
English Summary

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

THE MOST RADICAL ATTITUDES WITHIN THE MOVEMENT OF 'CONCEPTUAL GALLERIES' IN THE 70s [Jerzy Trelński's Gallery 80×140 & Andrzej Pierzgalski's Gallery A4]

'Gallery movement', which formed in Poland in the 70s is a phenomenon in the world. This phenomenon provides an extremely rich material, both in terms of its diversity, as well as in quantitative terms (exhibition catalog, 1970-1980. *New Phenomena in Polish Art of the Seventies*, published 1981, lists 35 galleries).

Galleries in question were created under the dominant influence of conceptual art. That is why I described them as 'conceptual galleries'. They played a traditional role of the gallery, that is, they were places of exhibition, functioned as a 'container for art' as I call it. But at the same time, they were something more. These were the art projects based on the principles of authorship, as works of art. They were thus a form of conceptual art, which was developed in the 70s, the decade of conceptual art.

Both of these functions are mixed within the same gallery. But what's more, it is the function that you can graduate. We can imagine the scale, where at one end we have a gallery - a work of art, and at the other end we have traditionally understood a 'container for art'. Of course, only the most radical of them were, with the full awareness of their creators, treated as artistic activities.

One of the most radical gallery at the time was Gallery 80×140, founded by Jerzy Trelński, in the spring of 1971 in Łódź, in a cafeteria belonging to the Artists' Club. Gallery operated until 1977. Initially, the gallery space was a wall surface with dimensions such as the name of the gallery. But soon the work presented in the gallery began to expand into the space of the Club, turning it into the installation space. Then began to be realized in the space of the city. Numerous projects by J. Trelinski, as well as joint projects, began to be created under the aegis of the Gallery 80×140 in various locations outside the city of Łódź.

In May 1972, at the Gallery 80×140, began its activity Gallery A4, which is an initiative of Andrzej Pierzgalski. It is perhaps even more radical art project in the category of 'conceptual galleries', which is limited to a plane sheet of A4 paper (literally, a piece of A4 paper was placed within the Gallery 80×140).

This text announces a broader research program on the issues of 'gallery movement' and the category of 'conceptual galleries' in the Polish art of the 70s.

Let us note that the 'gallery movement' also had social and political dimension. Thus was created a network of independent exchange of ideas, functioning well on an international scale. Patterns of self-organizing community of artists and the art procedures that have been developed in the 70s on the basis of conceptual art, have proved extremely useful in the 80s, when Poland suffered from martial law, civil liberties were severely restricted, and foreign contacts have been blocked. Also during the economic crisis and the transformation of the 90s, the model of 'conceptual gallery' enabled the functioning of the artistic community, despite of the limitations, which then took on an economic nature.

The text describes the research methodology on the issue of 'conceptual galleries' phenomenon. It contains a detailed description of the work that has been done in the gallery 80×140 and gallery A4 (and under their auspices) throughout the time of its operation. It also presents the consequences that the authors have drawn from them later in their artistic practice, particularly a series of works titled *Autotautologies* by J. Trelński, (the artist puts a graphic sign 'TRELIŃSKI' on various objects and in various places and situations), as well as A. Pierzgalski's further artistic development.

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