

THE LANGUAGE OF PERFORMANCE ART – AN INTRODUCTION

Edited by Bogusław JASIŃSKI

For many years there has been a 'silent' dispute about what performance really is. I wrote 'silent,' because on the one hand the question about performance is obviously asked of artists, while at the same time deliciously irresponsible definitions are agreed, so broad that they have lost sight of the defined object along the way; and on the other, there is - equally silent - terror and blackmail, which literally allows everything, and relegates those who do not understand anything to the margin - as ignorant of art. In both cases, then, this dispute leads to only one thing: silence. The time has come to break this silence.

Let us try to approach the issue of performance art with due care – that is, exactly as we would do any other kind of art. Without entering into an idle dispute about the definition of the object of art itself, let us use the theoretical apparatus of semiology to describe the phenomenon of performance: art as a kind of 'language' which 'communicates' to 'someone' in a certain way. This starting point allows us not only to analyse the form of performance, but also its specific 'grammar' of expression. This will allow us to define the structure of this particular form more closely, which in turn will enable us to teach it - just like any other type of artistic expression. Of course mastering the language of this form of expression does not guarantee that the message, itself formulated with its help, makes sense or has any value: just as mastering the notes does not mean that one immediately becomes a musician.

Such a starting point for our reflection on performance art undoubtedly opens this issue to classic aesthetic concerns: the cognitive functions of art, expression and impressionism, and finally beauty and narrative in art.

We need to talk about performance to protect it from itself - because it is undoubtedly a great opportunity for art. Indeed, if we repeat the slogan 'anything goes' here, then the road leads nowhere.

Grzegorz DZIAMSKI

A FEW COMMENTS ABOUT PERFORMANCE ART

The article refers to earlier, pioneering research on performance in Poland in the late Seventies. Recent research and written art criticism, such as the texts of Łukasz Guzek cited here, prove that performance art is changing, developing, and is a living phenomenon of contemporary art. Young artists take on the challenge of live action, and change performance forms (in relation to those of the Seventies). Performance studies develops into a new paradigm of science, not only about culture and not only in art, but about the whole of human activity in the world, which is reflected in the research of Erika Fischer-Lichte, who described the 'performative turn.' In this way, through performance, art returns to man, to modern humanism.

Bogusław JASIŃSKI

PERFORMANCE IN THE PERSPECTIVE OF THE CREATIVE PROCESSES OF AESTHETICS

The aesthetics of creative processes is for the author a new theoretical paradigm, in which art is treated as a process rather than as a defined product. The roots of Jasiński's theory derived from the tradition of hermeneutics and teleological model of work presented in *Das Kapital* by Karl Marx. Jasiński used this theoretical model to formulate his concept of 'ethosophy,' which he refers to in this publication.