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ART GROUPS. CHANGES IN STRATEGIES OF ART GROUPS IN POLAND ILLUSTRATED BY SELECTED EXAMPLES

In the activities of artistic groups in Poland, over the decades after World War II, major changes can be noticed. The basic differences are in the areas of avant-garde - postmodernism. For avant-garde groups, the main goal of association was to change the world through art and a new vision of art. However, there is no postulate of far-reaching transformations in art in postmodernist groups - their common feature is action and performativity. Even if the group was involved in, for example, painting, the feeling of being together provoked group members to live action. In the avant-garde, the ideological element was strongly emphasized, the artists wrote manifestos, published magazines, and theory was of great importance to them, as is the case with the Film Form Workshop, which aimed to develop a new model for cinema and analyse the medium of film.

From the eighties, elements of the neodada, which are particularly visible in the strategy of the Łódź Kaliska group, come to the foreground. Łódź Kaliska also engaged in theoretical activity, but its manifestoes are devoid of the seriousness of the avant-garde texts. In formations in postmodernist tendencies, one can observe an increase in the

importance of social ties in group formation. Artists and artists no longer want to change the world through art, so they do not have to create collectives in which the common good is preferred to private sympathies. Groups are usually created by women and men of similar age, usually at the beginning of their careers. The driving force of creativity is a similar life situation and willingness to be together. As a result of joint meetings and experiences, the need to define a more formal activity and name the grouping is clarified. Hence, the names of these groups say nothing about the artistic orientation of members. The lack of clear programmatic assumptions, and at the same time the contestation and ironic approach to the existing reality, releases the need to do something together, which manifests itself in artistic actions. The action becomes a factor connecting the group, an opportunity to do something together, to manifest group identity, especially in the case of collectives, which do not include performers. At the time of the break-up of this type of group, individual artists give up their activity in performance art. The shift in the areas of interest of artistic groups is also important. The avant-garde, especially the pre-war one, proposing holistic social changes through art, focused on formal issues, on developing a new language of art. The postulate of shaping a new man by a new art, social art, however, remained a postulate only on paper. Paradoxically, it was only postmodern artistic groups, who no longer believed in the idea of the avant-garde, that realized the postulate of incorporating art into life. They did this using a participatory strategy - through spontaneous actions, in which often random recipients were involved.

Although in recent decades, the basic meaning in the creation of artistic groups has been a social factor, mutual sympathies and similar sensitivity, and not programs and artistic postulates, we can still talk about the phenomenon of the artistic group. The factor that triggers its creativity and constitutes a group identity is action. Joint actions as a manifestation of being together, contribute to identifying artists as a group and perceiving it as a separate phenomenon on the artistic scene.