

**ENG-
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RIES**

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WYSPA GALLERY (1990–2002)

The article is about the activities of the Wyspa Gallery, which was located in the students' dorm PWSSP (now the Academy of Fine Arts) 13/16 Chlebicka Street in Gdańsk between 1990 and 2002. The text specifically concerns the activities run by the Gallery in five different venues, in which the so called "community of Wyspa" initiated by Grzegorz Kłaman was operating. The article aims to emphasize several issues. Firstly, a formal change that consisted of a shift from the indie towards the more institutionalized activity at the turn of the eighties to the nineties. Secondly, the multifaceted elements of the Gallery – artistic, educational, academic and social. In addition, the various contexts of the time are mentioned: the "new Gdansk school", socially engaged Polish art of the nineties, the idea of a Gdańsk-rooted contemporary art collection that started to emerge as well as publishing initiatives undertaken by the Gallery. The article is concluded with the highly publicized trial of Dorota Nieznalska. After the exhibition of the artist in 2002, the Senate of the AoFA closed the Gallery down.

Paulina JANCZYLIK

KONT GALLERY (1978 – 2010).
ART BETWEEN THE PROFESSIONAL AND
THE INDEPENDENT

The article concerns the history of the Kont Gallery that existed in Lublin between the years 1978-2010. Its activities can be divided into four periods. The first one was connected with student culture, as the gallery worked within the framework of the Maria Curie-Skłodowska University in Lublin. The second period can be named a "laboratory of art" – its characteristics were to search for the new forms of artistic expression. The third period was associated with the activities of the group Riders of the Lost Black Volga. The last one was characterized by the development of professional operating principles. Zbigniew Sobczuk began to lead the gallery in 1992. During his leadership the gallery had a specific organizational framework, budget and archive. On the other hand, the gallery avoided the formalizing of activities, preferring to act spontaneously, risk-taking in the choice of artists and developing extensive cooperation with the other galleries in Poland. In general the gallery did not have a formal program, but the main area of its interest were the new tendencies of contemporary art such as neo-expressionism, video art and performance art. The article gives examples of the independent artistic works and performances presented in the gallery, which referred critically to the social and political reality of the times. It also offers a detailed chronology of exhibitions, festivals and other events taking place in the gallery in the years 1978-2010.