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Roman NIECZYPOROWSKI**THE REVOLUTION OF THOUGHTS,
OR ARTISTS IN THE FACE OF EVIL.
ABOUT PIETER HUGO.****DEDICATED TO ANDRZEJ
TUROWSKI**

At the beginning of the twentieth century, the world was changed by the First World War and the Russian Revolution. Later on came the Second World War and the Holocaust. Since that time nothing was like before. The old political system had passed away and a new way of thinking started to grow. Art had to be changed, and was. After over two thousand years of traditional styles, the ancient canon of the Art became changed. A new society needed new thoughts, new Art. In his book, *Art That Sparks Unrest: The Artistic-Political Manifesto of Particular Art*, Andrzej Turowski shows us that art “by immersing itself in the politicality of social and historical conflicts (...) can subvert rationalizing or false answers to contemporary questions (about war, poverty, race, difference, aspiration, justice, dreams, law, happiness, etc.). (...) The radicalism of such art knows no limits: its participation extends to the whole of the public sphere, its testimony reaches even that which is most deeply hidden in personal experience, its ethics are uncontained by any morality, its criticism does not stop at any truth, its disobedience knows no law (...). The art of the particular is the anarchic and therefore political interposition.” Turowski’s theory is very helpful for understanding contemporary art. In this text it has been used in the discussion of Pieter Hugo’s *Vestiges of a Genocide* cycle. Comparing the Holocaust and the Rwanda Genocide, interpreting Pieter Hugo’s art, the author indicates that Art is warning us that history likes to be repeated.

Marta MIASKOWSKA

SOCIAL ART MEDIA. THE ART OF THE INTERNET IN THE FACE OF THE COMMUNICATION REVOLUTION

The article is an attempt to systematize the path of Internet Art development based on the general structure of the development of new media art. The attention is focused on the social media, which in the era of the communication revolution became a place of social activity, including artistic activities. The text opens a discourse on the status of creativity in the space of the social media, as well as the impact it will have on museology and the art market in general.

The exemplification in the article is based on examples of works by Polish artists. The descriptions of works presented here show the diversity of artistic creations in the social media. However, only a larger database of examples would allow the categorization of these works, and thus conducting their critical assessment, that is, to do what art institutions or research institutes have not yet done.

Aleksandra GRZONKOWSKA

SELF-PUBLISHED WORK. SYMPOSIUM ON INDEPENDENT ARTISTIC PUBLICATIONS

In October 2018, the *Nakład własny* [Self-published work]. *Symposium on independent artistic publications* was organized by the Chmura Visual Culture Foundation in Gdańsk. The symposium program included, among other things, an exhibition of independent artistic publications, which were issued from the second half of the eighties to the nineties of the

twentieth century, primarily in Gdańsk. From the perspective of time, the uniqueness of this period is clearly visible due to the dynamic socio-political changes taking place in Poland during this period, which had a strong impact on artistic activity as well.

This text aims to draw attention to issues related to the preservation and archiving of art prints. Another important aspect was the need to present publications due to their historical and artistic value. These are objects created absolutely independently, in the environment of social and political opposition, often distinguished by unconventional artistic style. At the same time, the exhibition presented works of the artist representing various artistic attitudes, who, however, were able to create an artistic environment that became an important creative centre in the nationwide arena. Most of the contemporary artistic activities were accompanied by niche publications, initially created using all types of duplicators, photocopiers, and, in time, in professional printing plants. Socio-political changes that followed political reform in the nineties also gave rise to new technological opportunities. This evolution was illustrated by the selection of exhibits at the exhibition. Among the collected objects, we can find both those inspired by the style of *Neue Wilde*, as well as those that already had a professionally designed graphic design with critical text and illustrations.