

English Summaries

Section 1

Art Based Research: Arts and Humanities

Edited by Marta KOSIŃSKA

Marta KOSIŃSKA

Introduction

Contemporary discussion on the main tendencies in the field of art based research for qualitative research is based on the already accepted belief that art is *also* a cognitive practice. The discourse about artistic as cognitive should be then moved forward and questions about concrete examples of the synergy of artistic and qualitative research should be posed. The profits resulting from this contract should be evaluated and an inventory of the real democratic equivalence of artistic and humanistic tools should be undertaken. How is the balance between competences and roles in artistic-qualitative research maintained? Can we speak about them as being art based, or maybe it would be better to cautiously think of them as being arts informed? Are these projects the most experimental and critical bridgehead of qualitative research, or rather a trend used by professionals? Should we treat them as examples of interdisciplinary practices, or rather as exemplars of transdisciplinary cultural analysis? The last question mentioned here will serve as the axis of deliberations: from the perspective of cultural analysis we will evaluate the role of art in the field of qualitative research.

Articles gathered in this issue represent the wide range of possible approaches to art based research. The introductory article of my authorship, “Between authonomy and ephiphany. Art based research, qualitative research and the theory of art” attempts an analysis of the main tendencies within the field of art based research with regard to historical, methodological and aesthetical terms. It draws upon a historical coincidence in the social sciences and humanities which enabled the emergence of artistic qualitative research, and emphasizes the special role of the narrative turn. It reveals the slim areas within cultural analysis and qualitative research which became new places for artistic-research practices. It also reveals the entanglement of these practices in the dichotomies founded upon modern theories of art and analyzes the most important of them: between the autonomy of artistic symbolical forms and the epiphanic evocativeness of art. The last point mentioned, emerges at the foundation of presence and experience and as a consequence, opens up social spaces for the ethics of care.

An article by Dariusz Brzostek, “Black Science – Black Magic. Afrofuturism, narrative and cognition” can serve as an example of classical cultural analysis in a semiotic-critical spirit, representative for this version of cultural studies which was explicitly conducive for the growing tendencies of art based research. An analysis of afrofuturism as the narrative formation and speculative fiction which are formative for the specific socio-cultural groups, puts into place an assumption by Paul Willis, that of searching for a creative action in the practices of everyday life. The democratic impetus of cultural studies has diminished the historical burden of the autonomy of art, treating it as one of many cultural practices, as a place of production of socially important meanings, and at the same time, has strengthened the labourious practices of the cultivation of the everyday – accentuating its creative aspects in the terms of living art. In Brzostek’s cultural analysis, which can be defined as artistically informed, one can also notice a clue to the narrative turn. The productive and formative aspects of popular narrations are

crucial in this analysis: they tie together the two records of qualitative research – biographies and social structures. As a consequence, an analysis of afrofuturism reminds us of the best years of cultural studies, such as from Paul Willis' projects *Learning to Labour: How Working Class Kids Get Working Class Jobs*.

A clue to disciplinary thinking, attempting to situate art based research at the front of, within, and besides other social sciences and the humanities, is continued in the article by Dorota Łuczak, "The Iconology of X-Ray Images". Łuczak analyzes the history of the process of including X-ray photography in the area of interest within the history of art, especially in the project conducted by Horst Bredekamp, *Das Technische Bild* in years 2000-2012 in the Hermann von Helmholtz-Zentrum für Kulturtechnik at the University in Berlin. With regard to the epistemological and methodological aspect, the project raised the problem of the subject of visual research and role of technical images in the social process of the construction of knowledge. The subject of the inquiry was rather not the proof of the social construction of the visual reality (as in the anglo-saxian visual studies) but rather an analysis of the reciprocal determination between systems of knowledge and the conventions of representation of technical images. Finally, in the conclusion the author points out, that it is not necessary to resign from the rigours of art historical analysis (style, iconology, comparative studies) and that they can be productive for the research of the bodily, perceptual, subjective and habitual contexts of technical images. Most of all, the subjectivizing category of style can refer to the mental constructs constituting the processes of knowing.

The usage of drawing, sketching and doodling in the practice of organizational development is the subject under consideration by Adam Dzidowski in his article "The formative role of art and organisational aesthetics – visualisation and drawing in organisational development". Dzidowski analyzes drawing as an expressive medium, enabling the revelation of creative and innovative solutions. Drawing and sketching can be seen as cognitive tools, resolving problems, representing a stage of organizational development, diagnosing and searching for creative solutions. In those areas, their use in organizational development inscribes itself into the heuristic tendencies within the field of art based research – as the practices creating generative formulas, resulting in creative scripts of action. The achievement of these goals can be supported by artistic practices, changing the models of organizations and breaking the prevailing schemes of thinking. Dzidowski refers to the dychotomy between functionalism and cultural and interpretive studies, outlining a situation in which management practice is still founded on the functional paradigm and the artistic tool of drawing is intended to 'soften' this quantitative and formal attitude. He refers to the old dychotomy between structuralism and ethnography, the scientific heritage of Emile Durkheim and the sociological writings of Georg Simmel – revealing at the same time a deep entanglement of art based research within the series of various oppositions. The most solid of them is the opposition between knowledge and emotion, from which the whole current Issue of *Art and Documentation* begins.

The two articles in this Issue: by the duo Joanna Bielecka-Prus and Aneta Pepač and an article by Karolina Sikorska, represent the activist tendency in the field of art based research. The perspective of Bielecka-Prus and Pepač is the precise reconstruction of their own project *Where the cocks crow – the wedding ethnoperformance*. This was an animation-research enterprise, organized by the City Culture Centre in Dynów, produced with the cooperation of ethnographers, anthropologists, and socio-cultural animators. This two-voice reconstruction was then a record of the interdisciplinary art based research project. The aim of this ethnoperformative action was the reconstruction and staging of the wedding ceremony characteristic for the Dynów Foothill, for which the point of departure was the scenario of a wedding from Ulanica. It was not the accuracy of the ethnographic reconstruction at the heart of this action, but rather the mediation of tensions and relations within the local communities through the common, performative action. The wide range of qualitative research has been centered around the scenario of the wedding ceremony, a scenario negotiated with the local community. The final version of the ethnodrama, the performative script built on the basis of data gathered in the research, was a common decision by the inhabitants of the Dynów Foothill.

An article by Karolina Sikorska, “Female artists in work and about work. The cognitive dimensions of art” reveals a version of the activist tendency in the field of art based research which does not exist without critical theory. This perspective often takes the critically based form of detailed case studies. Sikorska in the context of the subject matter of this Issue, draws a map of the problems specific for the cultural and political contexts of work by women artists at Academies and Universities. She poses fundamental questions for the practice of art based research: what makes it impossible and what enables the artist-researcher to function in the institutional structure and not in the partisan field beyond that. Finally Sikorska points out three concrete artistic-cognitive strategies taken by women making art about other women's work.

Paula Milczarczyk, the author of the article “*Omnis natura artificiosa est. Project The Symbiosis of Creation*” in the light of the theory of paraartistic values” analyzes the artistic practice of Jarosław Czarnecki/Elvin Flamingo in the context of the aesthetics of reality and the conception of the paraartistic values of Maria Gołaszewska.

Finally, Sebastian Dudzik and Marek Glinkowski in the dialogue “Graphic art as a cognitive tool. Two voices upon the matrix” convey a conversation by the artist and art historian considering the cognitive aspects of the ways of thinking and action in graphic art. They represent graphic thinking as paradigmatic for media art, they define the notion of the matrix, matrix thinking, the cultural matrix, matrix trancoding, analyzing the transitivity of these notions from classic graphic techniques to new media art. Using the notion of the cultural matrix, they define graphic art as the medial tool for cultural analysis.

We opened this section on art based research with the assumption by the qualitatively directed cultural analysis of Paul Willis, that the symbolical wholeness of the expressive human life is a sort of art, and its research demands aesthetic tools. Similarly, in the aesthetics of paraartistic values, artistic structures are treated as usable in reality. The artist becomes in this context an accoucher, revealer, finder of the hidden aspects of reality, one who helps to see and analyze its qualities.

Marta KOSIŃSKA

Between authonomy and epiphany. Art based research, qualitative research and the theory of art.

The subject of the article is an analysis of the most important contexts of emergence and the crucial tendencies apparent in the field of contemporary art based research. The author reconstructs the historical coincidence in the humanities and social sciences, which enabled the emergence of art based research. The author analyzes the changes within the field of qualitative research and cultural studies, especially those being conducive to searching the qualities of socio-cultural phenomena through artistic practices. An analysis of the methodological tendencies and the basic aesthetic categories of that field is undertaken and a question about the value of the qualities gained in the course of the artistically based research is posed. The article inscribes the art based research in the context of the fourth historical phases of qualitative research by the discerned Yvonne S. Lincoln and Norman K. Denzin, and also in the democratic and postmodern flow of cultural studies. It underlines the importance of the reflexive turn in anthropology, but most of all, the role of the cultural analysis of literature and the narrative turn. It punctuates as the most important in the field of art based research – the modern dichotomy between knowledge and emotion. From that dichotomy the basic ways of defining the cognitive possibilities of art has emerged. Artistic practices are treated here as evocative, revealing emphatic experience. Finally, the author undertakes a comparative analysis of the modern theory of art and the activity of symbolization in the conception of Susanne K. Langer with the conception of evocative, epiphanic genres and identifies them as the two crucial tendencies in the field of art based research. They are analyzed as defining differently the cognitive qualities of art, resulting in distinct ethical and political consequences.

Dariusz BRZOSTEK

Black Science – Black Magic. Afrofuturism, narrative and cognition

Afrofuturism plays an important part in the cultural landscape of contemporary american, african, and african-american culture, being integral to the popular culture also in other modern societies (afropean culture). Afrofuturism is, as Ytasha L. Womack wrote, “an intersection of imagination, technology, the future and liberation”. The aim of this work is to shed light on the depiction of science, art, culture and future in afrofuturism. The essay focuses on the use of scientific discourse in afrofuturistic narratives (novels, movies, graphic novels, musical works). The question is: Is afrofuturism also interpretive research and the critical theory of a culture?

Dorota ŁUCZAK

The Iconology of X-Ray Images

The subject matter of the article is the iconology of X-ray images. This is introduced in the light of the science of pictures proposed by research conducted by Horst Bredekamp who carried out the project *Das Technische Bild* in the years 2000-2012. Following the German scholars' proposition, I involve the analytical instruments of art historians to present scientific pictures as a visual construction formed by (scientific) imagination, laws and assumptions. We can speak about the undermining of the illustrative function of the scientific picture also when we scrutinize technical images such as a radiogram. In the iconology of X-ray pictures introduced, I indicate some chosen elements which co-constitute their cultural credibility and further scientific status. From such a point of view, an X-ray discloses itself not as an effect of discovery but as an invention determined by cultural, social and epistemological context.

Adam DZIDOWSKI

The formative role of art and organisational aesthetics – visualisation and drawing in organisational development

Many cognitive researchers point out the unique properties of drawing for learning and sensemaking. Concurrently, the principles derived from the theory of art, perception or Gestalt theory can be translated into the functions, structures and strategies of modern organisations. As it turns out, many visual criteria which are incorporated within the idea of the aesthetics of management could be used to analyse issues related to organisational design and development. That is why many visual tools are used in organisational practice, such as graphs, plots, maps or diagrams. Yet managers should not limit themselves to the use of only widely recognised visual representations. Less rigid and more spontaneous methods like sketching and doodling, could be especially useful when dealing with new, ill-defined and uncertain problems. The unartistic graphical representation of structure, culture and strategy through the addition of various forms of visual expression could often serve as an inspiration for divergent thinking.

Joanna BIELECKA-PRUS and Aneta PEPACE-SKOWRON Using the performative ethnography of the Dynów wedding tradition: research experience

The article discusses the process of staging the ethnoperformance of a wedding ceremony in Dynów Foothill (East South of Poland). The project was attended by residents of nearby villages, social researchers and theatre and film makers. Qualitative research was carried out with the use of participatory methods: both the research tool and data collection were done with the help of the residents. The screenplay of the ethnoperformance was built in a similar way. The project had both cognitive and entertainment purposes. The main idea was to create a bridge between tradition and modernity, embedding the artistic presentation into the concrete collective memory and local knowledge. We also wanted to strengthen intergenerational ties through the involvement of young people in the collection of ethnographical knowledge and interpersonal interactions. To present not only our experiences with the ethnoperformance, but also the effects gained, intended and unintended, by the local community.

Karolina SIKORSKA Female artists in work and about work. The cognitive dimensions of art

The subject of the article is the work of women artists, aiming to produce knowledge and reflection in order to change the social reality in which they live. The author invokes the report *Little Chance to Advance? An Inquiry into the Presence of Women in Art Academies in Poland* (by the Katarzyna Kozyra Foundation) in order to introduce the difficult and unfair work conditions for female artists in art academies. She attempts to recognize other cultural and social conditions of women's roles within the Polish artworld by analysing the artistic practices of Elżbieta Jab³ońska, Joanna Wowrzeczka and Julia Pop³awska. All these female artists raise questions about their work and the work of other women - living in two spaces: public and private. Their experience is doubly underprivileged – as women – they are worse paid, they are burdened by cultural stereotypes (connected with female-male oppositions like female nature – male culture, what is male is more valuable), they don't have access to as many jobs and social positions, etc. As female artists they are often treated in a condescending manner, they are not often promoted within art academies, female art is viewed as less rational, less important, and as a consequence – notoriously under-funded. Wondering about these socio-cultural contexts the author attempts to point out the cognitive dimension of art and knowledge with regard to the gendered division of work.

Paula MILCZARCZYK *Omnis natura artificiosa est.* Project *The Symbiosis of Creation* in the light of the theory of paraartistic values

The Symbiosis of Creation (2012 – ca. 2034) by Jaros³aw Czarnecki (aka Elvin Flamingo) is an interdisciplinary art and research project which consists of six mobile incubators, whose interiors recreate the natural habitat of three species of ants. The project consists of three part-stories: "The Reconstruction of Non-human Culture", "The Kingdom of the Shared Quotidian", and "After Humans. The Biocorporation", plus the recordings of failed

attempts to create the colony collected in the form of “Subterranean Struggle”. As a result of the materials used (in vivo organism) Czarnecki’s work may seem to be a typical bio-art piece. In my text I would like to point out one very important, yet so far overlooked, critical aspect of the project and show Czarnecki’s artistic activities in the light of the theory of paraartistic values contained in the book *Reality aesthetics* by Maria Go³aszewska.

Sebastian DUDZIK and Marek GLIKOWSKI Graphic art as a cognitive tool. Two voices upon the matrix

In the article “Graphic art as a cognitive tool. Two voices upon the matrix”, Sebastian Dudzik from the perspective of an art historian, and Marek Glinkowski as an artist, analyse a range of issues constituent for the field of graphic art. Presenting the potential of research rarely used in the discipline of graphic art, they consider its crucial strategies, attitudes and categories. The matrix takes the most important position, the process of creating the matrix, the use of creative strategies and analysis of printed images as a record of cognitive processes. The graphic artist as a researcher and observer, his basic tools and their possibilities are presented here in a wide historical, contemporary, media and scientific context. The graphic matrix and multiplication as analytic tools are considered on the basis of the artistic experience of Marek Glinkowski. Matrix and multiplication are treated as cognitive tools used in the field of media and in social and cultural contexts. These considerations serve as contributions to further discussion, which become more and more audible beyond the narrow group of professionals, this recognition owing also to the propagation of art based research attitudes.

Section 2 Performing relationships. The transdisciplinarity in contemporary artistic practices.

Edited by Łukasz GUZEK and Tomasz ZAŁUSKI

Tomasz ZAŁUSKI Introduction

In recent years transdisciplinary tendencies have been growing increasingly stronger in Polish culture. They can no longer be reduced to intermedial or transmedial practices within the field of visual arts. Rather, they consist of transgressing and extending the borders of different fields of cultural production and their respective institutional circuits. Visual artists have been trying to enter the field of movie production and use the professional work conditions it offers

together with their specific sensibilities, ways of thinking and habits. Another important factor is distribution within the movie industry field – an opportunity to reach a different and potentially larger audience than the one that visits art galleries and museums. This trend which was described – in a somewhat exaggerated manner – as “the cinematographic turn” in Polish contemporary art is really one part of a more general phenomenon. A few years ago “the performative turn” was announced. A bit later it was followed by “the audio turn”. Today it is probably the right moment to start a discussion about an analogical “theatrical” or “choreographical” turn. The point is, however, to recognise that all these “turns” in visual arts are elements of a more comprehensible configuration and they develop according to similar lines.

The transdisciplinary movement has also occurred in other fields of cultural production. It can be observed in the field of literature, theatre, music or dance, all of which not only appropriate selected elements from the field of visual arts – e.g. materiality, iconicity, performance, multimedia installations, conceptual and documental dimensions, cognitive and generative protocols, artistic and social actions etc. – but also penetrate further and further into its institutional spaces and circuits. The development of such transdisciplinary tendencies is conditioned – on various levels – by a series of factors: starting from the logic characteristic of visual arts – the one of expansion, self-redefinition and appropriation of the outside – through transdisciplinary studios at art schools, the changing of identities and the tasks of cultural institutions or the criteria of grant programmes, to the general transformations in the forms of labour and modes of production under capitalism.

Obviously, there has already been a history – manifold histories – of such exchanges and they are not absolutely new or without precedence. What seems to be new, at least in Poland, is the co-appearance and growing intensity of transdisciplinary and “transinstitutional” practices in various fields of cultural production. Transdisciplinarity can be the main purpose of singular projects or a basis for taking up other issues – a basis for performing relationships between a whole set of elements: body, movement, time, space, habit, affect, sight, hearing, mind, object, sign, discourse, history, culture, production and politics.

The common ground of texts gathered in this section is the motif of creating or “performing” relations. They do not exhaust the subject identified here nor even present its full complexity. They rather provide a number of case studies which indicate some more general outlines of the transdisciplinary and transinstitutional logic that governs the field of contemporary cultural production. We hope that the section will contribute to wider discussion on the subject.

Ula Zarek defines dance as an “art of relationships” and shows how contemporary choreographic work goes beyond “pure dance” and approaches the field of visual arts and performance art. Using phenomenological and aesthetic concepts of bodily intentionality and the thinking, sentient soma as well as a theoretical reflection on dance, which is becoming increasingly present in Poland, the author analyzes a series of projects based on improvisation – the main method of experimental and cognitive acts in contemporary dance. She also indicates that transdisciplinary practices draw on both the field of “performative arts”, which is often described in Polish with the word “performans”, and the tradition of “performance art”, which is in turn referred to with the original English term.

Similar issues are taken up by Katarzyna S³oboda, who presents from the perspective of a curator and dance researcher, the objectives and course of the project *Frames of reference. Choreography in the museum*. The case study becomes an occasion for general considerations of dance as a way of exploring affective relations, which are an important aspect of contemporary capitalism and its production culture. The analysis touches upon such subjects as choreographic scores, improvisation as an act of coming into relationship with a context, and the presence of the viewer-participant at the site of the creative process: in the space of choreographic work and production. In this space the border between workday movement and dance becomes highly uncertain.

Piotr Olkusz presents the project *Avant-Garde and social realism*, developed as a result of institutional co-operation between The Kazimierz Dejmek New Theatre and The Museum of Art in Łódź. It was intended to explore the relation between certain aspects of social realism and

the ideas and practices of the Avant-Garde. It included transdisciplinary practices that led to the interpenetration of theatre and visual arts and, at times, to the creation of a “total performance beyond all genre”. However the project was not centred on the historical past. It was rather meant to examine the inheritance of the Avant-Garde and social realism and check if within it there remained anything alive, worth taking up and updating. It was above all to raise a question about the contemporary place, role and mutual relationship of experimental and socially engaged art.

The presence of visual arts themes and practices in the field of theatre is the frame of Katarzyna Urbaniak's text. The author uses contemporary theories of things and objects to examine the status of Jerzy Grzegorzewski's scenographic objects. She analyses, on the one hand, past agency and performativity of “ready made” objects that co-acted on the stage with human actors, and on the other hand, the place of the objects in the theatre which turn into a collection and an archive. Two difference projects during recent years aimed at presenting the archive – in the form of a book and a hypertext website – change the status of the items it includes: they displace them out of the contexts of the spectacle and actors play and puts them into a space in which they become closer to artistic objects or biographical and cultural traces. In both cases the scenographic objects turn into memory afterimages of Grzegorzewski's theatre.

“The turn to things” also sets a theoretical frame for Joanna Glinkowska's text. Her analysis concerns the exhibition *Things*, organised as an artistic project at the Museum of Archaeology and Ethnography in Lodz. In accordance with the concept designed by artist-accrator Agnieszka Chojnacka, the project participants presented or created their artistic objects in relation to the exhibition space and narration of the museum's permanent display. Glinkowska tries to show how those artistic objects acted and performed in relation to one another. She also wonders if *Things* are a sign of a wider tendency on the part of Polish contemporary art to penetrate into the field of ethnography.

Ula ZEREK

Dance - the art of relations

Humans were expressing their needs and emotions in movement far before developing speech or any other civilised skills. The body as a source of movement is the closest and primary form of experiencing life as well as perceiving the surrounding world.

Dealing with dance as a form of artistic expression, I question the essence and meaning contained in dance presentations from both the perspective of a dancer and as a researcher. Contradictory to visual arts, literature and even music, dance is a living ephemeral art that evolves in time and space in front of the spectator. Without time and space the experience would not be possible. By observing transformations within the art of dance, searching for deeper understanding of its roots as well as for artistic self reflection, I have come upon with principles which can define the essence of dance. In addition to the previously mentioned condition of time and space, there is a fusion of body and mind. Dance exceeds stereotypes and limiting ideologies. Dance as a field of art practice is able to challenge both the artist and the spectator. All the elements – body, mind, time, space, artist, spectator may take different configurations influencing each other. Therefore dance is the art of relations. The direct input on the individual character of dance experience and interpretation lays in body awareness. This phenomenon is explained through the phenomenology of perception by the French philosopher Maurice Merleau-Ponty, and further developed studies by the contemporary researcher Richard Shusterman. The potential of dance seems to be infinite which might be the reason for the unlimited explorations of artists in relation to dance voyaging beyond the boundaries of the discipline. In this text a variety of contemporary dance art is presented by introducing examples of chosen artists and their works.

Art performances which are hard to classify, often cause controversy and difficulties with reception and interpretation. There is another element necessary for the understanding

of the contemporary art of dance and this is the theory and practice which builds a discourse that develops a tradition.

This paper is a reflective analyses which goes beyond explicit meanings and theories while at the same time following the primal essence of dance.

Katarzyna SŁOBODA

Potentialities of relationships. Choreography in the Museum

Experiments in the field of dance in the second half of the 20th century resulted in an expansion of the notion of choreography. Nowadays choreography, as a cluster of various practices developing on the verge of the arts, does not have to be understood exclusively as composing the movement of bodies or the notation of dance. Choreographic tools are being used to produce relationships between heterogeneous elements in structures organising time and space as well as to inquire into their dynamics and intensities. Choreography enables us to think critically about corporeality, subjectivity, performativity and the conditions of art production. It can be understood as a sensual analysis on the intersection of what is intimate, social, political and aesthetic. This text revolves around the notion of choreography as a social and artistic practice in the realm of museum strategies and exhibition making.

The exhibition *Frames of Reference. Choreography in the Museum* curated by Katarzyna Słoboda and Mateusz Szymanówka focused on choreographic practices and the presentation modes of performative actions in collaboration with a group of Polish choreographers (Alex Baczyński-Jenkins, Przemek Kamiński, Ramona Nagabczyńska, Anna Nowicka, Magdalena Ptasznik, Agata Siniarska, Iza Szostak, Kasia Wolińska, Marta Ziółek). The artists were invited to temporarily use the first floor of the Museum Sztuki on Więckowskiego Street in Łódź as a space for rehearsals and research. During their stay in the museum, during regular opening hours, they returned to concepts and strategies present in their previous works, looking for ways to open up their practice to visitors. In the second half of April they moved out from the exhibition space, leaving behind scores, objects, documents and situations to be experienced by the museum visitors until the closing date of the exhibition.

Piotr OLKUSZ

The avant-garde and socialist realism. 65 years after the creation of the Nowy Theatre in Łódź. Reflections after the anniversary event.

In 1949 Kazimierz Dejmek became the director of the Nowy Theatre in Łódź – the first public stage in Poland inspired by the rules of socialist realism. A few months later, the Polish authorities decided to destroy the *Noeoplastic room* designed by Władysław Strzemiński – a very special place dedicated to the presentation of Polish avant-garde artists. Both events which occurred in the same city, turned out to be kind of turning points in Polish culture: this is why the relationship between these two artistic schools became the subject of a project prepared for the 65th birthday of the famous theatre stage: *Avant-garde and socialist realism. 65 years after creation of the Nowy Theatre in Łódź*. This article describes the assumptions and realizations of several art projects prepared by young Polish artists for this event. The majority of them decided to find a contemporary setting for this historical opposition (What does it mean now: the avant-garde v socially engaged art?), but very quickly they noticed that it is (and it was) impossible to talk about socialist realism and the avant-garde as two contrary formations.

Katarzyna URBANIAK Museum and archive. On Jerzy Grzegorzewski's scenography objects

The subject of the article is the ontological status of Jerzy Grzegorzewski's scenography objects, as objets trouvés that are tools in the director's hands. The analysis follows the change that takes place when the objects become part of visual archives, outside the context of a performance. The discussed archives, Inwentaryzacja and Archiwum JG, remove the objects' materiality, instead offering a photographic representation. In the first case, the objects are photographed separately and tagged. In the other, hypertextual archive, the scenography objects become elements of a dynamic system of references, in which photography coexists with a description and historians' narrative. The archives, therefore, preserve the traces of the theatre, but at the same time they change the meaning of those traces, transforming elements of what was once whole (theatrical scenography) into autonomous works of art.

Joanna GLINKOWSKA How are things going?

There is a growing tendency in the contemporary humanities to supersede anthropocentric thinking by nonhierarchical notions, placing humans and nonhumans (animals, plants, objects) on a par. This shift is particularly interesting when considered in the context of the material turn. The aim of this paper is to introduce a new approach towards things through presenting main concepts of thinking about material culture like Bruno Latour's *Actor-Network Theory*, Igor Kopytoff's biographies of things, agency and performativity of things. Furthermore the question of things is being considered in the field of contemporary art and its relations with archeology in the analysis of Agnieszka Chojnacka's exhibition *Things*.