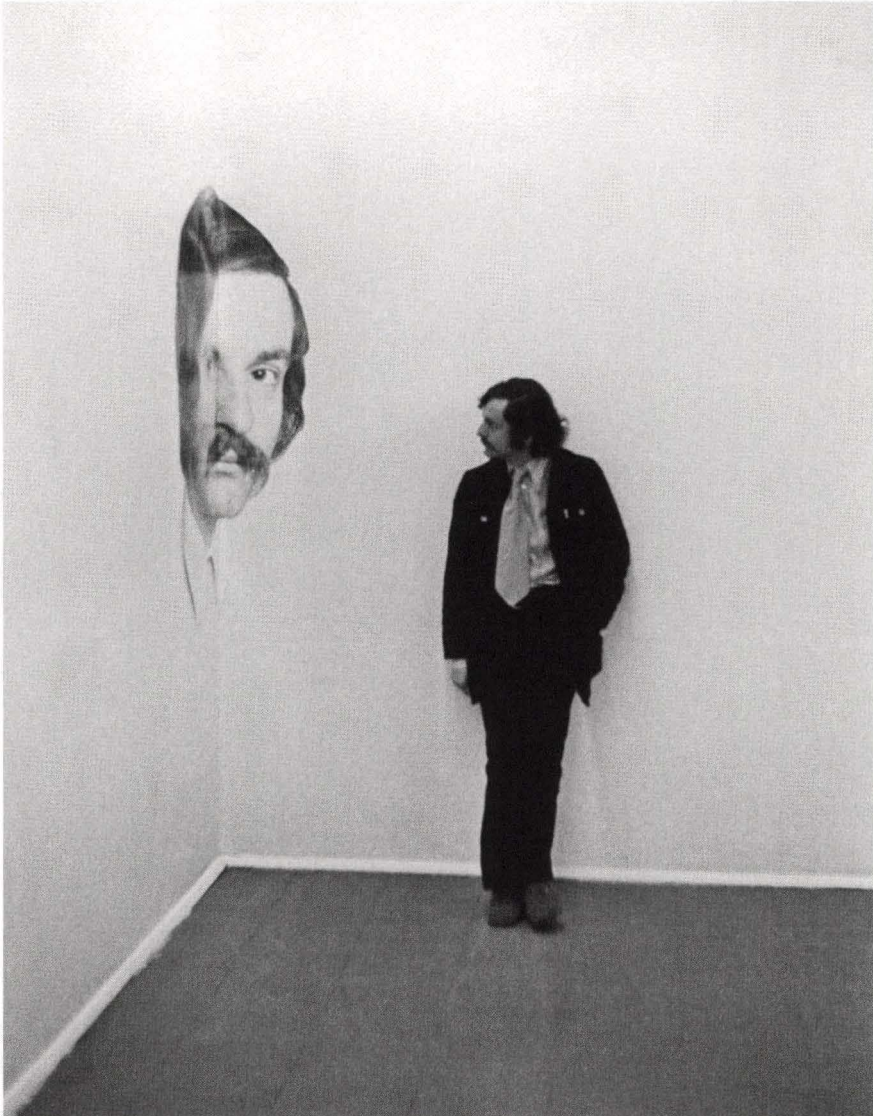


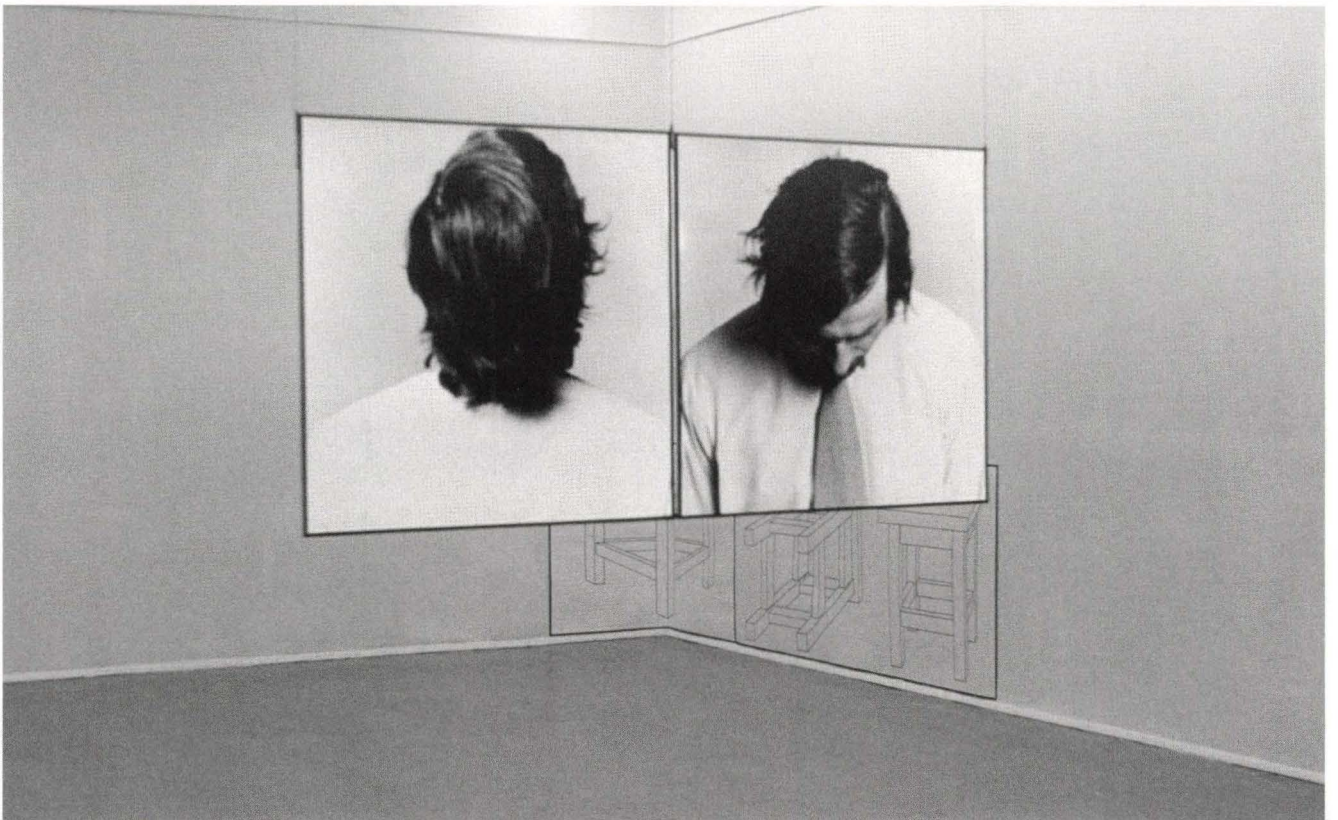
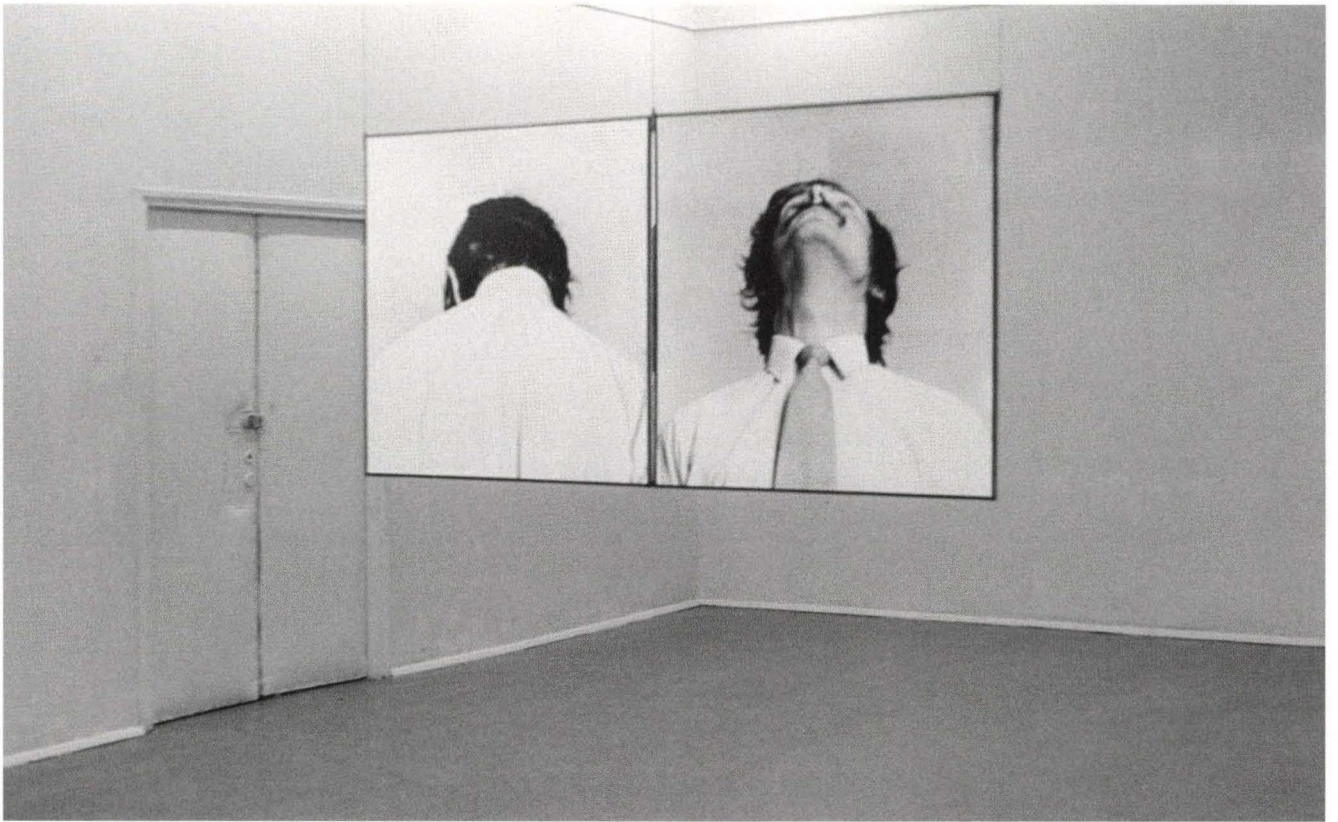


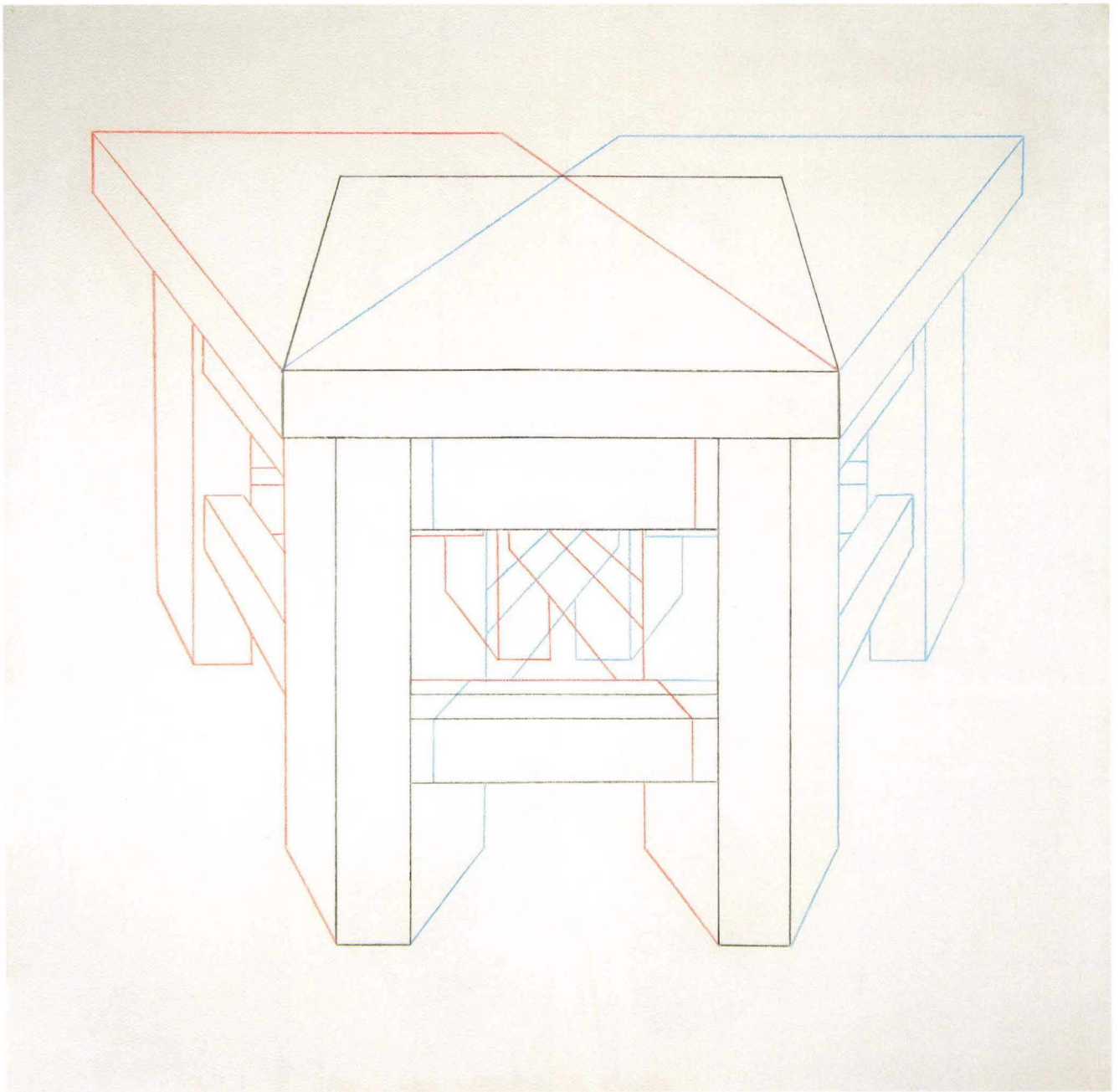
Krzysztof Wodiczko, Untitled, 1974

The exhibition comprised self-portraits and optical illusion drawings. In two pieces utilising his own image — a double, two-sided self-portrait suspended in the air and a corner self-portrait — Wodiczko referred with ironic distance to the illusory position of the self perception-focused creative subject. In drawings of a tabouret he emphasised the role of illusion in the perception and definition of artistic forms.

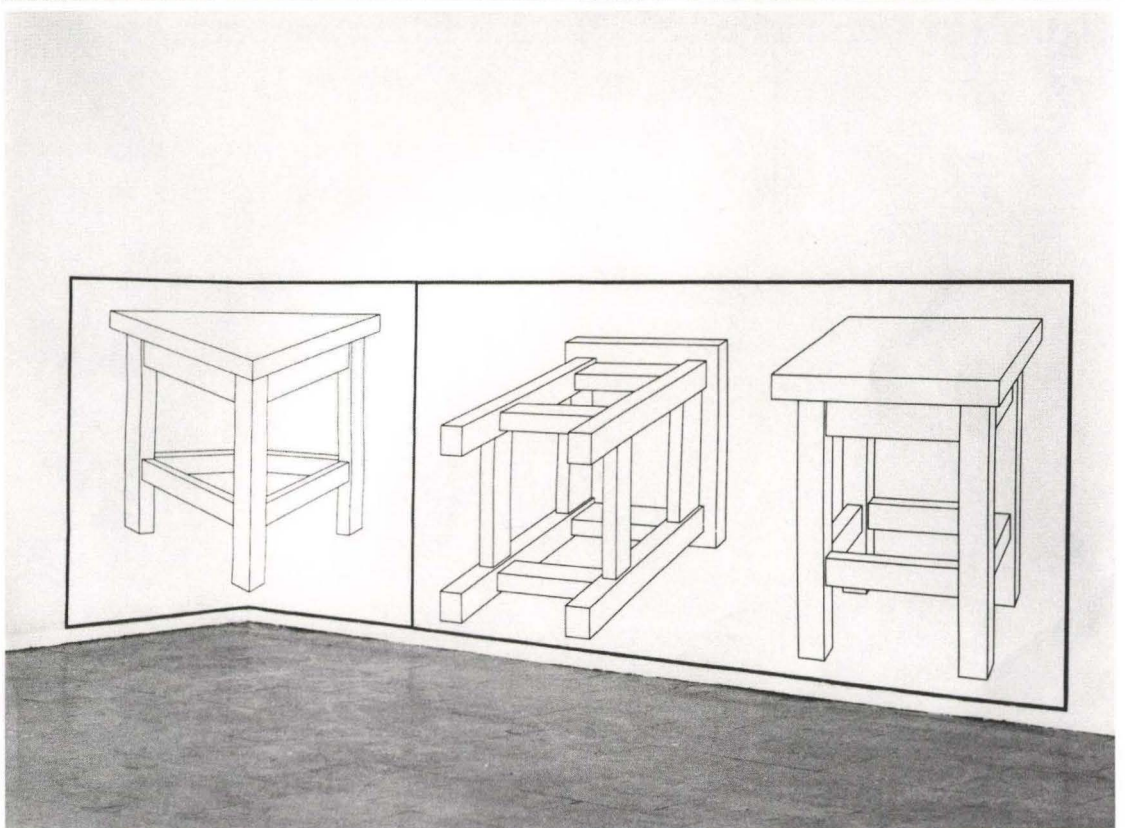
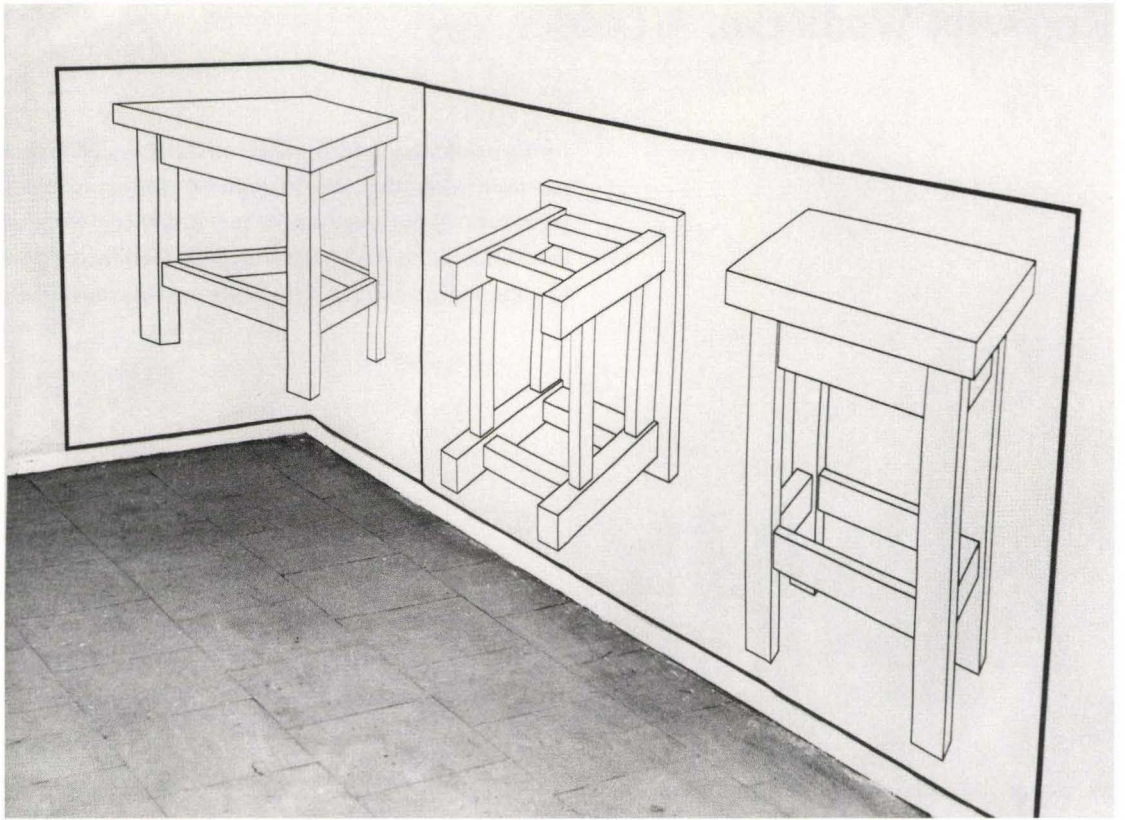
KRZYSZTOF WODICZKO







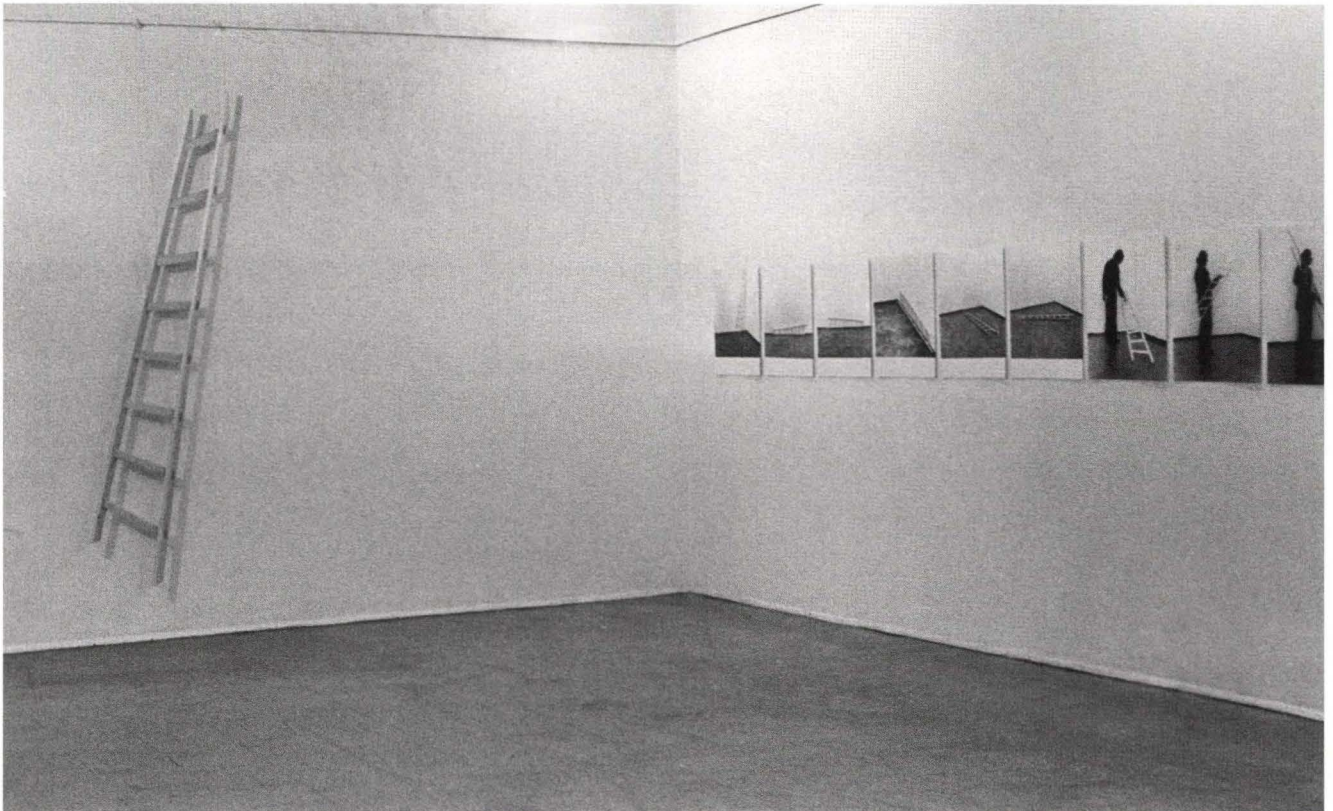
Krzysztof Wodiczko
Drawing of a Taboret
1974, drawing on
woodboard, 100 × 100 cm

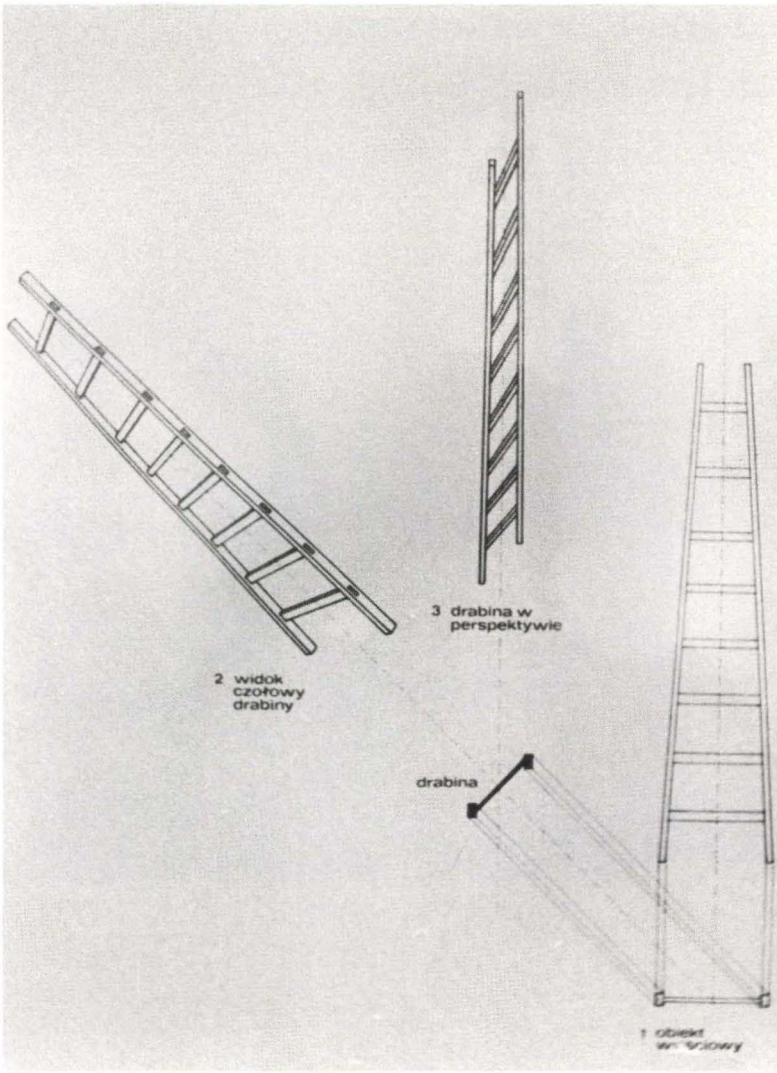


Krzysztof Wodiczko, A Ladder, 1975

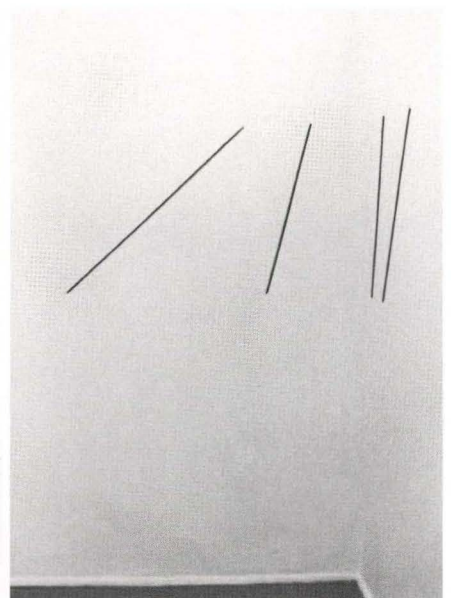
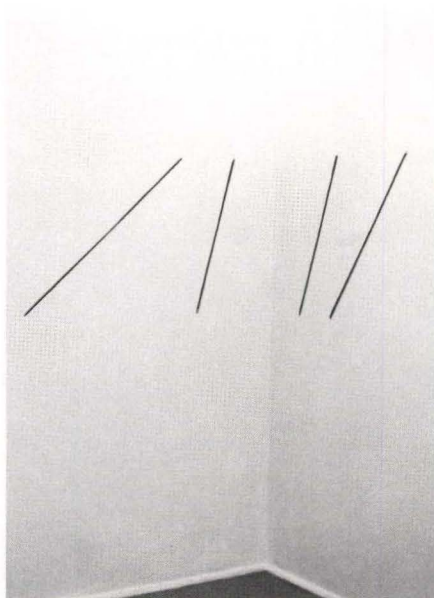
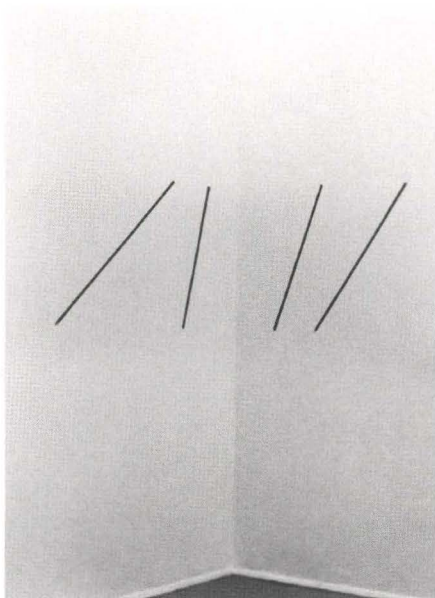
In the exhibition, which questioned the established models of visual representation, the artist juxtaposed photographs of a ladder taken from various perspectives, its perspective drawings, and a ladder built according to the law of illusion, deformed by the perspective projection of a three-dimensional object on a two-dimensional plane.

IN THE MIDDLE: KRZYSZTOF WODICZKO





Krzysztof Wodiczko, Two Red-and-Blue Drawings and Three Black Drawings on the Walls, Ceiling and Corners of the Gallery, 1976



The drawings are placed in the corners, on the walls and on the ceiling.
The drawings in the corners are the initial phase whereas the drawing of the blue-and-red lines is different and can have a didactic function.

The drawings of single lines — horizontal, diagonal and vertical — are of decisive significance here.

The drawings are not an illusion of any objects, nor are they able to describe shapes.

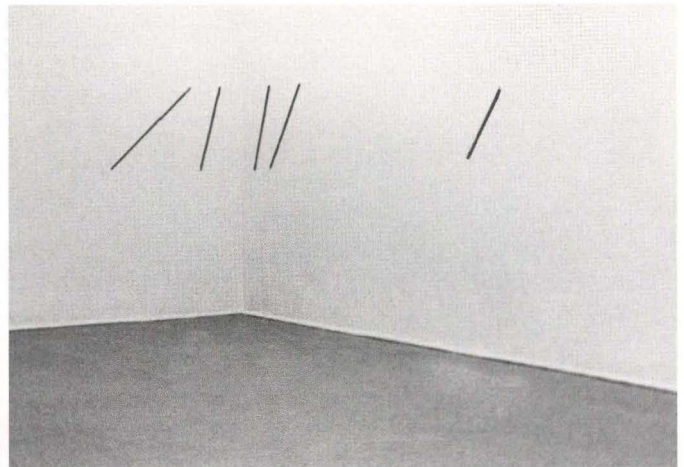
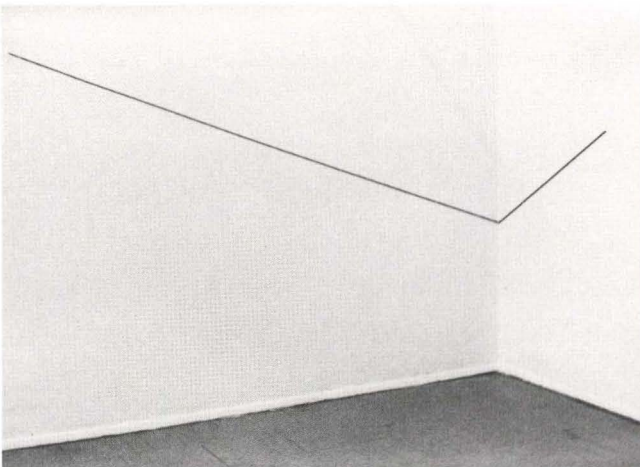
Whereas the earlier drawings (e.g. the *Drawing of a Taboret*) concerned illusion insofar that they were meant to abstract it, here the problem has been removed.

The drawings are not an illusion of objects but are concretised as visual objects themselves.

The concreteness of these drawings exists irrespective of how they are made.

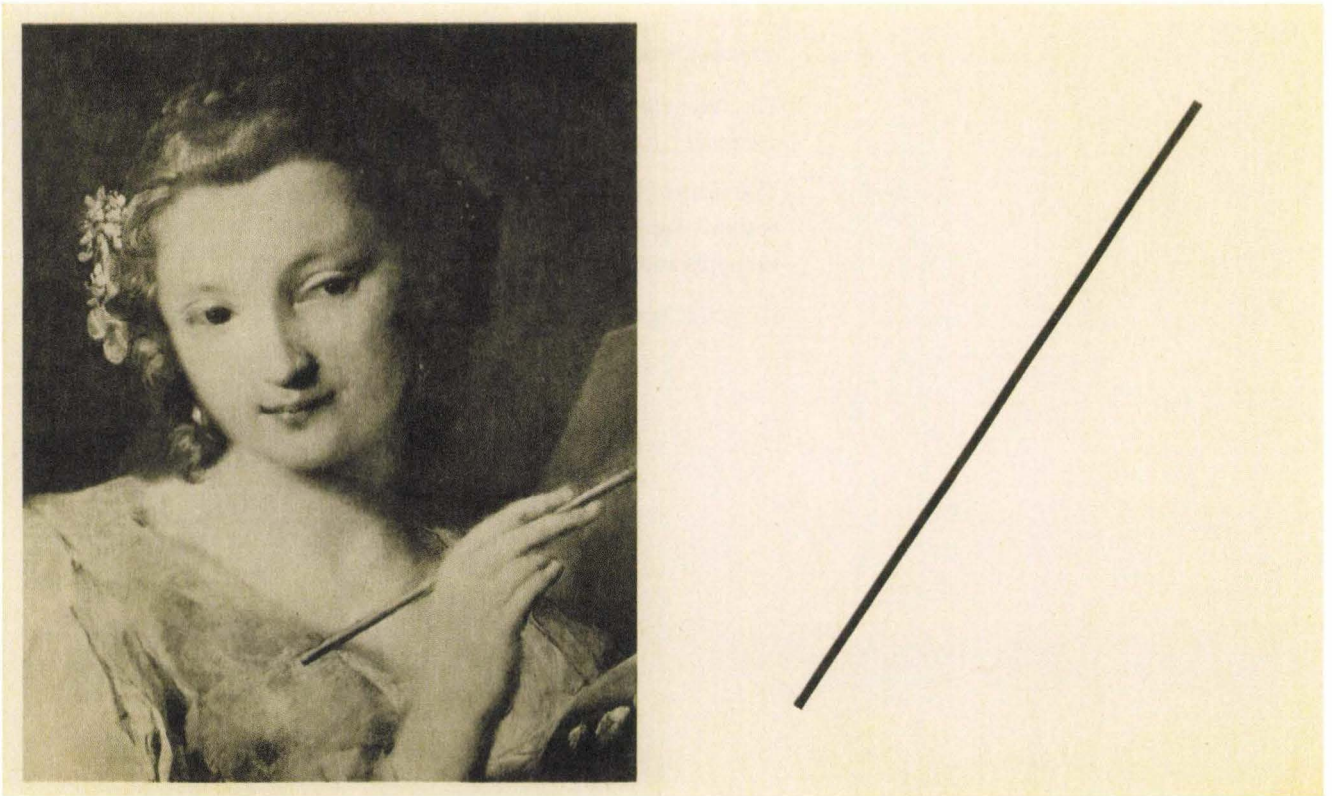
The viewing of the drawings is reduced to freely studying them, without psychological or optical investigations and without searching for applications.

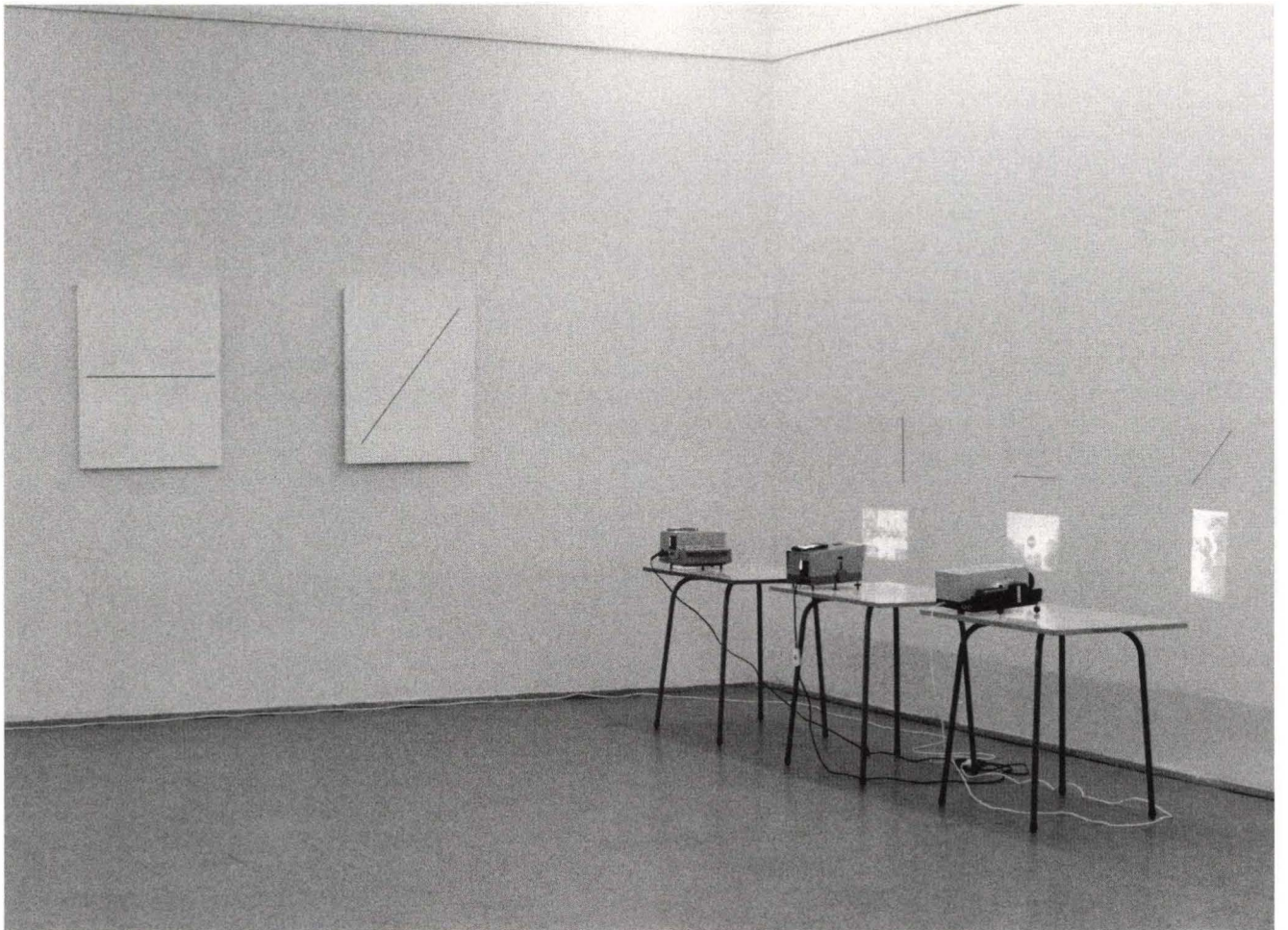
Krzysztof Wodiczko



Krzysztof Wodiczko, Show and Conversation about Line, 1976

In the next show, the artist highlighted the ideological aspect of representation. On one of the walls he had installed three canvases with the representations, respectively, of a horizontal, vertical and diagonal line. On the second wall on the drawings of the same lines were projected slide images, identifying the respective lines with works of art, architecture and political press photography.





Biographical notes

Joanna Adamczewska (1959, Poznań) graduated from the State College of Fine Arts in Poznań. Member of the Akumulatory 2 Gallery and AT Gallery milieu. She practices drawing, installation, artist's book. Author of a unique series of acoustic books presented at 'sound performance' shows. She lives and works in Poznań.

Eric Andersen (1940, Antwerp) is a Denmark-based artist with a musical background whose practice has been associated with the phenomenon of anti-art and neo-Dadaism. He became a Fluxus contributor in the early 1960s, participating in the movement's crucial manifestations – festivals, music shows, exhibitions – in Europe and the United States. He lives and works in Copenhagen.

Angelo de Aquino (1945, Belo Horizonte — 2007, Rio de Janeiro) was a Brazilian artist, poet, draughtsman, painter and author of installations, videos and avant-garde films, long associated with the South American alternative art scene. He contributed to the *Cadernos Brasileiros* magazine and to independent galleries in Brazil and internationally. He was an active member of the mail art movement and of the NET initiative.

Lone Arendal (1949, Søborg, Denmark) is a painter and graphic artist. Her works usually take as their point of departure simple geometric forms which during the creative process are destroyed, producing new, almost organic qualities. In the 1970s she was associated with alternative experimental art galleries, Copenhagen's Gallery 38 and Kanal 2. She lives and works in Copenhagen.

Imre Bak (1939, Budapest) is an artist associated with the independent art scene. In the late 1960s one of the co-founders of the Iparterv collective. In the 1970s author of conceptual works, he later devoted himself to painting based on geometric forms treated as symbolic signs. He lives and works in Budapest.

Eduard Bal — a Belgian artist associated with alternative galleries, author of concrete poetry, artist's books, objects, collages and films, an active contributor to the mail art movement. He collaborated with Guy Schraenen and his Archive Small Press & Communication.

Philippa Beale (1946, Winchester, UK) is a painter, graphic artist and photographer. She makes collages, often combining graphic techniques, photography and text. She is preoccupied with social issues, especially in the context of the cultural and social role of the woman. She lives and works in London.

Andrzej Bereziański (1939, Kutno, Poland — 1999, Szczecinek, Poland) majored in painting and interior design at the State College of Fine Arts (today the University of Fine Arts) in Poznań in 1966. A painter and conceptual artist, he was associated with the independent art movement, mainly the Akumulatory 2 Gallery in Poznań. From 1969 to 1972 he published at his own expense a low-circulation art magazine, *Periodik*. He was a highly independent artist, author of innovative conceptual, drawing and painting works.

Terry Berkowitz graduated from the School of Visual Arts, New York, in 1971, and mastered in fine arts at the School of the Art Institute of Chicago in 1973. Author of graphic art works, videos, objects and multimedia installations that deal with social and political issues. She lives and works in New York.

Tony Bevan (1951, Bradford, UK) graduated from Goldsmiths College and the Slade School of Fine Art in London. He practices painting, graphic arts and drawing. His work is characterised by powerful expression, manifested chiefly in psychological studies of human figures and in portraits. He lives and works in London.

John Blake (1945, Rhode Island) is an American intermedia artist who studied at Yale University and the Royal College of Art in London. Author of installations, drawings, photographs, sculptures and public actions. Since 1980 he has presented his work several times in Poland — besides the Akumulatory 2 also at the Potocka Gallery and Krzysztofory Gallery in Cracow, twice at the CCA Ujazdowski Castle in Warsaw and at the BWA in Wrocław. He lives and works in the Netherlands.

Włodzimierz Borowski (1930, Kurów near Lublin, Poland — 2008, Warsaw) studied art history at the Catholic University of Lublin in 1952–1955. Co-founder of the Zamek [Castle] collective (1956–1960), an avant-garde painter who ignored the official art scene, author of *Artons*, *Maniluses*, *Thread Boxes*, radical happenings, *Syncretic Shows*, conceptual performances and actions as well as nonconformist artistic manifestoes and texts.

János Brendel (1938, Hungary — 2010, Poznań) was an art historian, curator of Hungarian avant-garde art exhibitions, animator of cultural and academic events. He taught in the Institute of Art History of the Adam Mickiewicz University in Poznań, author of numerous books and essays on modern art.

Leszek Brogowski (1955, Gdańsk) is an artist, art theoretician, philosopher, professor at the Université Rennes 2 in France, author of the books *Sztuka w obliczu przemian* [Art in the face of changes]; *Powidoki i po* [Afterimages and after]; *Świadomość i historia* [Consciousness and history]. From 1978 to 1981 he ran the GN Gallery in Gdańsk, founder of the Éditions Incertain Sens which publishes artist's books. He lives and works in France and Poland.

Wojciech Bruszewski (1947, Wrocław — 2009, Łódź) was a multimedia artist, author of structural films, precursor of video art in Poland. He majored in camera and film direction at the State Film School (PWSFTiT im. L. Schillera) in Łódź. Co-founder and one of the key members of the Workshop of Film Form collective. Member of the Zero-61 collective. He was one of the first Polish artists to consider computer software as an artistic form. Author of the book *Fotograf* [The photographer] (2007).

Victor Burgin (1941, Sheffield, UK) is a conceptual artist preoccupied, in both his artistic practice and in theory, with the relationship between text and the photographic image and with the social functions of the media. Author of numerous publications, e.g. *Thinking Photography; Between*.

The End of Art Theory, Criticism and Postmodernity; In/Different Spaces; Situational Aesthetics. Professor at California University in Santa Cruz and Goldsmiths College in London.

Henri Chopin (1922, Paris — 2008, Dereham, UK) was a French artist and writer, author of concrete poetry, pioneer of sound poetry, painter and graphic artist. Author of numerous books (e.g. *Le Dernier Roman du Monde; Les Riches Heures de l'Alphabet; Graphpoemesmachine*), founder and publisher of the unique magazine *Cinquième Saison* (known as *OU* from 1964). One of the pivotal figures at the intersection of the visual arts and experimental literature in the second half of the 20th century.

Carlfriedrich Claus (1930, Annaberg — 1998, Chemnitz, Germany) was an East German poet, graphic artist, draughtsman, writer and philosopher. From the 1950s he experimented with language, text structure, its visual and artistic expression. Repressed by the DDR authorities, he supported an idealistic vision of communism that corresponded with Ernst Bloch's dialectical materialism. At the same time, he was inspired by Hebrew mysticism, alchemy, Far Eastern philosophy. An exhibition at the Akumulatory 2 Gallery was his first solo presentation in this part of Europe.

COUM Transmissions (1969–1976) was an avant-garde British music and performance art collective, formed by Genesis P-Orridge, Cosey Fanni Tutti and John Shappero, later also with Peter 'Sleazy' Christopherson and Chris Carter. Their controversial and provocative shows were sometimes interrupted by the police. From 1977 they performed as Throbbing Gristle, laying foundations for the birth of industrial music.

Michael Craig-Martin (1941, Dublin) majored in art at Yale University. Author of the iconic conceptual work, *An Oak Tree* (1973), minimalistic objects and neon signs, paintings and wall drawings showing superimposed out-of-scale everyday objects, an artist preoccupied with the phenomenon of 'depiction'. In the 1990s dean of Goldsmiths College in London, supporter of the Young British Artists movement.

Maria (Mariola) Dąbrowska (1946, Bydgoszcz, Poland) is an art historian with a degree in art history from the Adam Mickiewicz University in Poznań (1969). From 1971 to 1992 she worked at the Contemporary Art Department of the National Museum in Poznań, curating numerous exhibitions, including a retrospective of Marian Bogusz (1982) that was also presented at the Zachęta in Warsaw.

Andrzej Dłużniewski (1939, Poznań) is a conceptual artist and painter; he also practices drawing and photography. Author of books (*T; Odlot*), texts, processual projects, environments, spatial installations. His works play a sophisticated intellectual game, studying the semantic relationships between language and image. Professor of the Academy of Fine Arts in Warsaw. From 1980 to 1993 he ran, with his wife, Emilia, a private independent gallery, *Piwna 20/26*, in Warsaw.

Andrew Dutkewych (1944, Vienna) is a Canadian artist of Ukrainian origin, graduate of the Philadelphia College of Art and the Slade School

of Fine Art in London, currently professor at the Université Concordia in Montreal. Author of mischievous spatial and site-specific installations.

Janusz Dziubak — an independent musical improviser, performer, author of poems and experimental music graphic scores. Co-author, with Włodzimierz Pawlak, of the analogue music album, *Tytuł płyty* [The title of the record], published in 1984 as part of the unique New Music Club series.

Jerzy Fedorowicz (1928, Pruszków, Poland) graduated from the Cracow Academy of Fine Arts. Author of designs, drawings, photographic documentations and installations informed by the idea of conceptual art. With his wife, Ludmiła Popiel-Fedorowicz, he was an initiator, organiser and participant of the annual Meetings of Artists, Art Theoreticians and Scientists at Osieki (1963–1981), a series of events of crucial importance for the development of alternative avant-garde art in Poland.

Joel Fisher (1947, Salem, Ohio) is an American artist who has taught at, among other places, the Ecole des Beaux-Arts in Paris and at Newcastle University. Author of sculptures, spatial installations and 'apographs' — standalone works (also used as a basis for sculptures and installations) prompted by the random hairs and fibres found in the paper he makes by hand.

Fluxus — an art network, initiated by George Maciunas at the turn of the 1950s/1960s, inspired by Dadaism and Marcel Duchamp and the radicalism of John Cage, which brought together artists from various countries (musicians, performers, poets, visual artists). The movement's first collective manifestation was the International Festival of Recent Music in Wiesbaden in September 1962, featuring George Maciunas, Emmett Williams, Dick Higgins, Nam June Paik, Ben Patterson, Alison Knowles and Wolf Vostell, among others. Festivals, concerts, actions and exhibitions followed in places like New York, Berlin, Cologne, Copenhagen, Amsterdam, Paris, London, Madrid, Prague, Tokyo, also in Poznań. Among the Fluxus contributors were also George Brecht, Joseph Beuys, Yoko Ono, Eric Andersen, Henry Flynt, Daniel Spoerri, Ben Vautier, Joe Jones, Robert Filliou, Bob Watts, Ay-O, Larry Miller, Philip Corner, Jackson Mac Low, Tomas Schmit, Geoffrey Hendricks, Milan Kňažák, Mieko Shiomi, Ken Friedman, Al Hansen, La Monte Young, Arthur Koeppke and many others.

Ken Friedman (1949, New London, Connecticut) is an American Fluxus artist, author of important publications on the movement, international exhibition curator and participant of the mail art movement. He graduated from the University of California in San Francisco. In the 1970s editor in chief of Dick Higgins's Something Else Press. Currently editor of *Artifact*.

Wolfgang Fuchs (1949, Landau, Germany) is a jazz musician (saxophone, clarinet), composer and improviser, a leading figure on the European improvised music scene. Since 2001 artistic director of the Total Music Meetings improvised music festival in Berlin.

Adam Garnek (1964, Kazimierza Wielka, Poland) studied at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Author of mobile constructions inspired by 20th-century mechanistic fantasies,

the tradition of kinetic art and technological utopias. Since the 1990s he has been using metal waste to create mobile sculptures shaped as vehicles, mechanical toys or strange devices. He lives and works in Cracow.

Mariusz Gill (1961, Toruń, Poland) is a sculptor, author of installations and public art works. He graduated from the Stage College of Fine Arts (today the University of Fine Arts) in Poznań. In his works he employs materials such as lead, stone, bread, wax or sand. He is preoccupied with the cultural significance of symbols, the potential and topicality of their meanings. Since 1990 he has lived and worked in Denmark.

Raimund Girke (1930, Heinzendorf, Germany, today Jasienica, Poland — 2002, Cologne) was a German painter, professor at the fine arts academies in Hannover and Berlin. At first working in the art informel style, from the mid-1960s author of 'monochromes', white structural drawings focused on the qualities of light, movement, brush stroke, texture.

Nat Goodden is a British intermedia artist who studied sculpture at Saint Martins School of Art in London and electronic arts at Middlesex University. He creates interactive installations that engage the viewer. He teaches at the University of Gloucestershire.

Trevor Gould (1951, Johannesburg) is a Canadian artist who studied art at the University of South Africa in Johannesburg. He currently teaches a Concordia University in Montreal and is a professor at the Hochschule für Gestaltung in Offenbach am Main. Author of sculptures, drawings and spatial installations, he also an art critic and theoretician.

Tom J. Gramse (1940, Lüben, Germany, today Lubin, Poland — 1982, Soest, Netherlands) was a German artist preoccupied with conceptualism who practiced graphic arts, drawing, photography and collage. He studied at Kunsthochschule in Kassel, where he later taught. In the mid-1970s he founded the printing house Visuelle Kommunikation which published artist's books.

Izabella Gustowska (1958, Poznań) is an intermedia artist who practices video art, graphic arts, performance art and creates large-scale multimedia installations. She graduated from the State College of Fine Arts (today the University of Fine Arts) in Poznań, where she currently teaches. A member of the odNOWA collective in the 1980s, she ran the alternative ON Gallery 1979–1994. Curator of exhibitions and artistic events.

Gerard Hemsworth (1945, London) initially associated with conceptualism, a painter and graphic artist. He studied at Saint Martins School of Art in London, collaborating with the BANK collective in the mid-1990s. Currently professor at Goldsmith's College. He lives and works in London.

Geoffrey Hendricks (1931, Littleton, New Hampshire) is an American intermedia artist, performer, author of happenings, objects, installations and paintings. He studied at Rutgers University in New Jersey, where he later taught. Closely associated with Fluxus since the mid-1960s. He lives and works in New York.

Dick Higgins (1938, Cambridge, UK — 1998, Quebec) was an American poet, writer, graphic artist, composer, art theoretician, author happenings and performance pieces. He studied music, graphic arts and English literature. One of the founders of the Fluxus movement. In 1963 he founded Something Else Press which published Fluxus books and concrete poetry volumes. Author of the term 'intermedia' and of several dozen books, e.g. *Poems Plain and Fancy*; *A Book about Love and War and Death*; *Modernism Since Post-Modernism*.

Susan Hiller (1940, Tallahassee, Florida) is an American artist, writer, performer, author of videos, photographs, texts and large-scale installations, also with sound. She studied at Smith College in Northampton, Massachusetts, and anthropology at Tulane University in New Orleans. She is interested in the subconscious, the paranormal, the imaginary. She lives and works in London.

John Hilliard (1945, Lancaster, UK) is a conceptual artist who works in the photographic medium. He majored in sculpture at Saint Martins School of Art in London. One of the most analytical researchers of the possibilities of photographic procedures, photography's representational functions and its credibility. Professor at Slade School of Art in London.

Douglas Huebler (1924, Ann Arbor, Michigan — 1997, Truro, Massachusetts) was one of the pioneers of conceptual art. He studied at the University of Michigan and the Académie Julian in Paris. Following a brief period of painting and sculpture work in the minimalist vein, he abandoned plastic forms on behalf of ideas and immaterial practices limited to text and photographic documentation. This he explained in a famous sentence published in a catalogue: 'The world is full of objects, more or less interesting; I do not wish to add any more'. He taught at Bradford College, Massachusetts, and at Harvard University.

Tatsuo Ikeda (1928, Imari, Japan) is an interdisciplinary artist, painter and performer whose work addresses social and political issues. Associated with the Japanese neo-avantgarde in the 1960s and 1970s.

Jeff Instone (1941) is a British painter, draughtsman, graphic artist, author of 'written' paintings and drawings. He graduated from the Winchester School of Art and Saint Martins School of Art in London. Since the mid-1980s his practice has increasingly expanded into the realm of computer graphics and the Internet. He lives and works in London.

Jacek Jagielski (1956, Wyrzysk, Poland) studied at the State College of Fine Arts (today the University of Fine Arts) in Poznań, where he currently teaches. He makes sculptures, drawings and installations. Author of works that address the relativism of the notions and conventions that organise the social and cultural order. He lives and works in Poznań.

Sven-Åke Johansson (1943, Mariestad, Sweden) is a musician, percussionist, avant-garde jazz composer and visual artist. Author of improvised musical performances in which, besides classic instruments, he also uses unorthodox sound-generating devices. He lives and works in Berlin.

Joan Jonas (1936, New York) is a sculptor, author of performances and videos. She studied sculpture and art history at Columbia University and Mount Holyoke College. Her works blend performance and video art. She teaches at the Massachusetts Institute of Technology and at the Rijksakademie in Amsterdam.

Kirsten Justensen (1943, Copenhagen) is a performer who treats her body as artistic material. Her performances address social issues, particularly those related to the role and image of the woman, as seen from the feminist perspective. She lives and works in Copenhagen.

Margrit Kahl (1942, Hamburg) is a conceptual artist who studied sculpture at the Hochschule für bildende Kunst in Hamburg, author of installations, drawings and processual actions, co-founder of the alternative Galerie vor Ort in Hamburg (1975–1982). Author of a monument commemorating the former Bornplatzsynagoge in Hamburg.

Tadeusz Kalinowski (1909, Warsaw — 1997, Poznań) was a painter, graphic artist and stage designer. He studied stage design, painting and interior design at the Warsaw Academy of Fine Arts. Member of the avant-garde collective 4F+R. Author of paintings influenced by informel, later by geometric abstraction, he also experimented with the use of letters in painting. From the early 1980s his work was dominated by the idea of fluid open and multifaceted systems.

Jerzy Kałucki (1935, Lwów, today Lviv, Ukraine) studied stage design at the Cracow Academy of Fine Arts. He was an author of constructivism-informed paintings and site-specific installations, as well as conceptual projects that studied the various aspects of the geometry of physical and imaginary space. Member of the Cracow Group. Professor at the State College of Fine Arts (today the University of Fine Arts) in Poznań. He lives and works in Cracow.

Koji Kamoji (1935, Tokyo) is a painter and author of installations. He studied at the Musashino Art University in Tokyo and the Academy of Fine Arts in Warsaw. Author of minimalist, geometric abstraction-influenced paintings and minimalist installations. He lives and works in Warsaw.

Kanal 2 was a collective of young Danish artists formed by Lone Arendal, Lisbeth Hedeager, Jørgen Holme, Niels Holme, Margit Jacobsen, Pelle Jacobsen, Peter Mandrup, Henrik Pryds Beck, Søren Rosberg. In the early 1970s they founded two independent galleries in Copenhagen, Kanal 2 and Gallery 38, where they presented avant-garde contemporary art and their own works. In the late 1980s the collective split up and both galleries discontinued their operations.

Hiroshi Kawathu (1940) is a Japanese artist associated with the 1970s avant-garde. His works, which often assume the form of laconic text, address the Japanese cultural and philosophical tradition. An acupressure teacher, he has used the skill in his artistic practices. He lives and works in Nagasaki.

Alicja Kepińska is an art historian and theoretician, professor at the University of Fine Arts in Poznań. Author of over 160 publications on

contemporary art, including the books *Nowa sztuka polska 1945–1978* [New Polish art 1945–1978]; *Żywiół i mit* [Element and myth]; *Energie sztuki* [The energies of art]; *Sztuka w kulturze płynności* [Art in a culture of liquidity]. Her research focuses on the transition from modernity to postmodernity and on searching for topical art in the areas between philosophy and literature. She lives and works in Poznań.

Robin Klassnik (1947, South Africa) is a British artist, graduate of Leicester College of Art, an active member of the 1970s art movement, author of radical public-space performances, sculptural installations, photographs and mail art works. In 1979, he started in London the independent Matt's Gallery, active to this day, where he presents works by British and international artists. He considers running the gallery an extension of his own artistic practice.

Akira Komoto (1935, Tokyo) is a Japanese conceptual artist active in the fields of painting and photography. He studied at the Tokyo University of Education, later teaching at the Joshibi University of Art and Design. He creates illusion paintings and photographs of simply manipulated reality, blurring the identity boundaries of its different elements. He lives and works in Tokyo.

Jerzy Kopeć (1959) studied painting at the State College of Fine Arts (today the University of Fine Arts) in Poznań. One of the pioneers of 1980s New Expression painting in Poland. Author of large-scale painting and sculptural installations, also in public space. He lives and works in Poznań.

Andrzej Kostołowski (1940) majored in forestry and art history at the Adam Mickiewicz University in Poznań. Art critic and theoretician, author of numerous essays and books (e.g. *Tezy o sztuce* [Theses on art]; *Sztuka i jej meta-* [Art and its meta-]) on the philosophical and ethical aspects of contemporary art. Co-founder of the NET initiative. Curator of the Adam Mickiewicz Museum in Śmiełów. He teaches at the University of Fine Arts in Poznań and the Academy of Fine Arts in Wrocław.

Jarosław Kozłowski (1945, Śrem, Poland) studied painting at the State College of Fine Arts (today the University of Fine Arts) in Poznań, where he served as president 1981–1987. Founder (with Andrzej Kostołowski) of the NET initiative. Founder and manager of the Akumulatory 2 Gallery. Associated with conceptualism. He practices drawing, painting and photography, creates objects, installations and performance pieces; author of artist's books and theoretical texts, e.g. the collection *Kontekst*. He has lectured at the Statens Kunstakademi in Oslo, the Rijksakademie in Amsterdam and the Adam Mickiewicz University in Poznań. Currently professor at the University of Fine Arts in Poznań.

Mariusz Kruk (1952, Poznań) studied painting at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Author of paintings, drawings, objects, installations, short stories and brief poetic forms. Founder of the Koło Klipsa artistic collective (1983). He currently teaches at the University of Fine Arts in Poznań.

László Lakner (1936, Budapest) is a painter, sculptor, photographer and conceptual artist. He graduated from the Hungarian University of Arts and Design in Budapest. He emigrated to Germany in 1974, lecturing at Berlin's Freie Universität. His work addresses political and cultural contexts.

Rolf Langebartels (1941, Mirow, Germany) is a performer, author of sound installations based on electroacoustic music. He founded the Galerie Giannozzo in Berlin (1978), later the Art Association Giannozzo. Curator of exhibitions and festivals of performance and sound art.

Ólafur Lárússon (1951) is an Icelandic artist, painter and performer. He studied at the Reykjavík School of Visual Art and the Jan Van Eyck Academie in Maastricht. Associated with the Icelandic avant-garde art scene, he collaborated with the alternative Sudurgata 7 gallery and the Living Art Museum in Reykjavík.

Richard Long (1945, Bristol, UK) is a sculptor, one of the pioneers of land art. He studied at Saint Martins School of Art in London. He works in the open air, in various parts of the world, using the landscape, its natural features and the materials found on the site, such as stones, wood or earth. Author of documentary photographs, drawings and maps, as well as ephemeral works made of chalk, clay and water.

Jerzy Ludwiński (1930, Zakrzówek Lubelski — 2000, Toruń, Poland) was an art theoretician and promoter of conceptual art. He studied at the Catholic University of Lublin. Initiator of the Zamek avant-garde art collective in Lublin, originator of the Centre of Artistic Research and the Centre for Artistic Documentation in Wrocław. Founder of the Pod Moną Lizą Gallery in Wrocław, later of the Punkt Gallery in Toruń. Author of important texts published posthumously in the books *Notes from the Future of Art*; *Epoka błękitu* [The blue era]; and *Sztuka w epoce postartystycznej i inne teksty teoretyczne* [Art in the post-artistic era and other theoretical texts]. He taught art history at the Poznań Academy of Fine Arts 1980–2000.

Hanna Łuczak (1959, Gniezno, Poland) studied painting and drawing at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Co-manager of the Akumulatory 2 Gallery 1981–1990. Author of multilayered paintings, drawings, drawing and photographic installations, ready-made works and videos. In her analytical approach to the media employed she continues the tradition of conceptual art. Professor at the University of Fine Arts in Poznań.

George Maciunas (1931, Kaunas, Lithuania — 1978, Boston) was a Lithuanian-born American artist. He studied art, architecture, graphic design and art history. Founder and one of the leading members of the Fluxus movement, author of its name. Author of performance pieces, objects, artistic events, scenarios, texts; publisher and editor. Initiator of numerous Fluxus festivals and exhibitions in Europe, the United States and Japan 1962–1977.

Zbigniew Makarewicz (1940, Vilnius) is a sculptor, author of installations, happenings, concrete poetry and texts, an active promoter of the fine

arts. He studied at the Stage College of Fine Arts in Wrocław. Currently professor at the Wrocław Academy of Fine Arts. Co-founder (with Barbara Kozłowska) and manager of the alternative X Gallery in Wrocław.

Peter Mandrup (Peter Mandrup Hansen) (1949, Copenhagen — 2009, Copenhagen) studied painting at Copenhagen's Kongelige Danske Kunstakademie. In the mid-1970s co-founder, with friends, of the independent Gallery 38 and the Kanal 2 artistic collective. He was a painter and graphic artist, author of dynamic abstract paintings that blended the ideas of soft geometry with free expression.

Joan Matthews is an American artist and writer associated with the New York City alternative scene and anti-systemic movements. She studied at the New York University and practices painting, drawing and graphic arts. Author of delicate, minimalistic works created with superimposed and multiplied elementary forms, notations, texts. She lives and works in Ann Arbor, New York.

Yutaka Matsuzawa (1922, Shimosuwa, Japan — 2006) was a painter, graphic artist, author of collages and of pioneering works based on linguistic games. One of the pioneers of conceptual art in Japan. Founder of the Imaginary Space Research Center in Nagano-ken at the turn of the 1960s/1970s, later director of the groundbreaking Data Center of Contemporary Art in Tokyo.

Danuta Mączak (1953) studied sculpture and drawing at the State College of Fine Arts (today the University of Fine Arts) in Poznań, where she currently teaches sculpture. Founder of Julian's Open-Air Gallery in Zasutowo near Poznań. Author of installations, drawings and objects, usually created with natural materials such as stones and wood, but also with bricks, ash or newspapers.

Barry McCallion (1940, New York) studied literature and art history at Columbia College and fine arts at the Claremont Graduate School in California. Author of Fluxus happenings and actions, book author (e.g. *Prepare to Publish*, 1970, with Dick Higgins).

Ian McKeever (1946, Withernsea, UK) studied literature in London. Painter, author of graphic art works, drawings and painting installations expressing his fascination with nature, which he experiences and studies during his travels around the world. Author of dissertations and essays on art. He lives and works in Dorset, Great Britain.

Yukiyoshi Moriya (1945, Tokyo) studied at the Tama College of Fine Arts in Tokyo. Author of diagrams and conceptual works and designs informed by logic, geometry and topography, author of the publication series *Catastrophe and Structure* (1972–1975).

Ian Murray (1951, Pictou, Canada) is a graphic artist, sculptor, performer, author of sound installations and multimedia works.

Avis Newman (1946, London) is an artist and curator, author of oneiric, usually large-format paintings and drawings inspired by Palaeolithic cave

paintings and Freud's theory of the unconscious, among other things. She teaches at the Wimbledon School of Art in London and the Rijksakademie in Amsterdam.

Helmut Nickels (1948, Spremberg, Germany) is a German artist, based in Belgium since 1990. He studied software design and philosophy at the Freie Universität in Berlin. Author of structural experimental films, artist's books, installations and performance pieces, e.g. a series of actions centred around the notions of 'reading' and 'writing', author of artistic and philosophical texts.

Ann Noël (1944, Plymouth, UK) is a Fluxus artist, based in Berlin since 1980. She studied graphic arts at the Bath Academy of Art in Corsham. Author of graphic art works, visual poetry, collages, performance pieces, author of numerous artist's books. She has taught at the Nova Scotia College of Art and Design in Halifax and collaborated with New York's Something Else Press and Berlin's Reiner Verlag.

Wojciech Olejniczak (1961, Zbąszyń, Poland) studied at the State College of Fine Arts (today the University of Fine Arts) in Poznań. A photographer, publisher, film director and independent film producer. Founder of the TRES Foundation, co-author of the book and film *Do zobaczenia za rok w Jerozolimie* [See you in a year in Jerusalem].

Susan Ormerod (1955, Eastbourne, UK) is an interdisciplinary artist, author of photographic/drawing travesties of iconic painting representations. She lives and works in London.

Tomasz Osiniński (1951, Wrocław) studied at the Warsaw Academy of Fine Arts. Author of mischievous drawings, paintings, installations and artistic actions aiming to undermine the established order of things. Since 1980 based in the US, where he collaborated with Frank Gehry. He runs his own architecture studio in Los Angeles.

Andrzej Partum (1938, Warsaw — 2002, Warsaw) was a neo-avantgarde artist, poet, musician, composer, performer, mail artist, inciter of scandals, author of manifestoes (e.g. the *Manifesto of Insolent Art*) and critical/theoretical texts. Founder of the Poetry Bureau (1971) which documented non-official art. He emigrated to Denmark in 1981, where he founded the College of Positive Nihilism.

Sef Peeters (1947, Venlo, Netherlands) is an interdisciplinary artist. He studied at Tilburg, Amsterdam, Krefeld and Maastricht. Author of objects, multimedia installations, artist's books and concrete poetry works (also in public space) which play out the relationships between sign, object and its name. Professor at Academy Minerva in Groningen.

Bogdan Perzyński (1954, Poznań) is a multimedia artist who studied painting at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Based in the US since 1984. Author of photographs, objects and installations that utilise sound, video and computer technology. He has taught at the University of California in Santa Barbara, currently professor at the University of Texas in Austin.

The Play were a Japanese performative group founded in 1968 that lay particular emphasis on the active experience of art as part of the daily existence. Membership in the group was open, with some contributors joining but for a single performance and others participating for as long as a decade.

Mikołaj Poliński (1977, Poznań) studied at the Poznań Academy of Fine Arts and at the Universität der Künste in Berlin. Painter, author of drawings, sound and spatial installations, as well as sound performances. Founder of the alternative Naprzeciw Gallery in Poznań, earlier also of the Aneks Gallery. He teaches drawing at the University of Fine Arts in Poznań.

Ludmiła Popiel-Fedorowicz (1929, Zarównie — 1988, Koszalin, Poland) studied architecture at the Cracow Academy of Fine Arts. An artist associated with the 1960s and 1970s avant-garde, she was an author of conceptual designs and works, as well as installations. Co-organiser (with her husband Jerzy Fedorowicz) of the annual Meetings of Artists, Art Theoreticians and Scientists at Osieki (1963–1981).

Michael Porter (1948, Derbyshire, UK) is a British artist whose work freely alludes to the British landscape painting tradition. He studied at the Chelsea School of Art in London and at the Gloucestershire College of Art. He currently teaches at the Wimbledon School of Art in London.

Piotr Postaremczak (1954, Poznań) is an author of spatial installations, drawing actions and sculptural objects. He studied sculpture at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Co-founder of the Koło Klipsa collective, associated with Tomasz Wilmański's AT Gallery in Poznań.

Maria Anna Potocka (1950) is an art critic and curator, author of essays and books on art and aesthetics (e.g. *Malarstwo* [Painting]; *Rzeźba* [Sculpture]; *Estetyka kontra sztuka* [Aesthetics versus art]; *Fotografia. Ewolucja medium sztuki* [Photography. The evolution of an artistic medium]), editor of the art and philosophy magazine *Tumul*. Founder of the alternative PI Gallery and Potocka Gallery in Cracow. Initiator of the Museum of Modern Art in Niepołomice, director of the Bunkier Sztuki in Cracow 2002–2010. Currently director of the MOCAK Museum of Contemporary Art in Cracow.

Pamela Robertson-Pearce is a Swedish-born British performer. She studied at the Saint Martins School of Art in London and at Emerson College in Boston. Since 1980, author of films on art and filmic interpretations of poetry works.

Jerzy Rosołowicz (1928, Winniki near Lwów, today Vynnyky near Lviv, Ukraine — 1982, Wrocław) was a painter, theoretician, writer, author of *Teoria funkcji formy* [A theory of the function of form] (1962), author of *Spherical Reliefs*, *Neutronicons*, *Telehydrographics*, 'impossible architecture' designs, e.g. *Neutrdrome* or *Stalagnate Column Creatorium: the Millennium*, an active contributor to the conceptual art movement. He studied at the State College of Fine Arts (today the University of Fine Arts) in Poznań, later teaching there until the realisation of his programme became impossible. Co-founder of the Wrocław Group, associated with the Pod Moną Lizą Gallery in Wrocław.

Reiner Ruthenbeck (1937, Velbert, Germany) is a sculptor who studied at the Kunstakademie Düsseldorf under Joseph Beuys. He taught at the Hochschule für bildende Künste in Hamburg, currently serving as professor of sculpture at the Kunstakademie Münster. Author of conceptual works, photographs, drawings, objects, installations created with everyday materials and objects, as well as minimalistic light-and-sound events.

Toshinori Saito (1948, Okayama, Japan) is an artist deeply rooted in the Buddhist tradition, author of meditative concrete and visual poetry, photographic series (*ZAZEN*) and mail art. He studied at the Takata High School in Shinjuku and currently teaches at the Keio University in Tokyo.

Barbara Schmidt-Heins and Gabriele Schmidt-Heins (1949, Rellingen, Germany) are German artists (twin sisters) who studied at the Hochschule für bildende Künste in Hamburg. Authors of conceptual artist's books, often handmade, published in limited editions, as well as of paintings, drawings, installations and spatial forms.

Peter-Jörg Spletstösser (1938, Bad Polzin, Germany, today Połczyn Zdrój, Poland) is a painter who studied at the Staatlichen Kunstschule in Bremen. Author of minimalistic installations, also in public space, artistic manifestoes and video performances. Co-founder of the alternative Galerie Gruppe Grün in Bremen. He has taught at the Hochschule für Künste in Bremen.

Galerie S:t Petri (Archive of Experimental and Marginal Art) was an avant-garde art gallery founded in 1970 in Lund, Sweden, by French-born artist Jean Sellem, who is currently a publisher and art professor at the Lund University. The gallery quickly became a leading international forum of contemporary art, presenting Fluxus, conceptualism and performance art.

Helmut Streich (1946, Rätzlingen, Germany) studied painting at the Hochschule für Bildende Kunst in Düsseldorf. Co-founder of the alternative Galerie Gruppe Grün in Bremen. Author of abstract paintings whose power of expression derives from the materiality of the paint and the painterly gesture.

Sudurgata 7 was an avant-garde art gallery founded in 1977 in Reykjavik by a group of artists (among others Bjarni H. Thórarinnsson, Helgi Thorgils Fridjonsson, Steingrímur Eyfjörð Kristmundsson). Throughout its existence it was a meeting place for conceptual and experimental artists from all over the world. It discontinued operations in the mid-1980s.

Kishio Suga (1944, Morioka, Japan) is a Japanese artist, member of the Mono-ha avant-garde art collective which operated at the turn of the 1960s/1970s. He creates his installations and objects with both natural and manmade materials, changing their identity and significance in the process of building new forms.

Piotr Szyhalski is an artist and designer, author of sarcastic drawings, multiplications, artist's books, photographs, videos, multimedia installations and online projects. Graduate of the Poznań Academy of Fine

Arts, he emigrated to the US in 1990. He has lectured at the School of the Museum of Fine Arts in Boston and currently teaches media arts at the Minneapolis College of Art and Design.

Feliks Szyszko (1940, Warsaw — 2011, Cracow) was a painter, graphic artist and draughtsman. Graduate of the Cracow Academy of Fine Arts, he was an author of works that reinterpreted classic painterly representations. He was interested in how the cultural meanings of images change over time, in their transience and topicality.

Petr Štembera (1945, Plzeň, Czech Republic) is an avant-garde artist, performer, author of daily activity-documenting works (*Tying Up the Laces*, *Sewing On a Button*) and body-art pieces in which he experiences the limits of his own body. Member of Prague's Conceptual Artists' Group.

Amikam Toren (1945, Israel) is a painter, sculptor, author of objects and installations. He studied at the Bezalel Academy of Arts and Design in Jerusalem and at the School of Visual Arts and the Milton Avery Graduate School of the Arts in New York. His works address the essence of the object, playing with its idea, materiality, construction and representation. He lives and works in London.

Francesc Torres (1948, Barcelona) is an American multimedia artist of Catalanian origin. His works (performance pieces, videos, photographs, installations) address the issues of a social order based on political and economic relationships of power, referring them also to the terms of the institutional art word. He lives and works in New York.

Endre Tót (1937, Sümeg, Hungary) studied at the Hungarian University of Arts and Design in Budapest. In the late 1960s he joined the avant-garde Iparterv collective and collaborated closely with Fluxus. One of the most radical Central European conceptualists and a leading mail artist in the 1970s. He used photocopies, telegrams and postcards in his works and was an author of films, music, posters, graffiti, artistic actions and artist's books. In the following decades he continued his conceptual investigations in the field of painting.

David Troostwyk (1929, London — 2009, London) was a British conceptual artist associated with London's Matt's Gallery. He studied at the St. Albans School of Art and the Royal College of Art in London. He taught at the Winchester School of Art, the Slade School of Fine Art and the Camberwell College of Art in London. Focused on the communication of ideas, an advocate of 'private art', he was an author of ascetic paintings, objects, photographs, texts, sound recordings and artist's books.

Andrzej Turowski (1941, Częstochowa, Poland) is an art historian and critic, author of numerous essays and books, mainly on the Polish and Russian avant-garde, e.g. *Między sztuką a komuną* [Between art and communism], 1998; *Budownicowie świata. Z dziejów radykalnego modernizmu w sztuce polskiej* [Builders of a world. From the history of radical modernism in Polish art], 2000. He majored in law and art history at the Adam Mickiewicz University in Poznań. Co-author of the artistic programme of Warsaw's Foksal Gallery in the 1970s. He worked at the Adam Mickiewicz University's

Institute of Art History before emigrating to France in 1984. Currently professor at the University of Burgundy in Dijon. His main research areas include the geography of 20th-century art, modernist architecture and contemporary European art. He lives and works in Dijon and Paris.

Jacek Tylicki (1951, Sopot, Poland) is a US-based Polish artist. In the 1970s he created the series *Natural Art* which included canvases and sheets of paper that had been directly exposed to the natural elements. Later author of installations, videos and photographs. Founder of the Now Gallery in Manhattan (1984), which he ran until 1989.

Janos Urban (1934, Szeged, Hungary) is a Hungarian-born Swiss artist, painter, graphic artist, author of installations, videos, artist's books and conceptual works. He majored in art history at the University of Budapest. Following the events of 1956 he relocated to Lausanne, Switzerland, where he studied art and then taught at the Ecole cantonale d'Art. In the 1970s, associated with alternative galleries and the NET.

Jiří Valoch (1946, Brno) studied Czech and German literature and aesthetics at the Masaryk University in Brno. A conceptual artist, author of visual poetry, artist's books, installations and photographs, an active mail art and NET contributor, author of texts on avant-garde art, curator of contemporary art exhibitions. He lives and works in Brno.

Tadeusz Walter (1945, Warsaw) studied painting and textile arts at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Author of minimalistic, soft, three-dimensional tapestries. His practice took a turn following a 1976 trip to India, where he developed an interest in clay sculpture. He lives and works in Warsaw.

Franz Erhard Walther (1939, Fulda, Germany) is a German sculptor, conceptual artist and performer. He studied at the Hochschule für bildende Künste in Frankfurt and at the Kunstakademie in Düsseldorf. Author of viewer-engaging performative actions, among his key projects was *Werksatz*, a series of multipart, interactive spatial installations created with prepared fabrics and steel and wood forms. Professor at the Hochschule für bildende Künste in Hamburg.

Lawrence Weiner (1942, New York) is a painter, author of 'written notations', films, videos, sound and album recordings, as well as performance pieces. He graduated from the Stuyvesant High School in New York and studied philosophy at Hunter College. One of the key figures of conceptual art. Language has been his primary medium since the late 1960s. Since the 1970s, he has been placing texts, sentences originally published in books, on gallery and museum walls, later also on walls and building facades. Preoccupied with the relationships between language, its meaning, visualisation and context, he has developed a unique typography for his texts. Recently creating textual works using digital technologies. He lives and works in New York and Amsterdam.

Andrzej Wielgosz (1951, Kalisz, Poland) is an architect and architecture illustrator preoccupied with the issues of urban planning, design and visual communication. He studied at the State College of Fine Arts (today the

University of Fine Arts) in Poznań, where he currently teaches. Since 1987 he has pursued the project *A Dictionary of Drawing Signs*, an archive of drawings and designs which include axonometric views of various cities.

Emmett Williams (1925, Greenville, South Carolina — 2007, Berlin) was an American artist based in Berlin from 1980. Poet, writer, painter, graphic artist, performer, author of artist's books, co-initiator and active participant of Fluxus festivals and exhibitions. He studied poetry at Kenyon college and anthropology at the Sorbonne. Chief editor of New York's Something Else Press, author of the pioneering *Anthology of Concrete Poetry* (1967) and numerous other books (e.g. *My Life In Fluxus — And Vice Versa*; *Mr. Fluxus. A Collective Portrait of George Maciunas*; *A Flexible History of Fluxus Facts and Fictions*). Holder of an honorary doctorate from the University of Fine Arts in Poznań.

Tomasz Wilmański (1956, Szczecin) practices sculpture, installation, drawing, visual poetry, artist's book and performance art. He studied at the State College of Fine Arts (today the University of Fine Arts) in Poznań. Founder of the AT Gallery in Poznań (1982) which he runs to this day. From 1983 to 1987 he ran (with Cezary Staniszewski) the RR Gallery in Warsaw. Exhibition curator, author of texts on contemporary art. He teaches at the Faculty of Artistic Education of the University of Fine Arts in Poznań. He lives and works in Poznań.

Richard Wilson (1953, London) is an author of sculptures and spatial installations. He studied at the London College of Printing, the Hornsey College of Art and at the Reading University. Co-founder of the Bow Gamelan Ensemble (1983–1990) which combined musical and para-theatrical experiments with performative practice. His spatial works, objects and quasi-architectural projects utilise modern engineering methods. Author of spectacular architectural interventions.

Dorothee von Windheim (1945, Volmerdingsen, Germany) is a German artist, painter, author of photographs, installations and artist's books. She studied at the Hochschule für bildende Künste in Hamburg. Her works investigate the phenomenon of the depiction of reality, the recording of an image (face, body, wall, tree), its history and memory. Professor at the Kunsthochschule in Kassel, member of the Akademie der Künste in Berlin.

Krzysztof Wodiczko (1943, Warsaw) is a multimedia artist, art theoretician and university teacher. He studied at the Warsaw Academy of Fine Arts before leaving Poland in 1977 for Canada and then relocating to the United States. He is professor of art design and public domain at the Harvard University in Cambridge and has earlier taught at the Massachusetts Institute of Technology, where from 1994 he ran the Center for Advanced Visual Studies. Author of numerous projects, *Vehicles* and *Instruments* that reflect his critical/utopian philosophy. Since 1980 he has carried out over ninety projections on gallery and museum walls as well as on building facades and public monuments, addressing socio-political issues such as human rights, democracy, violence or alienation. Since the late 1990s he has been animating important public buildings and monuments with the images and voices of homeless people, immigrants, violence victims or war veterans. He lives and works in New York, Boston and Warsaw.



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BOOK

Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990
edited by Bożena Czubak and Jarosław Kozłowski

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222–225, 228–231, 233–235, 243, 261, 263–265, 274–281, 305,
353, 357, 364, 365, 384, 385, 389, 391–394, 397, 435, 437, 443,
455, 457, 463–465, 472, 476, 477, 491, 496, 501, 513, 519,
538–540, 547, 556–563, 565, 568, 569, 571, 577, 579–583, 587,
590, 591, 595–597, 603, 614; COUM Transmissions:
p. 240–241; John Hilliard: p. 315; Margrit Kahl: pp. 351, 352;
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558; Ann Noël: p. 489; Wojciech Olejniczak: pp. 492, 493;
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on the cover: Bogdan Perzyński, *Projection 2*, 1981, photo Jarosław Kozłowski

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