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On Reference, Sense, and Indexing Grammar

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Gottlob Frege has already distinguished sense (*Sinn*) from reference (*Bedeutung*) because expressions can possess the same referent and different senses. G. Frege also argued that some words have a sense, but it is very doubtful if they have a reference. Moreover, for example, the words “the least rapidly convergent series” have sense but no referent. According to this distinction, we can notice that the expression “indexing” has many different senses, but it is hard to say if the meaning of this expression exists. We can index the Latin word *index* and list: an informer, a traitor, a spy, a demonstrative finger, a title or an inscription etc. But how to index the word “indexing”? Should we rather say perhaps an indexing **grammar**, according to Ludwig Wittgenstein’s undenotational theory of meaning as use of expression? Though in postmodernism this anti-essential impulse was strengthened (Derrida, Rorty, Welsch), however we have to cope with this – a true or false, good or oppressive – indexing game and at the same time with the game against the discipline of indexing. An indexing is proper both for the doctrines which have an absolutistic (Aristoteles) or publicly religious pronunciation (Pascal), also for relativism and contextualism or – only vestigially – (con)textualism.

Assemblages of the 1960s in Polish Museum Collections. The Problem of Documentation

Karolina Rajna

The article undertakes the topic of the correct terminology for assemblages from the 1960s in the collections of the Polish National and Regional Museums. When analysing the situation of objects from the collections, the author tried to show that museum strategies which do not follow the creation of new terminology caused the works to be assigned to three earlier defined categories – painting, sculpture and graphics. Therefore three-dimensional post-modernist works were treated the same way as modernist, which allowed their inclusion in the collection. This situation, which is also sporadically and inconsequently used in the literature on the subject caused the term assemblage to be almost crossed out from the museum collection cards. Only in the case of Władysław Hasior, whose art is recognisable through the use of “tacky” items of low rank, the name assemblage was accepted. Even though neither the author of the term Jean Dubuffet (who included dried butterflies in his works) nor the key exhibition which sanctioned the use of it (*The Art of Assemblage*, 1961) did not use the criterion of the item of a low rank. It was rather about the creation of a work through “setting one thing beside the other without connective”, “collecting, gathering, merging” and the formal and technological development of the formula of a flat collage. Accepting such a definition allows us to see assemblages in the works of Teresa Rudowicz (with the use of lace), Danuta Urbanowicz (in which she used a fragment of a wall), Tytus Dziedzuszycycki (in works with the use of metal and wood), Bronisław Kierzkowski (connecting metal and plaster) and others. In reference to the work of Tadeusz Kantor one may try to translate a term “combine painting” taken from Robert Rauschenberg’s works because the usage of traditional paint is so clear that it is used equally with other artistic materials.