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Conceptual Tautologies

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if the activity of the duo may be framed in a category of some 'impure conceptualism' whose important aspect is to be found in exposing the conditions of life and work in the People's Republic of Poland. To achieve this one needs to investigate thoroughly the artists stance towards the hegemonic term of 'conceptualism' whilst highlighting all of their actions that had any conceptual feature and to define a specific, individual form which appeared in the network of relationships with other elements of artistic practice. In my text I explain how one should understand 'conceptualism' as 'a hegemonic term' that organises and imposes itself onto an agonistic field of innovative art practices — not only in the West, but also in Poland. In this context, undertaking the question of "KwieKulik and conceptualism" opens a new perspective for a counter-hegemonic reinterpretation of conceptualism in the People's Republic of Poland. Without rejecting the term 'conceptualism', one needs to look at the questions related to it through the prism of an individual case of the KwieKulik duo. It should also allow the practices of both artists to make an imprint on 'conceptualism'. In the last part of my text, I limit myself to a series of 'contributive' notes which may be treated as orientation points in an appropriate analysis of the conceptual aspects of the art of KwieKulik.

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Conceptual Tautologies

The text is an attempt to consider the character of tautological activities undertaken in conceptual art. There are two ways the issue can be approached. The first refers to the texts of Joseph Kosuth, who wrote that an artwork is a tautology because it refers to the term 'art'. The author develops the sense of Kosuth's statement "a work of art is a definition of art" and states, that a part of the tautological system that makes a proposed *definiens* of 'art' is available for direct perception, but the other part, which is the term 'art' must be recalled intellectually by the recipient. After taking into account the conceptual reference, the sense of a conceptual project with a meta-artistic character becomes noticeable. Polish examples of such works are projects by Roman Opałka, Jarosław Kozłowski, Jan Chwałczyk and Wanda Gołkowska. The second part of the article considers conceptual projects, in which both parts of equal tautology are directly given. Conceptual works of this structure may either state what is "unquestionable and universally important" (as Alicja Kępińska wrote) or make a kind of sense "at the same time suggested and reversed" (Umberto Eco). The possibilities are considered in reference to tautological works of Zdzisław Jurkiewicz, Jarosław Kozłowski, Zbigniew Dłubak and Jerzy Trelński.

Bogusław Jasiński

Art Instead of Philosophy

The aim of this text is to show the cognitive function of the art later referred to as conceptual. Conceptualism was particularly predisposed to express abstract messages which included philosophical ones. The basic question I would like to pose in this text is: can a conceptual art toolbox express in its own way that which had been formerly expressed by philosophy? How, with the usage of means suggested by conceptual art, may one build a general image of the world – comparable to that which philosophy had previously given? Perhaps a full answer to the above question leads us into the areas of art which ceased to fill the boundaries of conceptualism, or post-conceptualism and heads straightforward to action, which Grotowski called an 'active culture' — that is a place where art is not sufficient anymore.

Kazimierz Piotrowski

Conceptualism as Conceptism

We know, how valuable the role of the functor 'as' played in conceptualism. The functor was a basic linguistic tool of conceptual art infrastructure – the minimal part of speech that allowed for the production of concepts, engaging *ingenium* in its primary function as *ingenium comparans*. The criticism of conceptualism, mainly