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## Art as an Expression of the Artist's Awareness

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comparison or identification of the artwork and analytic proposition revealed the fact that the tautological model of Kosuth is just one of many art concepts and remains a product of paralogical thinking. What is therefore decisive for conceptualism is an attempt to build a universal art theory: an idea, that for centuries has remained the basis for logical thinking, or the concept itself, in which paralogy cannot be eliminated. The tendency to narrow the meaning of a concept and limit art to its idea was marked in the text by Daniel Buren "Beware!" (1969-1970). How did it happen, that the formula of conceptism, used in the beginning of the decade by Henry Flynt in the text entitled "Concept Art" (1961) was replaced by conceptual art? For Flynt concept art was art whose materials were the language and concepts. According to him, a concept is a trace of an idea by Plato and means the intension of a name, but with today's state of knowledge demanding an objective relationship between a name and its intension this meaning is incorrect. Therefore, if the relationship is subjective, then the concept as a possible opposition towards the objective idea occupies a privileged space in a language and keeps its strength. Also in Sol LeWitt's "Paragraphs on Conceptual Art" (1967) and "Sentences on Conceptual Art" (1969), in which despite the fact that the expression 'conceptual art' appears explicitly, the term 'concept' remains an alternative to the idea, that may be simple and does not need to be complex. So according to Sol LeWitt, the concept implies a general direction, and ideas are its components. To radicalise this issue, let's ask, if conceptualism privileges the conceptual, as its literally understood name would indicate? Or on the other hand is what is called a concept, that being something ingenious and that even though it includes a moment of ideation (**abstracting** and transcending sensuality, that is crossing the borders of the material paradigm of art towards the idea), it is not reduced to a conceptual element, but rather expresses sensuality or its basic modus? The text is an attempt to show the tension in the art of Polish conceptists who referred in their paralogical discourse to conceptualism, especially with reference to the example of Andrzej Partum's work.

Janusz Zagrodzki

### **Art as an Expression of the Artist's Awareness**

Considerations upon the awareness that previously had been identified as the power of God's creation, a universal mind that binds all terrestrial matters together, are the source of an ancient thought. The term conceptualism – *conceptus*, defining a thought, a concept, an imagination – was inherited from the Latin, but as an idea it emerged in philosophical discussions long before Socrates. The idea of conceptual perception may be found in Plato's philosophy; the definition of creative awareness was not, however, precisely defined by him. It was only Aristotle who assumed that a condition for art to exist is "a permanent disposition capable of producing something with reason". This direction of research was undertaken by Friedrich Wilhelm Joseph Schelling, one of the first philosophers examining consciousness, the author of the treatise entitled "Philosophy of Art". The power of Schelling's thought was an emphasis on using symbols in art. Confronting hidden meanings with the literality of concepts based on tangible aspects of knowledge mean that his opinions are still of interest for researchers. The concept of a self-awareness we owe to the establishments of René Descartes. His principle "I think therefore I am" did not remove and in fact even highlighted the doubts that arise during creative activity.

What is contemporary art? – a discipline which attempts to understand the power of the human mind, which enables artists to use the knowledge they possess in action. It is an inborn predisposition, or perhaps it is a disposition to produce something material with a thought and therefore it is conceptual in nature. The values in art result from the essence of a message, and the methods of transmitting and receiving are, in a natural way, linked to the intellectual process and it does not matter, which form of the 'conceptualisation' of the world the artist chose. Art understood as a concept is often identified as utopian. Utopia, on the other hand, is most often understood as an intentional attitude that exists in one's consciousness, an idea which cannot be realised. The question arises: what is an artwork completed as an artistic fact. This apparent antinomy between the notions of reality, utopia and concept in art

results from an assumption that something is possible and other things are not and that all arguments depend on the assumed point of reference. It is often claimed in colloquial sentences that a project turned out to be utopian. But what does it mean? Can art be utopian? Has any art program ever been fully completed? Can ideas stemming from one's artistic statement, in their full complexity, demanding a lot of harmonious circumstances, ever be realised? So called utopian or conceptual thought is the basis of all meaningful art achievements, contrary to intentions thought to be realistic, which by their very down-to-earth nature, lack fantasy and therefore have little in common with art. The emergence of an art concept is parallel to the possibilities of its realisation. Not sooner does art exist for real, then as a result a conflict between creative ideas and changing reality appears. Sometimes artistic objectives do not develop further beyond the project stage, sometimes they turn into concrete objects, events or processes. The fact that their incarnations exist, does not determine the meanings. The essence of artistic work is to sustain the idea created. If it takes the form of a registered project then it automatically turns into a tangible object, an item, a phenomenon which can be a base for further actions. So, when the artist questions the rules of the surrounding reality, it is not a conceptual utopia that emerges, but new realities.

Łukasz Guzek

### **Gallery as an Artistic Project in Conceptual Art**

The text announces a research program on the galleries that emerged in relation to conceptual art and introduces the scope and method of research.

The general aim of the research is to set apart the issue of a conceptual gallery as an independent artistic phenomenon. A conceptual gallery is examined as a general artistic formula.

The methodological scheme presented in the text aims at establishing a basic chronology and creating a typology of the trend.

Historically, conceptual galleries emerged and were shaped in the frame of a broadly understood conceptual tendency (a leading tendency in the seventies) because at that time, there occurred a specific formal-artistic relationship between art and gallery.

Until now, the conceptual gallery trend has been examined mainly in the context of the social, political and cultural conditions in which they were functioning. The research on conceptual galleries as an artistic project and a form of conceptual art causes the vector of the research to reverse.

The artistic character of particular galleries could be graded into those which housed more or less radical projects. One may imagine a scale between limit points: a gallery as a work of art and a gallery as an art container and place all galleries from the seventies on it.

The beginning of the conceptual gallery movement in Poland is marked by a project by Andrzej Kostołowski and Jarosław Kozłowski entitled NET (1971), based on a mail-art formula. It assumed not only collecting and exhibiting the works sent (which was each institution's aim), but also creating their own specific points in the network of institutions. Thirty five galleries participated in an exhibition which summarised an activity of the BWA Gallery in Sopot in the summer of 1981. The galleries of this type functioned in the next decade, even during martial law. In the mid-nineties the gallery movement started to integrate again, however after 2000 the commercialisation of the art market caused their disappearance.

Katarzyna Urbańska

### **Remont Gallery. The Unknown Avant-garde of the Seventies**

The attempts to describe a history of Polish conceptualism in a systematic way, have been until now undertaken in a very similar way. The studies have concentrated mainly on outlining a few artistic centres with connections to the trend. These studies were discussed both in publications from the eighties and nineties and in more recent ones. Only Bożena Kowalska in her book *Artystyczno-społeczna problematyka zrzeszeń plastyków w Polsce w latach 1946-1976* (*Artistic and social problems of*