

**ENG-
LISH
SUM-
MA-
RIES**

Andrzej TUROWSKI

REVOLUTION, RVOLUTION, REVOLUTION, ...

The subject of reflection in the following text is the condition of contemporary revolutionary art (identical with the concept of critical art) that grew out of the heritage of the theory and practice of the avant-garde, understood as a politically conscious activity and democratic responsibility. The question about its contemporary status must - by its very nature - emerge from a bipolar perspective outlining, on the one hand, its commercialized marketing "value" (of revolutionary art), and only on the other hand, its ability to shape contemporary history. The essence of the revolutionary character of the contemporary Artist-Intellectualist is constantly rooted in his/her subversive democratic and civic attitude, and also in permanent vigilance in face of the danger of losing the visual acuity of the historical horizon.

Artur KAMCZYCKI

BEAT THE WHITES WITH THE RED WEDGE. REVOLUTIONARY AND MESSIANIC MEANINGS OF EL LISSITZKY'S WORK

The text focuses on the analysis of one of Lissitzky's works – *Beat the Whites with the Red Wedge* (1919) – and intends to point out his inspiration taken from the Jewish tradition of depicting the theme of a wedge being stuck into a wheel. This motif relates to the idea of creating the world, which is relevant for the Soviet revolutionary interpretation, but also refers to the roots of Jewish mysticism and the kabbalist idea of *division* (harnessing of evil) as a prerequisite of creation.

Iwona DEMKO

ZOFIA BALTAROWICZ-DZIELIŃSKA
– THE FIRST FEMALE STUDENT OF THE
ACADEMY OF FINE ARTS IN KRAKOW

Zofia Baltarowicz-Dzielińska came to The Academy of Fine Arts in Krakow in September 1917, not bothering about the fact that women were not allowed to study there. She believed that due to her talent she would win over the Academy professors and be able to study sculpture. She was admitted as an auditor to the sculpture workshop by the professor Konstanty Laszczka in October 1917, thus paving the way for other women. It was not recorded in any documents, because the official regulation on the admission of women to The Academy of Fine Arts was not released until 14th December 1918. Her studies in 1917-1920 were confirmed by the Resolution of the Council of Professors only in 1947 when she returned to study at the age of 52. Unfortunately, the remembrance of the first woman at The Academy of Fine Arts has not stood the test of time and only now comes back to the pages of history.

Anka LEŚNIAK

A REVOLUTIONARY WOMAN IN GDANSK.
THE POTENTIAL OF THE RADICAL
ATTITUDE OF STANISŁAWA
PRZYBYSZEWSKA FOR CONTEMPORARY
ARTISTIC ACTIVITIES IN POLITICAL AND
SOCIAL CONTEXTS

The starting point of the article is the figure of Stanisława Przybyszewska, the daughter of the painter, Aniela Pająkówna and Stanisław Przybyszewski. Like her father, a writer, an erudite, but also morphine addicted - she spent the last 10 years of her life in Gdańsk living in deepening poverty. She died at the age of only 34

years, exhausted by extreme living conditions, the efforts to get recognition and drug addiction. In Gdańsk, she also wrote her most well known play *The Danton Case*. This work was re-enacted in theatre and film adaptations, and this happened at times of political uncertainty and social change in Poland. In 2016, I made an installation on an abandoned building in the vicinity of Przybyszewska's former apartment, under the title *I reserve complete possession of my life!* This sentence is a quote from the writer's letter to Helena Barlinska - her mother's sister. Przybyszewska - a great admirer of the French Revolution and Robespierre, made a radical revolution in her life, completely renouncing comfort in the name of creative freedom. Although Przybyszewska did not devote much attention to her condition as a female writer, her words today potentially carry emancipation. The sentence used in the title of my work and composed onto the blinded windows of an abandoned tenement house was associated by passers-by with the ongoing debate and protests in Poland against anti-abortion law. I placed Przybyszewska among women who are "disconnected" in history, erased, overlooked and forgotten, but not because their biographies do not matter today, but instead because they show what is repressed in society, the unwanted. These are controversial biographies that do not fit into the usual patterns of femininity. The installation inspired by the figure of Przybyszewska belongs to my cycle *Invisible inVisible*, in which I created a series of works that restore the "visibility" of such women. As an artistic medium, I chose an abandoned building because I saw in it an analogy with the "unwanted biography" of women disconnected in history. An abandoned building evokes negative emotions, arouses reluctance, we turn our eyes away from it and finally it becomes "invisible". But through its mystery, it can also fascinate. A place that has lost its former function and has not yet gained a new one, becomes a work of art. In this way, I made a symbolic revitalization of the place and introduced into the public space traces of women who had the courage to oppose their insertion into traditional female roles that would have limited their freedom.

Mariola BALIŃSKA

JACQUELINE LIVINGSTON. PHOTOGRAPHY AS A TOOL OF SOCIO-POLITICAL CHANGE

Jacqueline Livingston is American artist who experimented with biographic narration and sociological commentary for social changes in the sixties and seventies of the twentieth century. The artist photographed her nearest and dearest as well as themes connected with evanescence and the materiality of human life. Her photographs refer to the phenomena of two key decades in American art: the second-wave of feminism was entering the artistic scene and this was combined with political demands for gender equality, objection to discrimination as well as the pacifist movement. She was the brave, pattern breaking voice of a generation which valued freedom and the ideals of democracy.

Livingston's early photographs come from the early sixties when she began artistic education at the Arizona State University. The artist participated in protests against the Vietnam War and she was engaged in feminist groups whose goal was to raise awareness on equal rights among women. Activism for political and social transformations was the impulse that inspired Livingston to create art that rejected standards concerning themes and exhibiting. Feminism became a social movement that also fought the signs of discrimination against women in the art world. Social and political transformations combined with sexual revolution drew Livingston's attention to body and sexuality.

In her art appeared a lot of fascination with the male body. In 1975, the artist began the job of a junior lecturer at the Department of Photography at Cornell University in Ithaca, New York. During a collective exhibition, she showed her 6 year old son's nudes, which brought an attack from male academic circles and accusations against her. Though the charges were dropped, her artistic career did not develop as it should have.

She consciously transferred the private into the public space. When documenting the family's personal space, Livingston unintentionally

became a part of current politics, while her work underwent public evaluation which judged her art with a hint of accusation that her goal might not have been artistic.

The last 30 years of her life were divided between Ithaca and Maui (Hawaii) where her son and his family lived. Outside any institutions, she passionately took thousands of photographs of her nearest and dearest ones, which formed a collection of images which told stories of intimacy and love. She died in 2013. In spite of her brave and uncompromising stance which manifested the need for equality in addressing themes in art, her work remained in the shade of seventies feminism. It is worthwhile to reflect on Jacqueline Livingston's input and study it to restore the memory of this important figure in American culture, whose work definitely came ahead of its time.

Małgorzata JANKOWSKA

ALGORITHMIC REVOLUTION. ART, GENDER AND MACHINE

The aim of the text is to draw attention to the issues of women artists presence in the field of new media art. The title "algorithmic revolution" transformed all stages of communication, leading to an unimaginable increase in the pace of all spheres of life and created undoubtedly a large field for action. But it turned out not to be free from prejudices, harmful exclusion and abuse. Referring to the industrial revolution and the relationship between women and machines (weaving machine, sewing machine, typewriter) that were being built in this period, I want to show unequal treatment based on gender, despite the technological progress, which results in a negligible presence of women artists in the area of new media art.

Examples of exhibitions dedicated to the art of new media, from the pioneering events of the sixties to the Algorithmic Revolution. On the History of Interactive Art (ZKM, 2004) I try to lead how a small percentage of women artists took part in them, despite the fact that talented

and ambitious artists using computers were not lacking. In this context, I present projects whose creators insist on absent women artists and indicate ways of leveling opportunities, and thus institutional inclusion of women in various types of structures.

Magdalena MACIUDZIŃSKA-KAMCZYCKA

THE GOLEM. POSTHUMANISTIC, REBELLIOUS AND REVOLUTIONARY SUBJECTIVITY

The Golem is a kind of imperfect human known especially in the Jewish tradition. It is a creature made in an artificial way by the virtue of a magic art, one deprived of its rights, free will and sexual assignment, with the result that it has been socially left apart. Any claim by it or wish for perfection became an act of defiance, objection or subversion and in that case the figure became a rebellious symbol in contemporary art and visual culture. The submitted text discusses some of contemporary art's exemplifications of the Golem's figure seen in the context of the culturally loaded question of subjectivity.

Ewa SOBCZYK

ANIMALS AS VICTIMS OF CRUELTY, WAR AND REVOLUTION

The article is an attempt to restore the memory of animals, forgotten victims of human cruelty. It draws attention, inter alia, to the mass murder of sparrows, during the dictatorial reign of Mao Zedong in China, as well as the heroism of individual animals such as Wojtek – The Soldier Bear during the World War II. It tells the story of these events, and recalls the characters of selected artists, whose works directly refer to the act of violence against animals, as well as those whose works can be considered in the broader context of relationships and the intercourse of

man and animal. The article becomes a way out for reflections on the ongoing, destructive subordination of the world according to human needs, showing the permanence of the anthropocentric perspective. The text raises questions referring to the recalled events of the past, as well as still similar and recurrent stories in present times. It looks for sources and motivation of people's unethical behavior towards the surrounding nature, asks about the boundaries (and crossing it) of the human-animal relationship and the universally accepted right to decide about the Other.

Anna DZIERŻYC-HORNIAK

“TIME FOR REVOLUTION / REVOLUTION”.
AVANT-GARDE BETWEEN THE PAST AND
THE PRESENT, BETWEEN THE ARCHIVE
AND THE PERFORMANCE

The title slogan “Time for Revolution / Revolution” is the starting point for considering the reinterpretation of the Great Avant-Garde tradition in contemporary art. In the article, I have put together a joint project by Anna Baumgart and Andrzej Turowski *The Sun Conquerors / The Locomotive of History* (2012) and the work by Nasan Tur *Time for Revolution* (2008). The direction of consideration is determined by two categories: “historiographical turn” (linked to “archive fever”) and “performative turn”. I analyze how the archive – revealing forgotten stories of the avant-garde – becomes a performative space in artist's practices. As a result, I'm interested in how artists encourage us to critically interpret how we “perform” reality.

Małgorzata GRAŚ-GODZWON

THE HERETIC WITKACY – DESTRUCTION IN
THE ERA OF CONSTRUCTIONISM

On the occasion of the anniversary of the Russian Revolution of 1917, the article reviews the “Russian” episode of Stanisław Ignacy Witkiewicz's biography, underlines the influence

of that period on the radical catastrophism of the artist and points out the specifics of the reception of his work in the times of the Polish People's Republic. The Russian episode, although long seen as a vital landmark explaining his artistic demeanour, has been neglected and disallowed for decades, with only recent discoveries bringing a breakthrough in the field. The new revelations enable a broader overview of people, events and trends affecting the author of *The New Forms in Painting* and allow an analysis of their impact on his art to be attempted. Moreover, these findings are also an important contribution for the analysis of the reception on Stanisław Ignacy Witkiewicz's art in the PPR era. The complicated reality of the period in combination with only elementary knowledge about Witkacy's stay in Russia resulted in a well-grounded and spread belief among art historians, that he was a member of the Avant-Garde movement. The first art historian to disagree with the common conclusions was Piotr Piotrowski. In his publication *The Metaphysics of Painting*, he deconstructed the contemporary Witkacy-ology, showing the artist as an Arriere-Gardeist (Rearguardist), antiutopianist and catastrophist – a heretic who chooses destruction in the era of constructionism. The paper emphasizes the originality and importance of Piotrowski's contribution to the contemporary Witkacy-ology, shows that his publication needs a novel reconsideration using today's investigative tools and attempts to establish its significance.

Rafał MICHALSKI and Katarzyna LEWANDOWSKA

OLYMPE DE GOUGES – FORGOTTEN
FEMALE HERO OF THE FRENCH
REVOLUTION

Olympe de Gouges with *The Declaration of the Rights of Woman and Female Citizen* (1791) - for the first time entirely translated into Polish. In her declaration, de Gouges pointed to the incongruities of the French Constitution and the inadequacy of the attempts to formulate universal rights at that time. In an uncompromising way,

she showed that the supposed equality of rights concerns only those subjects that are white, adult men, and that the apparent universalism of the revolutionary ideas rests on the exclusion of large parts of society. To her, the ultimate expression of freedom was freedom of speech; she thus spent a decade of her life on enforcing this right. The essence of political oppression was, in her opinion, created in the institution of marriage, which she incriminated as "a site of unending tyranny". Similarly to Mary Wollstonecraft in *A Vindication of the Rights of Women* (1792), de Gouges proved that the slowness and weakness of women are a consequence of their compromised position in the structures of the legalized "sexual union" with men. Like Wollstonecraft, she fought against the social shortfalls of this institution, which made women neglect their education and constrain themselves to the narrow circle of domestic affairs, rejecting their civil duties. Referring to the ideas of Rousseau, de Gouges proposed to replace the traditional marriage with "a social contract" based on the equality of rights and duties. Her writings, both literary and political, clearly headed towards contemporary feminist philosophy. She was the only woman to be sentenced to death during the Terror.