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Jan [in the context of] Wonderland – a "performed quotation" in the contextual art practice of Jan Świdziński

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ENGLISH SUMMARIES

PAULINA SZTABIŃSKA

DOCUMENTATION, TRACE, AND ARTISTIC CREATION

The starting point for reflection presented by this article is a concept which has made documentation one of the most important problems within contemporary art. Based upon the writings of Grzegorz Dziamski on this issue found in his book devoted to conceptualism, the author stresses the role of questioning the importance of painting and sculpture in this matter. Instead, an idea of artistic activities as a method of documenting thought or action was proposed. Thus, the motto of art as documentation had an emancipatory role for practices based on the morphology of the object.

Furthermore, the article discusses the transformations which this concept has undergone. The author juxtaposes the tendency to subordinate documentation to thoughts or performance actions (which were considered proper work in the 1970s), and making documentation autonomous (transforming it into a work of art). The second of these trends dominated artistic practice in the late twentieth century and twenty first century. Crucial from this point of view was Marina Abramović's show *The Artist is Present* (2010), in which the artist, recreating actions from the 1970s on the basis of preserved documentation, asked a question about the presence of the original situation during re-enactment. The article recalls a debate sparked by these actions (the views of Amelia Jones, Lara Shalson), and suggests to take into account the category of trace reflection within artistic documentation. Referencing Grzegorz Sztabiński's considerations, the author emphasizes also the role of trace (which can also be an analogue photography). The article concludes with comments on Abramović's action considered from this point of view.

KATARZYNA PODPORA

JAN [IN THE CONTEXT OF] WONDERLAND – A PERFORMED QUOTATION IN THE CONTEXTUAL ART PRACTICE OF JAN ŚWIDZIŃSKI

The article's aim is to analyse - as thoroughly as possible - a piece of contemporary performance art by Jan Świdziński entitled *Jan in Wonderland*. The analysis focuses on various aspects of purposively (re-)presenting a verbal expression, in order to shed some light on the issue of the artist manipulating quotations in this particular piece. At the same time, emphasizing Świdziński's contextual approach towards performing a textual passage which he treats as a ready-made object (in A. C. Danto's understanding of the subject). The article claims that the profound significance of the artist's message lies within a certain 'quotation strategy' being embraced by Jan Świdziński in his performance. This 'strategy' would involve making a highly p-e-r-f-o-r-m-a-t-i-v-e use of a carefully chosen - in terms of content - and slightly adjusted citations (excerpts selected from L. Carroll's *Alice In Wonderland*) by delivering them to the audience in two different manners which (manners themselves) bear their own anthropological significance. The article's author attempts to support this claim and broaden her deliberations by stepping into the area of semiotics (J. Kristeva's pioneer work and J. Culler's references to intertextuality), adapting a structural perspective (G. Genette's

transtextuality - typology) and using analysis tools of anthropological linguistics (W. J. Ong's work concerning the characteristics of oral and written expression), as well as by referring to Świdziński's theoretical work which presents his own idea of *art as contextual art* and his views on the act of communicating where, along with social situation's role) he stresses language's vital part in production of new meanings - also in the world of art.

BARTOSZ ZAJĄC

IMAGES IN/OF HISTORY: COMPILATION FILM AND FRENCH-GERMAN NEWSREELS BETWEEN 1940 AND 1944

The aim of this article is to present various aspects of the film form known as compilation film theorized by Jay Leyda and developed by both mainstream documentary filmmakers and also authors of more experimental (sub)genres of nonfiction cinema: avant-garde found footage film, authorial documentary film, essay-film and others. Key aspects examined by the author include the role of found footage material as a source of historical knowledge, narrative and discursive strategies of appropriation, the idea of historiophoty (Hayden White), plus different ways of approaching archival and found footage materials.

Reflection upon the theory and aesthetics of compilation film is followed here by a historical case study presenting three movies produced after World War II that construct radically different narrations based on Vichy newsreels. The three movies in question are Marcel Ophüls' *The Sorrow and the Pity* (1969), Edgardo Cozarinsky's *One Man's War* (1982) and Claude Chabrol's *The Eye of Vichy* (1993). Together they represent and address different stages in postwar history (and the politics of memory) in France and also different ways of confronting traumatic history.

ŁUKASZ GUZEK

PLAIN-AIR IN OSIEKI AS A MODEL OF POLISH ART HISTORY IN THE SEVENTIES

Plain-air in Osieki (1963-1981) - is good material for historical comparison, because these were held continuously during each consecutive year. Therefore, they reflect well the changes in Polish art that took place during nearly two decades: allowing us to trace the impact of global trends and changes in domestic trends. To be able to participate in the plain-air events in Osieki one had to be invited by the Commissioner (curator) and organizing committee, which meant that the artists and their works were already recognized as important in their milieu. However, the Commissioner and the committee were answerable to the administrative authority. Plain-air is therefore a reflection on the social functioning of the art world in Poland during that time, and thus allows for a comparison between changes in social context with changes in art itself. This process is defined by the appearance in Osieki of the artists who represented leading art trends.

History of the plain-air in Osieki shows how this events first started from the abstract art stage and expanded through the forms of presentness (action) then actualised within conceptual practice, therefore coming to reevaluation of the tradition of modernism which lead towards postmodernism.

The most artistically important of Osieki's editions were those during which the action art forms gained particular artistic significance. Therefore the use of a performative art agent makes art more radical, and it's precisely this very kind of artistic activity which is related to current issues in the arts; reflecting the evolution taking place in the world and fueling the evolution of Polish art. In the plain-air laboratory situation it was particularly noticeable. Therefore, tracing the history of Osieki for occurrence of forms of art action is one of the ways by which Polish art history and its relationship with the world art become understandable.