

SPIS TRE- SCI

Table of Contents

doi:10.32020/ARTandDOC/22/2020/1

Sekcja 1 / Section 1

**MAKE NO MISTAKE!
REFLECTIONS ON THE BENEFITS
OF ERRING IN POSTCONCEPTUAL
ART PRACTICE**

doi:10.32020/ARTandDOC/22/2020/2

7

INTRODUCTION

**Edited by Małgorzata KAŻMIERCZAK
and Krzysztof Siatka**

doi:10.32020/ARTandDOC/22/2020/3

9-16

**Małgorzata KAŻMIERCZAK, Contingency
and Improvisation in Performance Art
from the 1970s to the Present**

doi:10.32020/ARTandDOC/22/2020/4

17-26

**Dora DERADO, Accidents, Artistic
Intent and Error: A Study of (Un)
intentionality in post-World War II
Croatian Art**

doi:10.32020/ARTandDOC/22/2020/5

27-36

**Krzysztof SIATKA, *how it works, what it
does*. Notes on Selected Drawings by
Wincenty Dunikowski-Duniko in the
Context of the Machine Art Tradition**

doi:10.32020/ARTandDOC/22/2020/6

37-46

**Ewa WÓJTOWICZ, *The Point of Collapse,
or How to Err is Non-human in Post-
Digitality***

doi:10.32020/ARTandDOC/22/2020/7

47-55

**Rafał SOLEWSKI, *Discovered by
Diversity: Error in Art as a Tool of
Metaphysical Cognition. Case Studies***

doi:10.32020/ARTandDOC/22/2020/8

Sekcja 2 / Section 2

**SOMETHING IN COMMON?
POLISH AND KOREAN
PERFORMANCE ART IN THE
CONTEXT OF YOUNG DEMOCRACY**

doi:10.32020/ARTandDOC/22/2020/9

59-61

INTRODUCTION

Edited by Anka LEŚNIAK

doi:10.32020/ARTandDOC/22/2020/10

63-77

**Ah-Young LEE, *Korean Avant-garde
Performance Art from the 1960s to the
1980s in the Trajectory of the South
Korean Democratization***

doi:10.32020/ARTandDOC/22/2020/11

79-87

**Jin Sup YOON, *Avant-Garde-ness and
Experimentation: Renegades as
Outliers***

doi:10.32020/ARTandDOC/22/2020/12

89-101

**Łukasz GUZEK, *Happenings-Events-
Performances in Poland: Intermingling
Histories of Art and Politics***

doi:10.32020/ARTandDOC/22/2020/13

103-119

**Anka LEŚNIAK, *Action Art as a Way of
Emancipation. Women's Performance
Art Practices in the Context of the
Totalitarian Regime Based On
Communist Ideology and the Young
Democracy in Poland***

doi:10.32020/ARTandDOC/22/2020/14

VARIA

123-139

Teresa FAZAN, **Dorothee von Windheim: an Early Wall Work. Strappo ad Asolo 1973 Revisited in the Conz Archive**

doi:10.32020/ARTandDOC/22/2020/15

141-150

Ewa KĘDZIORA, Doświadczenie Granic. Izraelska Sztuka Konceptualna Przełomu Lat Sześćdziesiątych i Siedemdziesiątych / **Experience of Borders. The Israeli Conceptual Art at the Turn of Sixties and Seventies**

doi:10.32020/ARTandDOC/22/2020/16

151

Summary

doi:10.32020/ARTandDOC/22/2020/17

153-180

Maksymilian WRONISZEWSKI, Leszek Przyjemski: Szaleństwo jako Praktyka Krytyczna / **Leszek Przyjemski: Madness as a Critical Practice**

doi:10.32020/ARTandDOC/22/2020/18

181

Summary

doi:10.32020/ARTandDOC/22/2020/19

GALERIA im. ANDRZEJA PIERZGALSKIEGO.

Dokumenty Artystów 5 / **ANDRZEJ
PIERZGALSKI GALLERY. Artists'
Documents 5** / GALERIE dédiée à
ANDRZEJ PIERZGALSKI. Documents
d'Artistes 5

Red. / **Edited by** Leszek BROGOWSKI

doi:10.32020/ARTandDOC/22/2020/20

184-195

Założenia programowe 5 / **Programme
Assumptions 5 / Hypothèses du
programme 5**

doi:10.32020/ARTandDOC/22/2020/21

197-223

Karina DZIEWECZYŃSKA, Paweł Petasz. Rys biograficzny

doi:10.32020/ARTandDOC/22/2020/22

224-225

Summary / Résumé

Paweł Petasz. A Biographical Note /

Paweł Petasz. Esquisse biographique

doi:10.32020/ARTandDOC/22/2020/23

229-261

Faksymile / **Facsimile**

Ten Theses 2 + transcription

doi:10.32020/ARTandDOC/22/2020/24

262-301

Leszek BROGOWSKI, Kwadratura Koła Jedyne Polaka: Paweł Petasz (1951–2019) / **La Quadrature du Cercle de l'Unique Polonais: Paweł Petasz (1951-2019)**

doi:10.32020/ARTandDOC/22/2020/25

303-305

Summary

Quadrature of the Circle of a Unique Pole: Paweł Petasz (1951-2019)

doi:10.32020/ARTandDOC/22/2020/26

308-313

Commonpress no. 5

doi:10.32020/ARTandDOC/22/2020/27

315-365

Viktor KOTUN, **A Ghost of Your Masterpiece. Correspondence Between Paweł Petasz and György Galántai (1978–2007)**

doi:10.32020/ARTandDOC/22/2020/28

367-376

Report of “Zoltán Pécsi” + György GALÁNTAI, To the Attention of the Readers / Researchers

doi:10.32020/ARTandDOC/22/2020/29