

Dominik Kuryłek

Andrzej Partum's Ontological Nihilism

Sztuka i Dokumentacja nr 13, 103

2015

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

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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

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

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

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

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

VARIA

Dominik Kuryłek

Andrzej Partum’s Ontological Nihilism

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