

oosteuropese conceptuele fotografie



'Wie niet kan fotograferen, is de analfabeet van de toekomst' voorspelde Moholy Nagy in 1925. Fotografie is, sinds Kodak ca 1890 zijn boxjes op de markt bracht onder het motto 'U drukt af, wij doen de rest', een massamedium geworden, waar vrijwel iedereen even mee vertrouwd is als met lezen en schrijven. Het kost, met de geperfectioneerde, vrijwel automatische kameras van tegenwoordig, geen enkele moeite meer om een 'kiekje' te maken dat technisch niet hoeft onder te doen voor de foto van de vakman. Het is zo eenvoudig, dat er geen kunst aan is. Het probleem of fotografie kunst is, heeft de gemoeëderen bezig gehouden sinds de uitvinding van het procédé door Daguerre.

Het is inmiddels duidelijk geworden dat de vraag verkeerd gesteld is. Fotografie is een technisch middel dat door kunstenaars gehanteerd kan worden, maar niet door hen alleen, net zo min als het gebruik van taal exclusief is voorbehouden aan literatoren. Het was in 1839 een historische daad van de Franse regering om de zojuist uitgevonden fotografische techniek voor iedereen vrij te geven.

Het gaat er om, wát met deze techniek gedaan wordt en hoe het gebeurt. Dat kan op heel verschillende manieren uitgewerkt worden.

Ten opzichte van de traditionele schilderkunst had de fotografie grote voordelen. Niet alleen werd met mechanische precisie het moeizame proces van afbeelden, dwz. van het vastleggen van de driedimensionale werkelijkheid op het platte vlak, vereenvoudigd, maar de in een later stadium uitgevonden technische reproduceerbaarheid maakte het beeldmateriaal op veel grotere schaal toegankelijk dan ooit te voren. Walter Benjamin voorspelde daarom in zijn essay 'Kunst in het tijdperk van de technische reproduceerbaarheid' dat in een massacultuur de toekomst was aan fotografie en film als visuele communicatiemiddelen.

In eerste instantie reageerde de schilderkunst op Daguerre's uitvinding door zich steeds meer te oriënteren op de eigen autonome picturale kwaliteiten, wat uiteindelijk leidde tot het ontstaan van de abstracte kunst.

Als tegenpool werd in het abstracte universum de concrete werkelijkheid opnieuw geïntroduceerd, maar nu direkt zonder de omweg van de afbeelding.

Het Konstruktivisme monteerde een nieuwe werkelijkheid uit brokstukken van de oude vertrouwde dingen. Ook foto's kunnen op die manier als concreet materiaal geordend worden tot 'fotomontages'.

Duchamp ging verder en onthield zich van elke ingreep in de zgn. 'ready-mades', van hun oorspronkelijke functie vervreemde en met nieuwe betekenis geladen gebruiksvoorwerpen, als een fietswiel of een urinoir.

De geschiedenis van de twintigste eeuwse avant-garde kunst wordt bepaald door pogingen om de enge grenzen van de autonome beeldende kunst weer te doorbreken en de scheiding tussen kunst en leven op te heffen.

Het traditionele kunstvoorwerp, dat zijn waarde ontleent aan de uitvoering en dat als zodanig in het kapitalistische systeem handelswaar en speculatieobject is, raakte in diskrediet.

Sinds Duchamp kwam het accent steeds meer te liggen

op de conceptuele kanten van de creativiteit.

Beeldende kunst ontwikkelde zich tot een denkproces dat zichtbaar gemaakt kan worden in situaties, events en happenings, die meestal van tijdelijke aard zijn.

Voor de registratie en verspreiding van dergelijke in vluchtige vorm gegoten ideeën komt het medium fotografie bijzonder goed van pas.

Zonder de esthetische pretentie van de vakfotograaf, is de beeldende kunstenaar zich steeds meer van de kamera gaan bedienen om zijn in de werkelijkheid geprojecteerde ideeën vast te leggen.

Waar de losse foto te kort schiet helpt de 'sequentie', de samenhangende serie, het verhaal te vertellen en het verloop in de tijd duidelijk te maken.

Fotografie is in de conceptuele kunst een handig informatief hulpmiddel geworden, maar geen esthetisch doel in zich zelf. Het is een snelle en goedkope manier om aan tijd en plaats gebonden, door de kunstenaar gecreëerde situaties te 'vereeuwig' en te verspreiden, via de kanalen van de massakommunikatie: de post ('mailart'), de tijdschriften, het eigen drukwerk.

Er zijn geen grenzen.

Christo's in plastic verpakte Australische kuststrook, het 'Curtain valley', op afgelegen plaatsen project en de 'Running Fence', die maar korte tijd bestaand hebben, zijn over de hele wereld bekend.

Maar ook minder grootschalige en spektakulaire, soms uiterst intieme gebeurtenissen van artistieke aard, krijgen de aandacht in de kunstwereld. Een poëtische privé wereld kan via de fotografie in minder dan geen tijd gemeen goed worden, zonder dat commerciële belangen veel kans krijgen invloed uit te oefenen.

Een foto mag en kan iedereen maken. Een kunstenaar kan er daarom onder vrijwel alle omstandigheden onafhankelijk van materiële of politieke druk, mee werken. Hij hoeft er geen verantwoording over af te leggen.

Het is geen wonder dat op het ogenblik juist in Oost Europa het medium fotografie intensief wordt toegepast in niet-officiële kunstenaarskringen.

Commerciële motieven spelen daar vrijwel geen rol, alleen de behoefte om ongehinderd deel te nemen aan de internationale avantgarde, die op zoek is naar nieuwe wegen in de kunst. De problemen die onderzocht worden zijn internationaal, meestal een weerspiegeling van wat ook in het westen actueel is, alleen de kontekst waarbinnen gewerkt wordt verschilt.

De vrijheid van de kunstenaar en zijn functie in de samenleving staan nog meer dan hier ter discussie.

De honger naar informatie is ook groter. Juist het betrekkelijke isolement brengt een groot aantal oost-europese kunstenaars er toe die afzondering zo veel mogelijk te doorbreken en, in de beste avantgarde-traditie, in contact te treden met gelijkgerichte kunstenaars elders.

De tentoonstelling in Eindhoven geeft een beeld van de levendigheid en veelzijdigheid waarmee op het ogenblik in Oost-Europa gewerkt wordt door een jonge generatie kunstenaars, die zich niet gebonden achten aan partijvoorschriften, traditionele middelen en grenzen.

Het is tekenend dat een dergelijke tentoonstelling buiten alle officiële instanties om, in korte tijd spontaan per post georganiseerd kon worden.

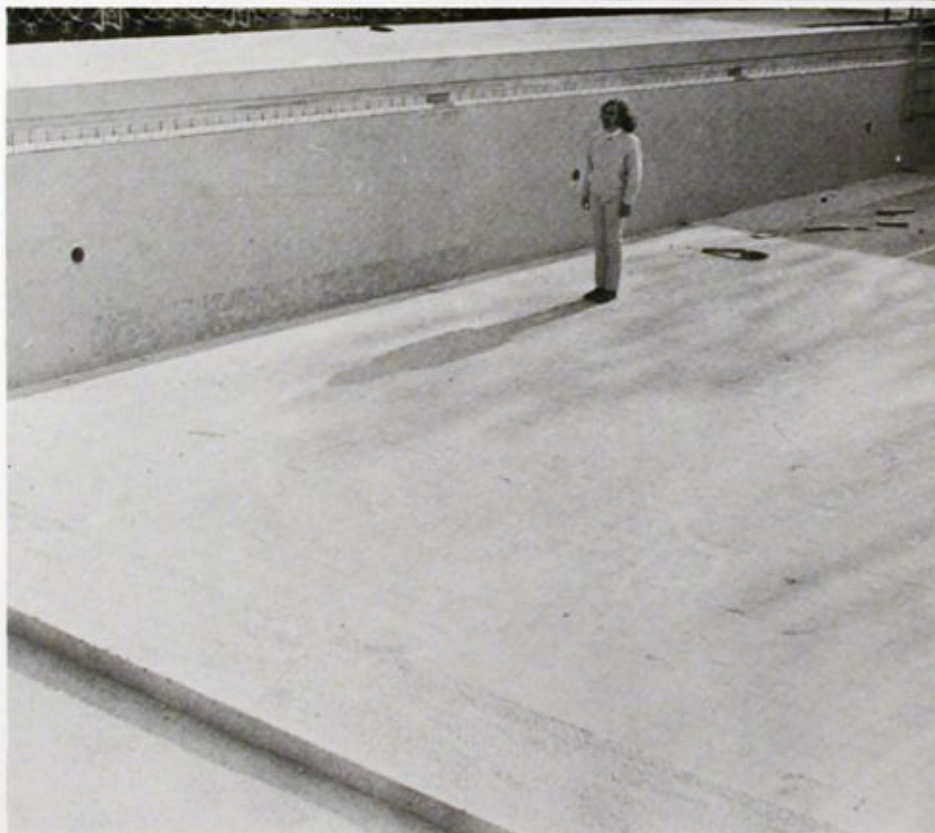
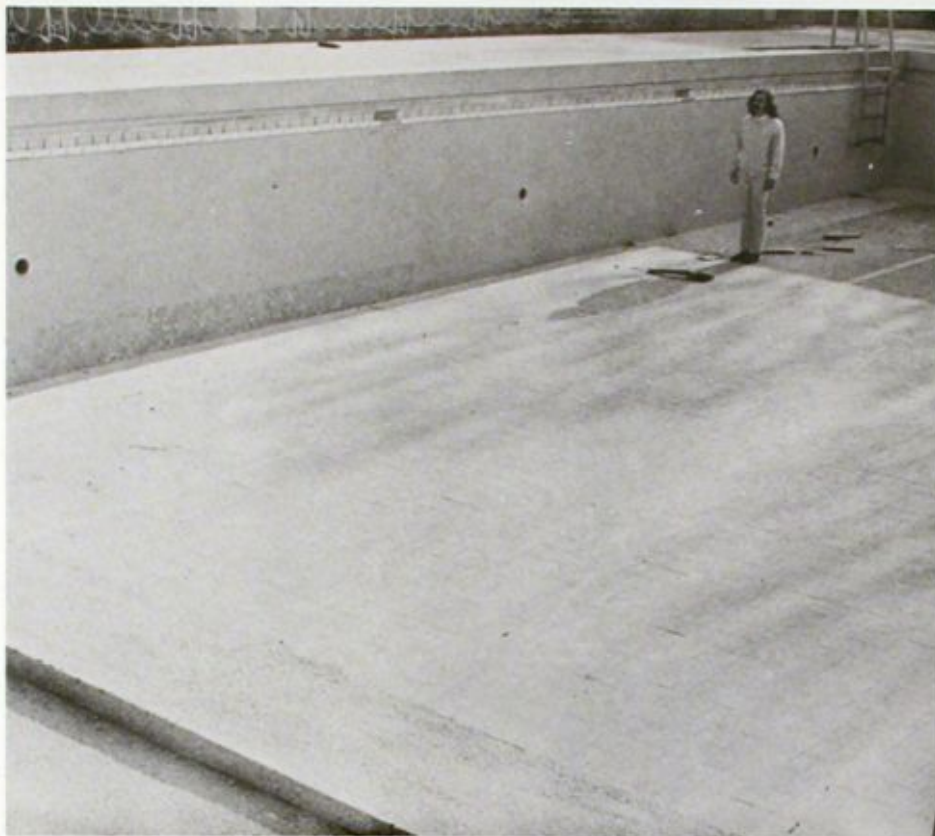
Photography in Hungary

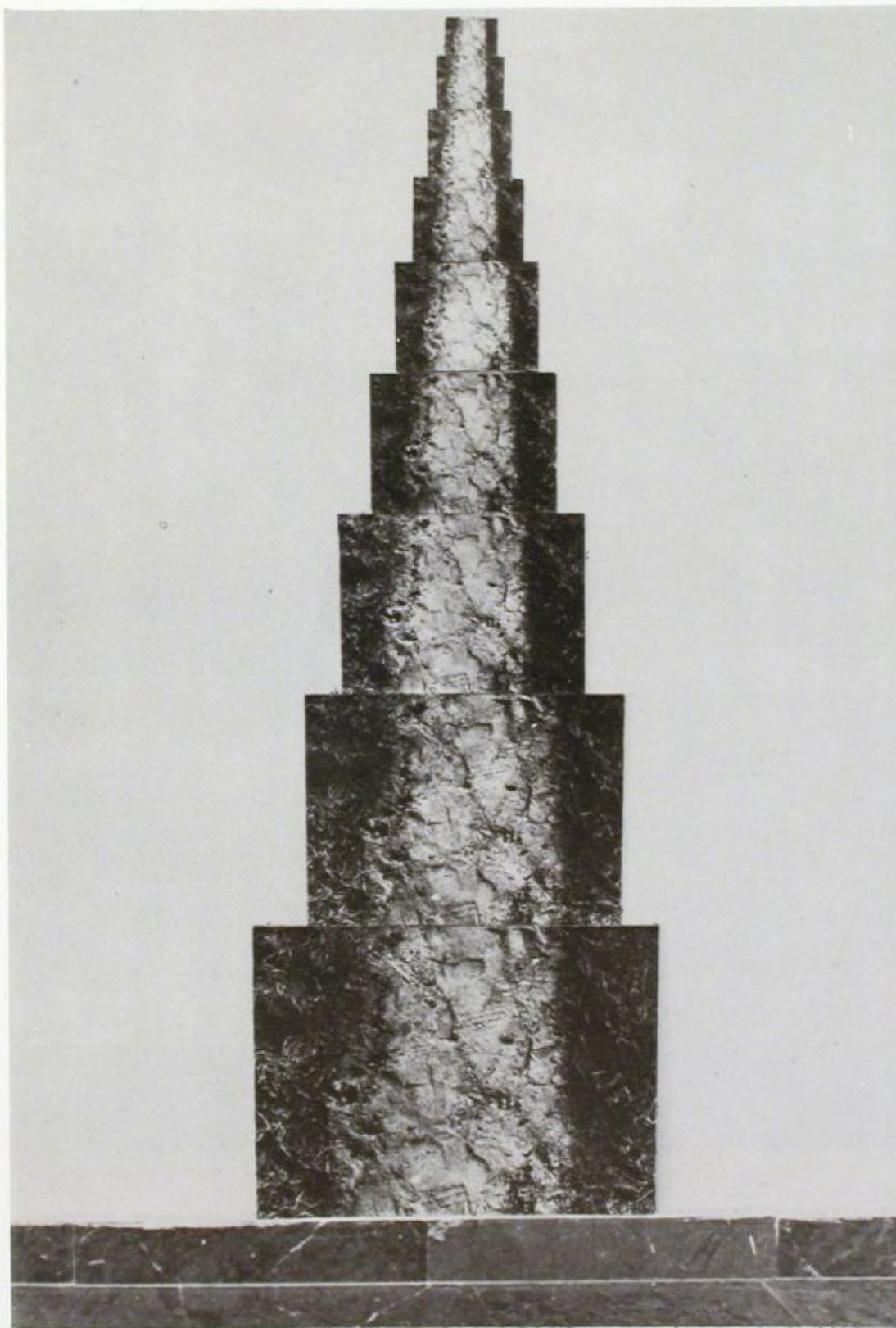
There is not much to be said about the specially Hungarian way of the new 'artistic use' of photography. The medium itself is indifferent from a national point of view, it's history in Hungary differs from that in other countries only in the events and in the individual achievements. It's precedings are mostly linked up with names of some Hungarian artists who used to live abroad, like László Moholy-Nagy's photograms and the whole of his photographic activity since the 1920's; the dadaist-constructive montage-techniques of the group of activist emigrants at the same time; Lajos Vajda's surrealist photomontages made in Paris in the 1930's; or the attempts of Endré Bálint to bring montage to a new life, also in Paris, 20 years later. Two important groups of artists recognized the possibilities of montage at the turn of the 1920's and 30's: the leftist 'socio-photo' group and the circle of György Kepes, Dezső Korniss and Sándor Trauner. Thirty years later we could witness a renaissance of the montage again, this time initiated by elderly artists in Budapest.

The new photomontage appeared in the second half of the 1960's in the works of a few young artists in Budapest, and became a well outlined tendency within a few years. It sought his own way as independently from professional 'artistic' photo as from the 'reportage': opposed to them, the new tendency strove at recognizing the specific qualities of the medium photo: the camera and the emulsion are not merely the means of artistic expression, but also the means of penetrating what we see and penetrating reality, being part of that reality and changing with it at the same time, while intervening. The artist who uses this medium is thus the subject and the object of the process at the same time (mostly so are his model-spectators). Here are some characteristic fields of medial photo, outlined in the course of the last few years in the works of Hungarian artists:

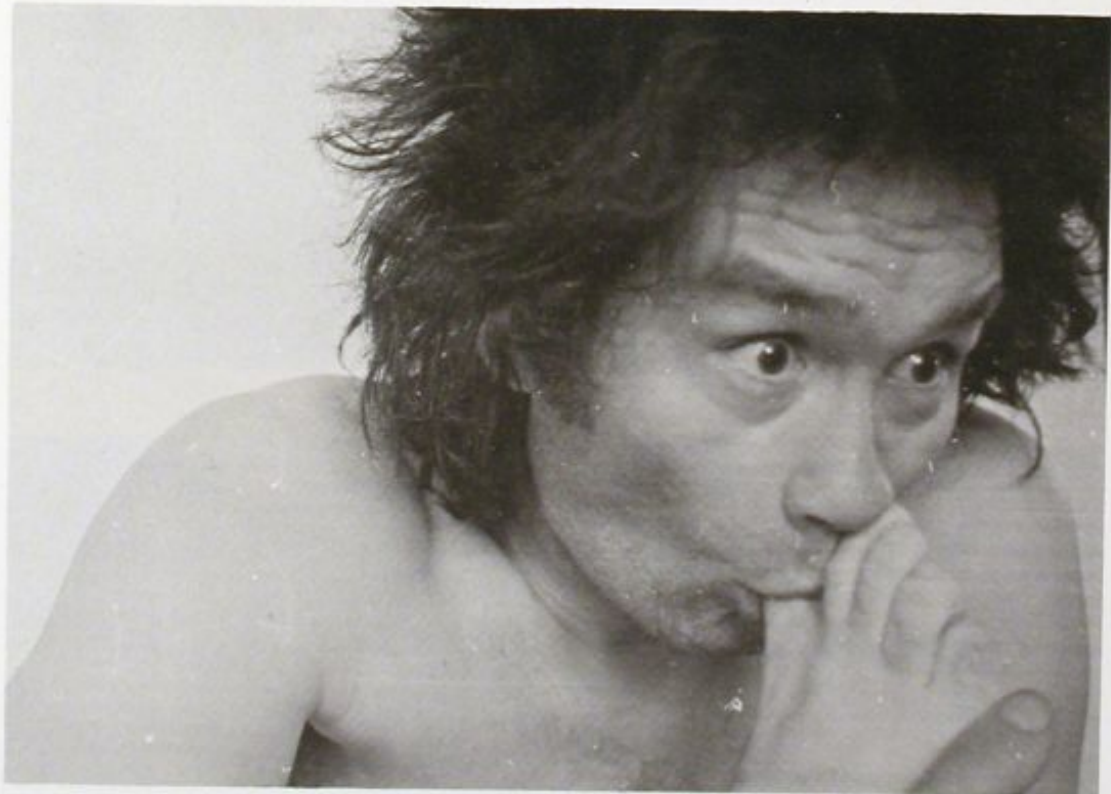
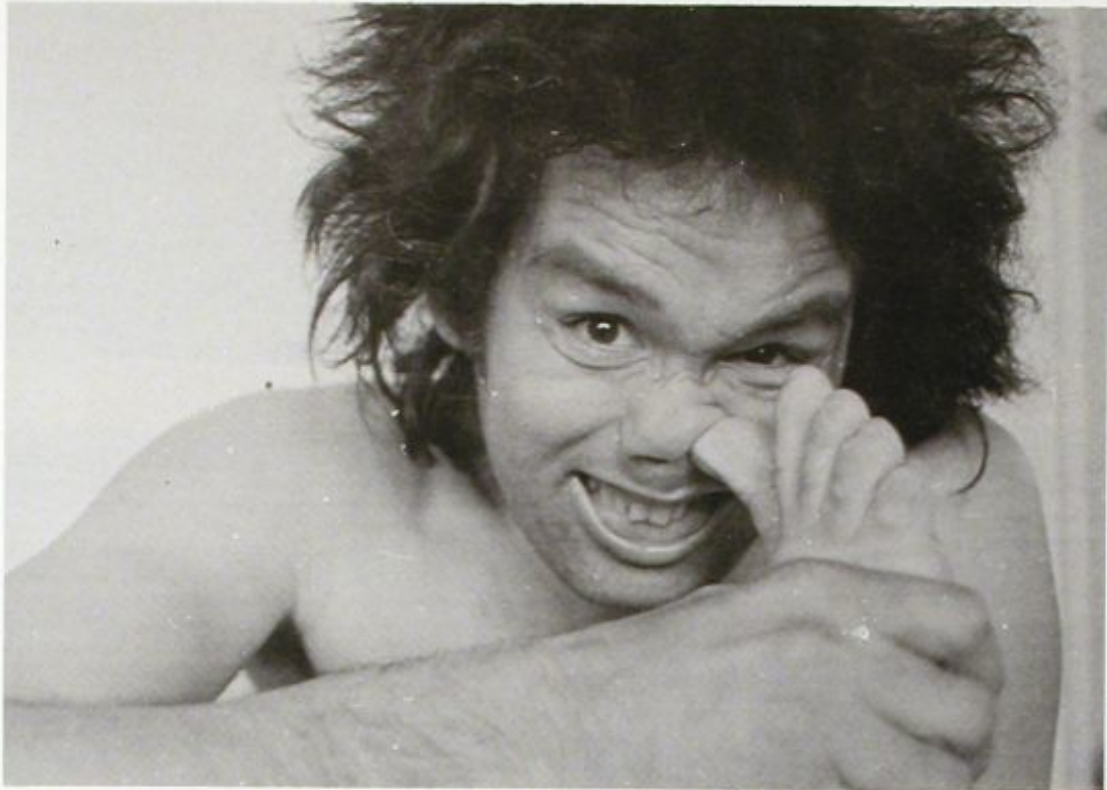
- problems of fine arts (mainly painting) transferred to photo's and viceversa
- action photo's, photo-objects
- serial works
- pseudo photo's
- textual interpretation of ready-made photo's
- the process of taking photo's as a medium itself (including all participants)
- the slide as an object: the projection as medium
- search for new transcendences etc.

At present about 20 artists work with photo in a way that might be considered as being of international importance and interest. There are some (not really few) young people to join them who, though they are 'non-professional', tend to recognize the more and more how important a role photo can play in self-realisation and in changing the surroundings. The medium is available for everybody.



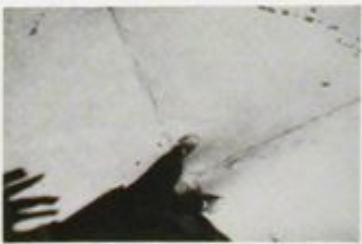
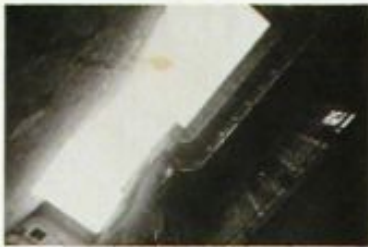


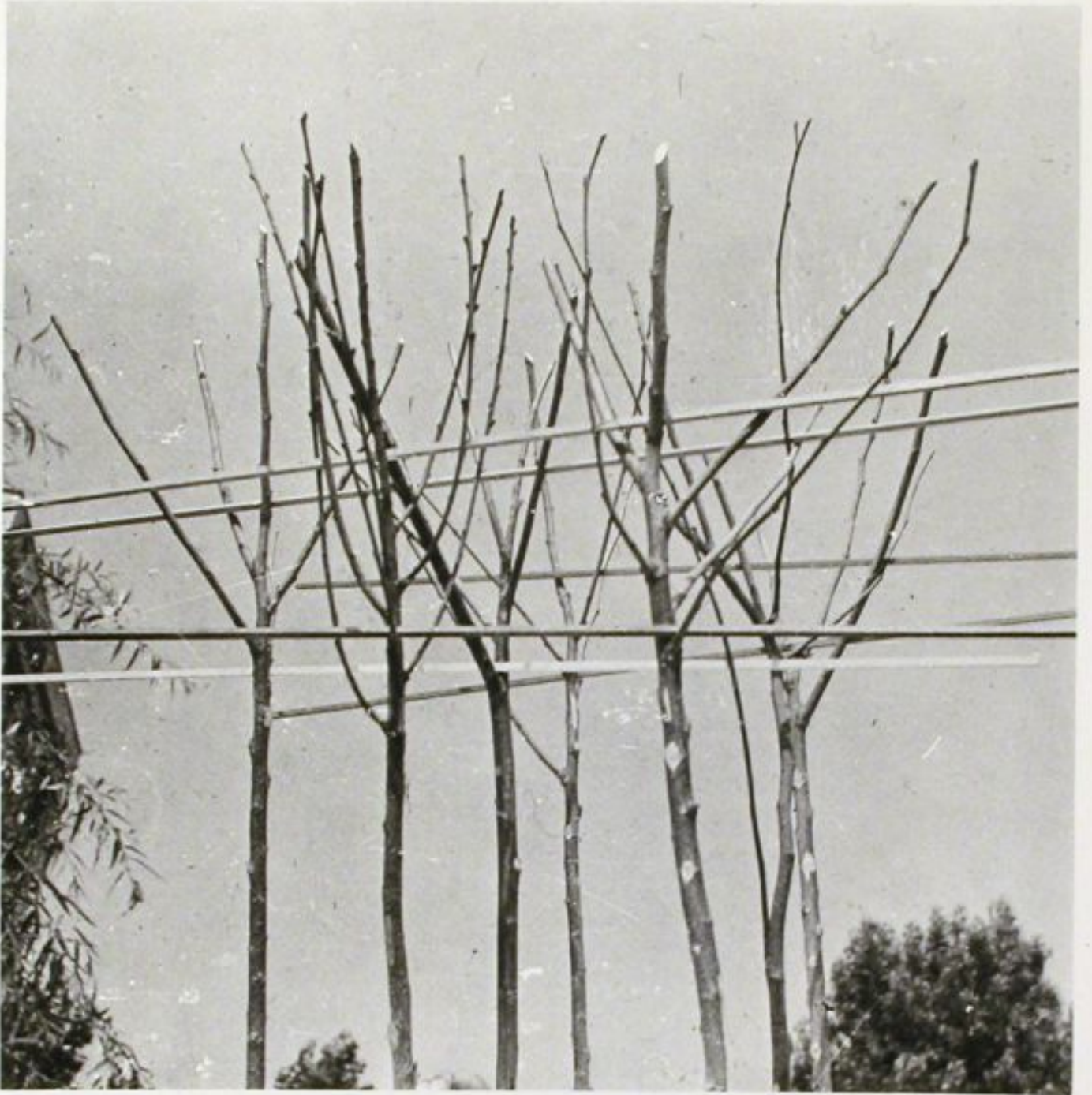
The way of perspective (the correction of Dibbet's Corrections) 1975



Examination of artificial idiotism

23**24****34****123****124****134****234****1234**





Awareness of Count-off

Description

Environment: open public square.
A wooden bandstand at it's westward side, equipped with sound amplifying installation. In the midpoint of the square 'Igllica Wroclawska' (Wroclaw Spire), an arrowlike steel structure abt. 90 metres high, an informal symbol of Wroclaw.

Action: from the bandstand I've delivered a short text through microphones: 'Wroclaw. At the steel spire. June 1972. Awareness of count-off: 1 dollar, 2 dollars, 3 dollars....'

The awareness of counting money untill nearest pay-day.

1 sheep, 2 sheep, 3 sheep....

The awareness of falling asleep.

1,2,3,....

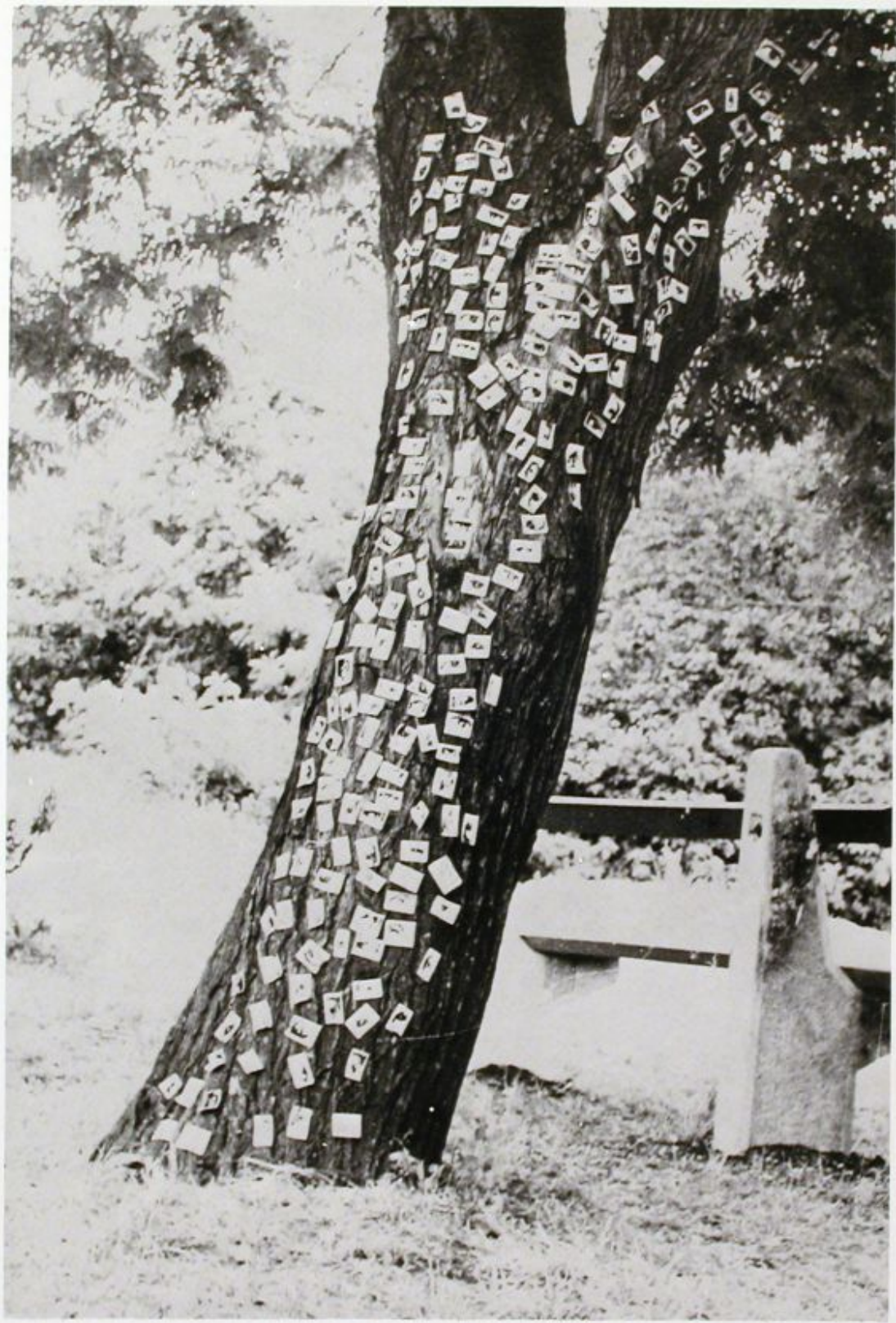
The awareness of count-off for the count-off itself.

A digit is a digit only. The count-off activity, just for the awareness of count-off itself is an act of complete disinterestedness. I count on that everybody counts off on his own account'.

This notice was followed by scattering around 10.000 sheets of black paper, numbered 1 to 10.000 consecutively on both sides.









Reconstruction (1976)

Creativity exercises.

Since September 1975, fortnightly meetings for about three hours, in the house of culture 'Ganz Mávag' in Budapest.

Co-operators: those voluntary interested persons.

In our view of the concept of creativity the individual invention should, within the limits of a given structure, always work out as a co-operative production, our exercises are set up in this way.

We pay attention that the form which develops, also can be understood as model for the personal connections and the social relations: the individual intentions, which can be manifested only difficult as a result of the opposed interests and tendencies, should become conscious during the process and in the final result.

The visibility helps us to achieve transparent systems of relations and to see through them. We make use of the different entropomorphic relation-structures as visually abstract 'figures'.

The (brought) constraint to productivity of the participants gets dissolved by absurd exercises or by the carrying of the esthetical responsibility for the created result by the co-operation of participants.

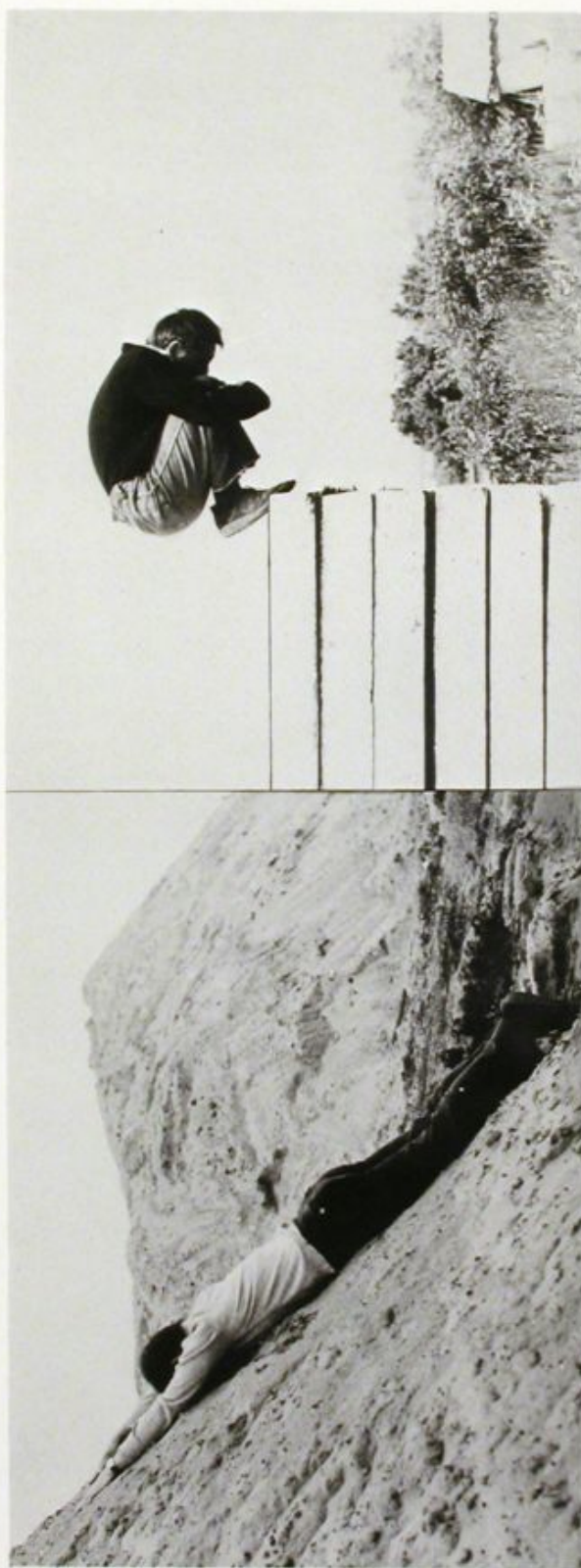
Exercises:

A course of movements is constructed phase by phase, all participants take part in it. the single phases are recorded by the drawing of the outlines of the shadows. In the end some participants continuously repeat the whole movement, the precision of the formation and the pace give a meaning to the movement.

- A participant draws his own shadow-outline.
- One draws a shadow-outline of another person who is standing still.
- Someone draws the shadow-outline of another while this one is drawing a statical shadow-outline.
- Two draw their mutually shadow-outlines.

Etc.





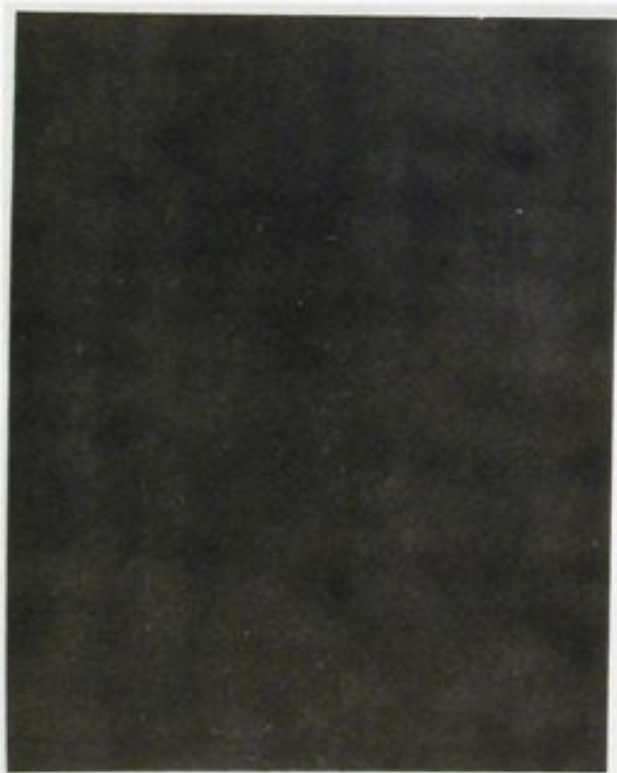
Identification (1973)



'They shall Not Return'
The Terezin Concentration Comp.
The Small Fortress
April 16th, 1976.

A tiny solitary confinement cell, a door at one end, a window at the other. I hung a wire screen in the middle of the room dividing it in half. In the half near the door, I screwed a chair to the floor and then entered the half by the window alone. I had a tape-recorder and a loaded camera. Precisely at 5.00 p.m.

the door was opened and people entered one by one and set down. I took pictures of each one while the tape-recorder was running. I did not speak myself. At 6.00 the tape and the film ran out. I closed the room and left.





11.00,330⁰: It is easier to be a man. When world is changing by the dream.

12.00,360⁰: Tutaj = Here



C → 3

NATURAL NECESSITY
FOR CLEANNESS



PRODUCT OF WORK
AS A POLLUTANT



3:1 possibilities (with hungry ants)
August, 1976.

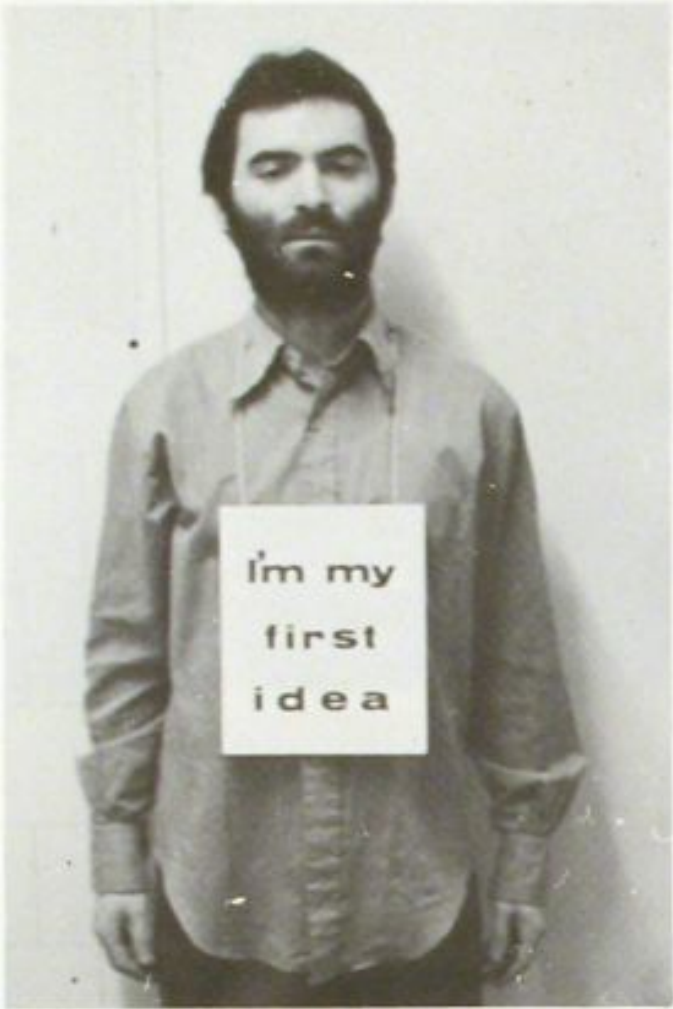
The ants got three possibilities to get out of a box I opened in the beginning of the action - to go to the light in dark, to go to the sound I made with stone and to go to food /jam/ I had on fingers.
The choose the third possibility and ate the jam as well as bit my fingers. Then I ate the jam together with them (they bit my tongue, too). If the ants chose the first or the second possibility they would be free.



'Cinema'
Former concentration camp at Terezin
April 16, 1976

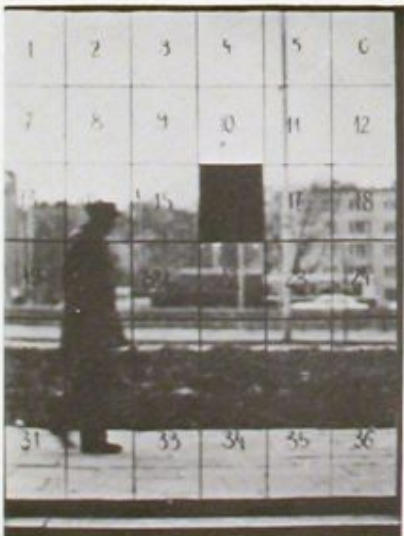
The 'Cinema' was the name given to a room in the former Gestapo headquarters in Prague where people under 'interrogation' were forced to sit motionless on benches for hours on end and look at a blank wall. They were immediately punished for the slightest movement. I put myself in the same position in relation to viewers who had come that day for the opening of a one-man sculpture show in the adjacent rooms, or to see the museum exposition of Terezin. Some of them took me for a statue - part of the exposition.







'Action on the pane' - carried out at Remont Gallery in Warsaw, on november 25th, 1975 - video and photographic record by Ryszard Wasko in coop with J. Kolodrubiec



'A theory of a four-dimensional photography - the empirical photographic/verification/proof of the permanence of a time-space section'

Theoretical proof:

Assumption I:

There is a phenomenon in a given reality which has its beginning A and its end B. This phenomenon covered a distance 't_x' and time 'm_y'.

Assumption II:

Is there a photographic possibility to examine the real time-space; a time-space section with the possibilities of mathematical reference; can such a system be applied to examine the distance and time A - B.

Condition:

Physical calculations of the time-space section

$$p_{cs} = \sqrt{\Delta - t^2} - \sqrt{\Delta - x^2}$$

Theorem:

Time can be measured in metres:

the speed of light $c = 2,997925 \times 10^8$ m/sec

Conclusion:

The distance between A - the beginning of the phenomenon and B - its end has the same value measured in time and space if we assume that neither time nor space has the same physical quality. So, the event that took place within the A - B distance measured in time and space will be given the same identical conditions.

then:

The permanence of the time-space section, i.e., the independence from the reference system of its value indicates that time cannot be separated from space.

Theorem I:

'Space and time are components of a whole - SPACE-TIME'

then:

Conclusion II:

The time-space geometry is in fact the four-dimensional geometry.

Theorem II:

All phenomena registered or recorded on the tape through a photographic lens/two-dimensional recording of the reality/are in fact a spacial recording/four-dimensional/which can be empirically tested by means of a mathematical, time-space section measurement of a given recorded phenomenon.

Reservation I:

The above reasoning refers exclusively to the photographic recording in time, that is, a section or a movement of the object between A - the initial event and B the final event.

Argument II is true provided one of the objects either examining or examined is in motion/with regard to another/.

Theorem III:

The recording of the reality of the so-called 'duration in time' is not subjected to the empirical proving by means of a four-dimensional, time-space photography; such a photography is in fact /only/ two-dimensional.

Argument:

The longer in time is the reality recording the more the two-dimensional /up to the present/ photographic recording becomes the four-dimensional reality recording.

Conclusion III:

While investigating the photographic phenomenon of the time-space /of the fact of a four-dimensional photography/ the investigating object registering the reality must move.

Conclusion IV:

The longer in space is the movement of the object recording the reality, the easier is the measurement of the time-space section.

Theorem IV:

The time-space section between A and B events equals zero when its time and space components have the same numerical value.

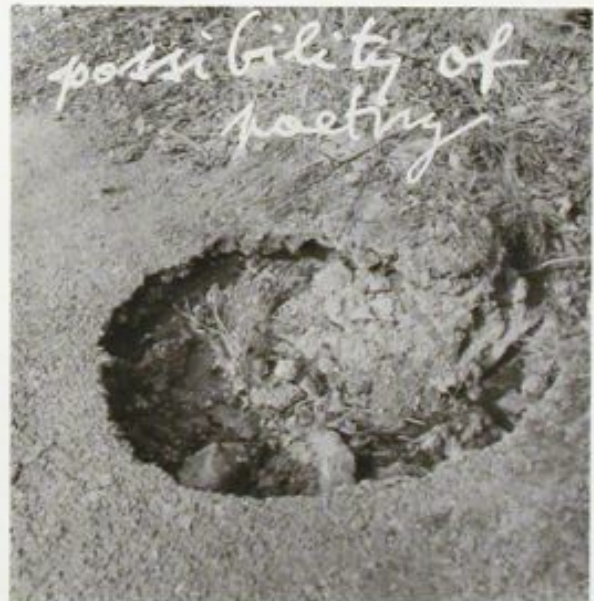
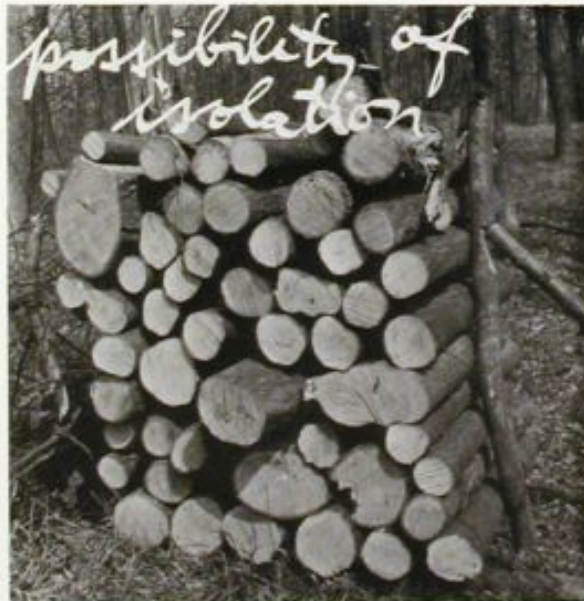
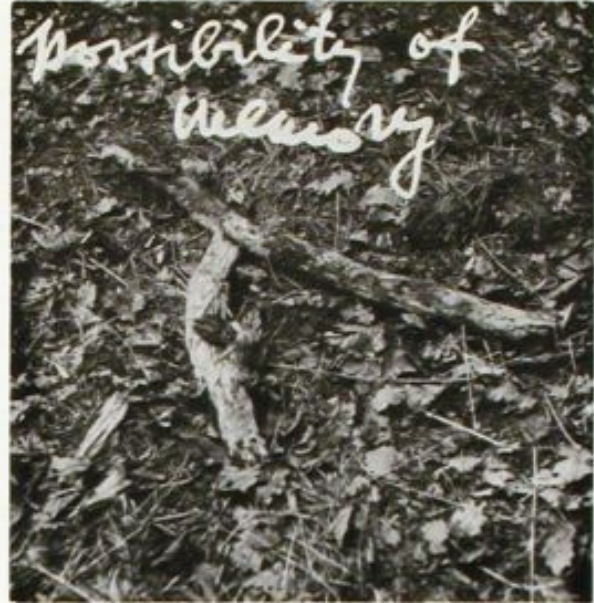
Theorem V /a final one/:

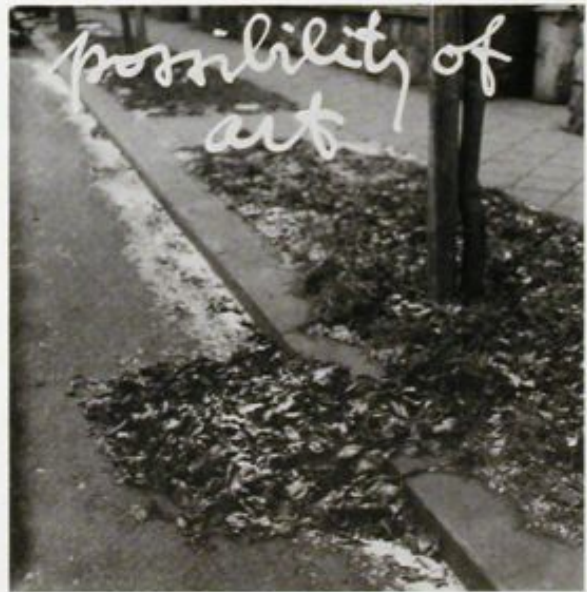
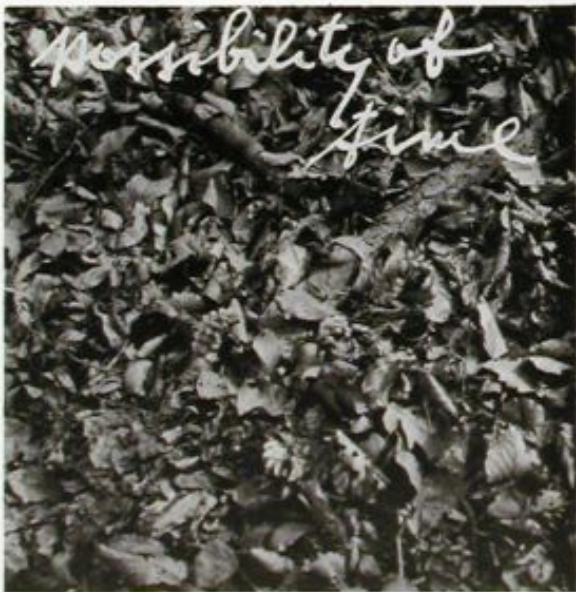
Each phenomenon which will be recorded by the photographic lens and examining a certain section of space /a movement of the investigating or investigated object/ is a four-dimensional phenomenon in its recording and has its time and space value which can be checked by means of a mathematical calculations. The reality recorded in this way is a four-dimensional photography.

Ryszard Wasko, 1972







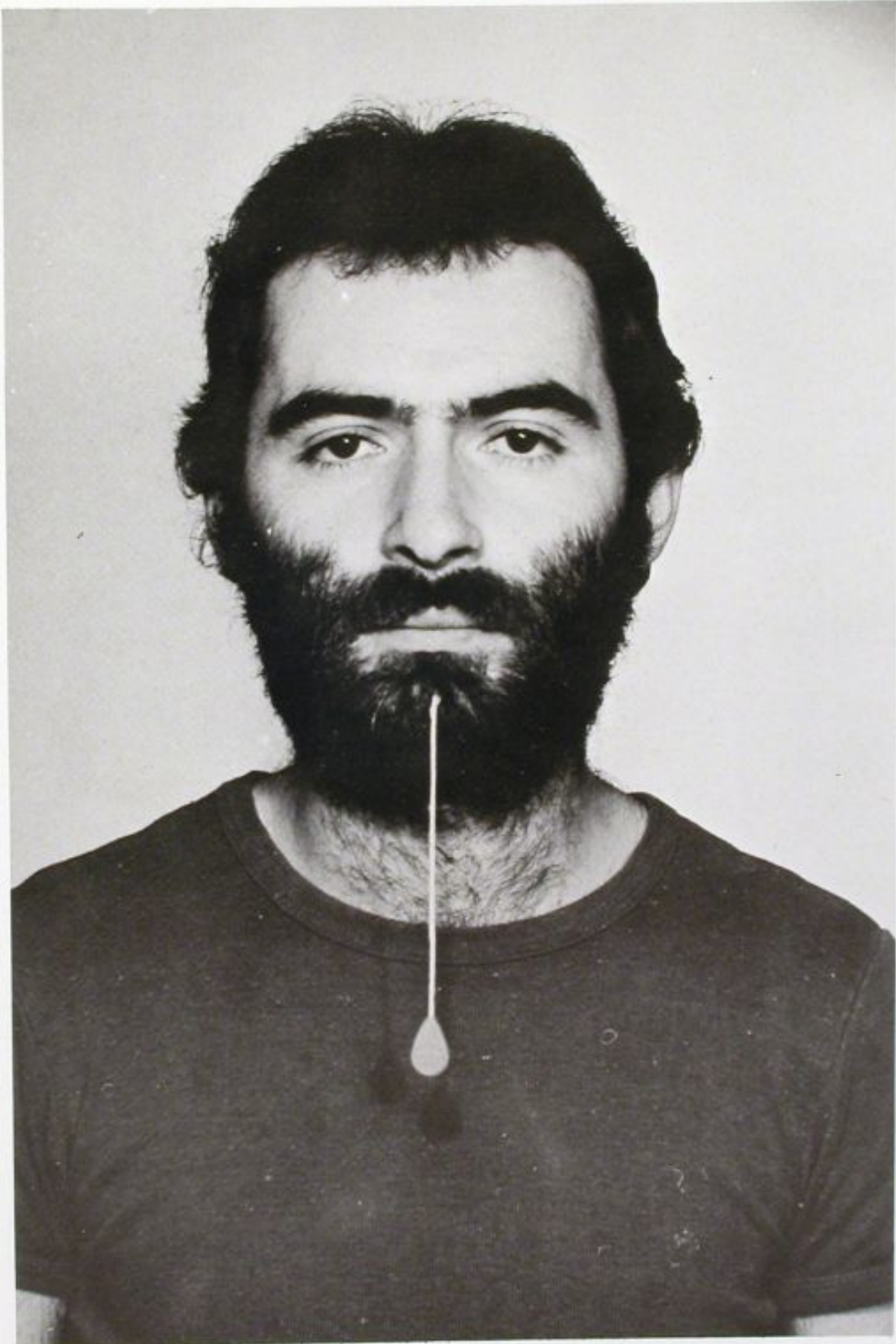


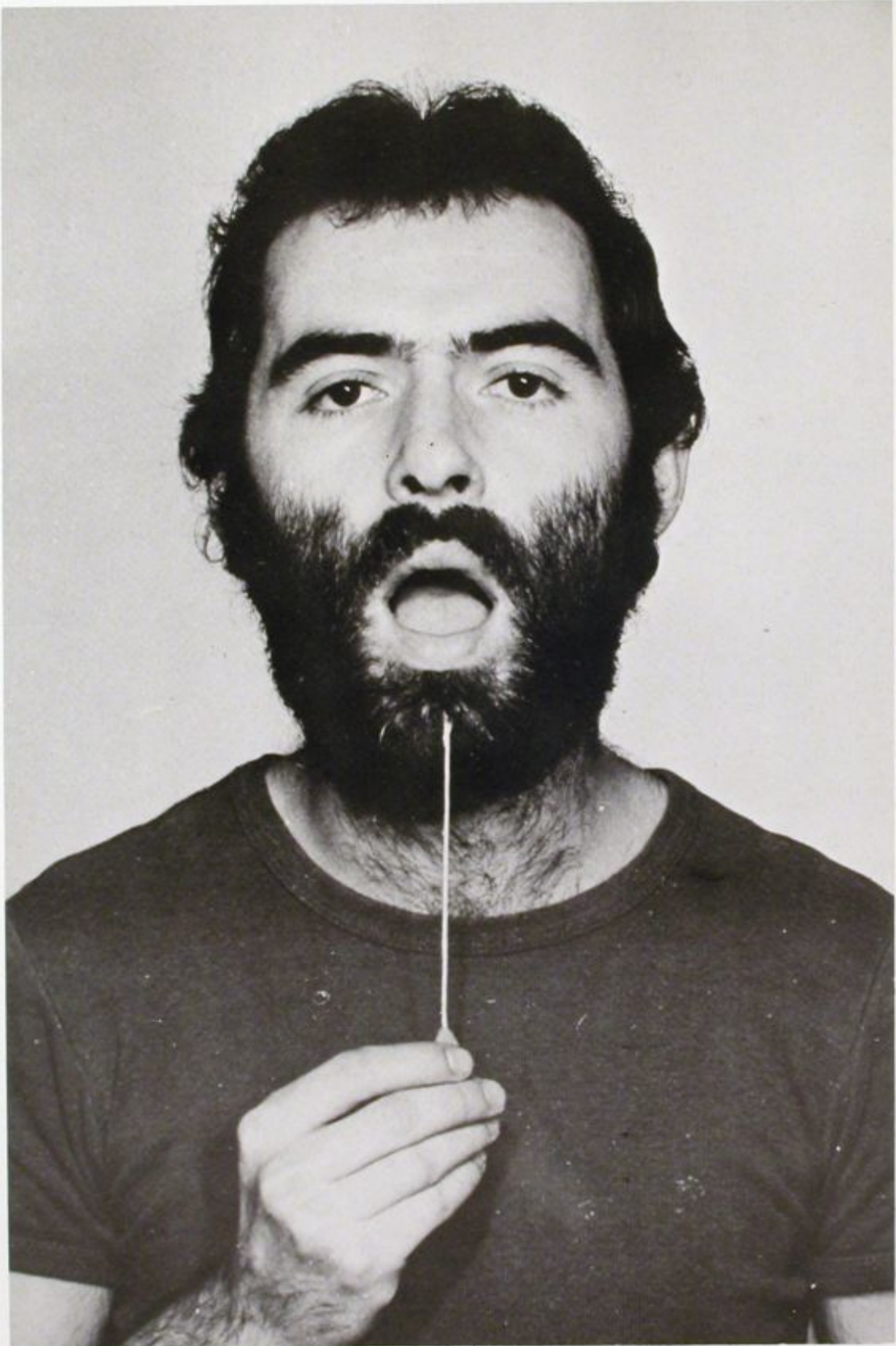


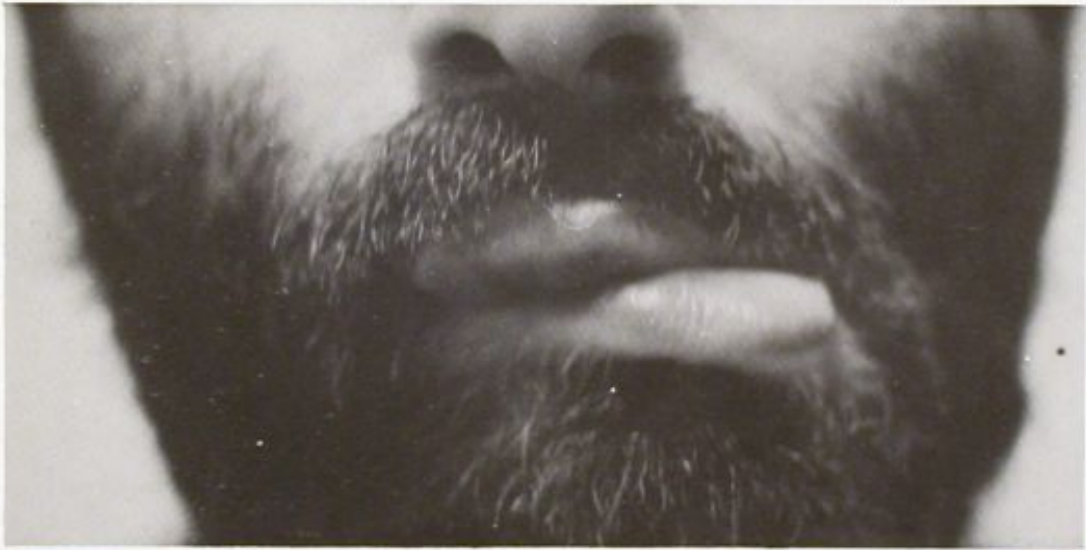
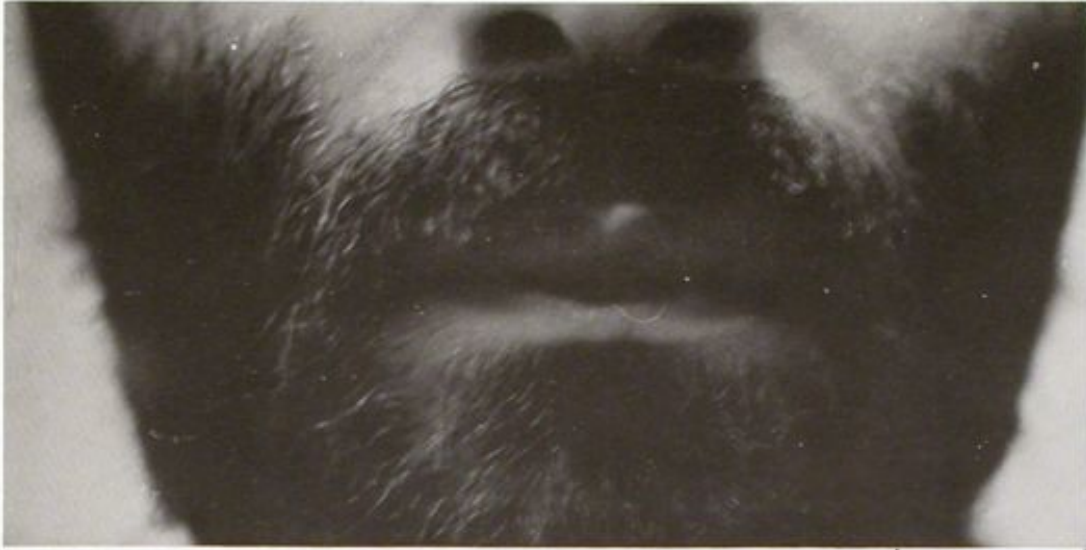
About art (1974)













'Parallel Deprivation'
Petr Štembera and hamster
Prague, February 23-27, 1976

Both of us spent three days without drinking. On the evening of the third day I offered the hamster and myself wine, which neither of us can bear. The piece was to end when one of us took a drink. This happened on the fifth day, when the hamster finally drank the wine.

	Hamster		Štembera	
	food	drink	food	drink
1-st day	corn	none	stale bread	none
2-nd day	corn	none	stale bread	none
3-rd day	corn	none	stale bread	none
evening : wine is offered		it refuses		I refuse
4-th day	corn		stale bread	
noon : wine is offered		it refuses		I refuse
evening : wine is offered		it refuses		I refuse
5-th day	corn		stale bread	
morning : wine is offered		it refuses		I refuse
afternoon : wine is offered		drinks = end of action		



Lenin in Budapest

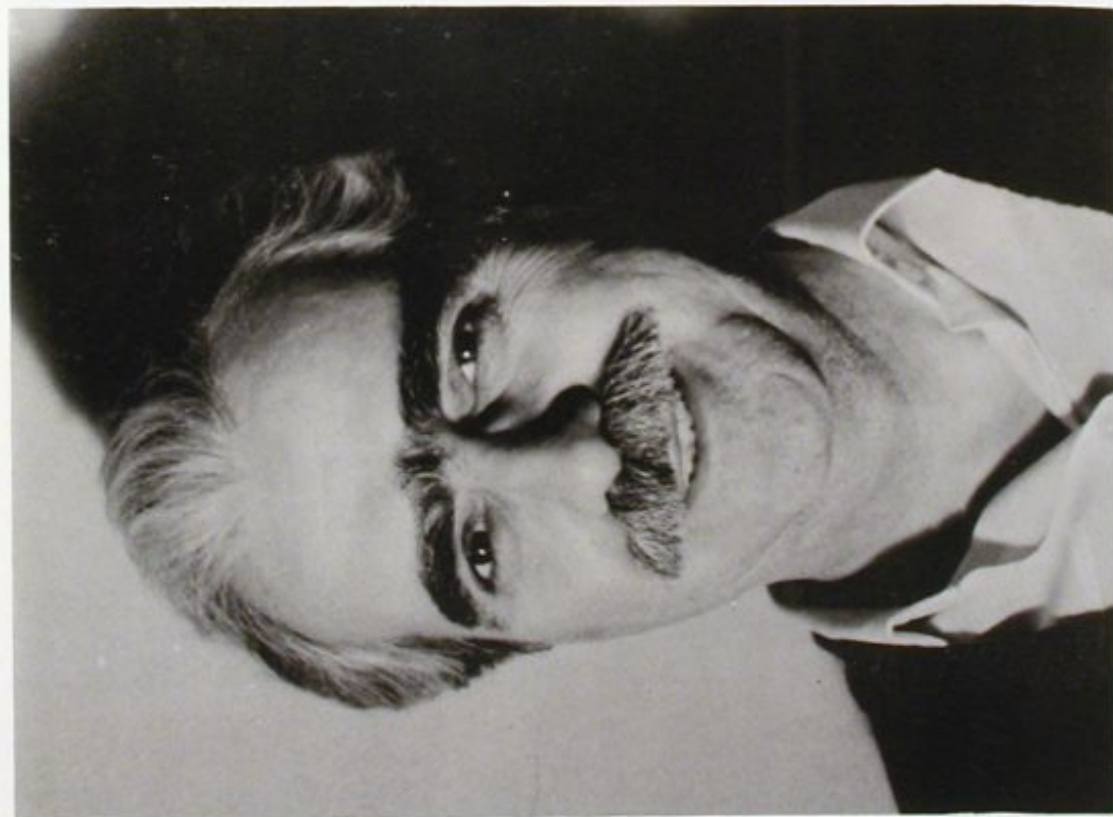




WORK AS CLEANSING
OF MIND



TAUTOLOGY OF
CULTURE



MY
FAMILY
--
ENTRY OF
NEW BRIGHT
FACES
IN
ART
HISTORY



Narkissos

Publius OVIDIUS Naso: *Metamorphoses*, III.
 (Larousse Encyclopedia of Mythology, London 1959):
 As for Narcissus, the gods punished him for having
 spurned Echo by making him fall in love with his own
 image. The soothsayer Teiresias had predicted that
 Narcissus would live only until the moment he saw
 himself. One day when he was leaning over the limpid
 waters of a fountain Narcissus caught sight of his
 reflection in the water. He conceived so lively a passion
 for this phantom that nothing could tear him away
 from it, and he died there of languor...

M. ELLIS: Narcissism = selflove as a perversity

André Gide: *La traité du Narkissos*, 1892: he
 should like to know the form of his
 soul.... /Narkissos as a dreamer and
 contemplator/

Sig. FREUD (1911): Narcissism = to be fallen in love
 with self (first of all with one's own body = auto-
 erotism, sometimes with one's own mental qualities,
 etc.). No neurotic phenomenon.

R.M. RILKE: *Narziss*, 1913
 & Paul VALÉRY: *Fragments du Narcisse*, 1925:
 /Narcissus as a symbol of well-disciplined, ascetic,
 meditative mind; union in love means for him a dissi-
 pation and impoverishment of his self/

Erich FROMM: Narcissist sees and loves only himself -
 Narcissism as a ground of all pathology

Hermann HESSE: *Narkissos und Goldmund* /Narkissos
 as a symbol of ascetic life in contrast with externally
 full and rich life of Goldmund = two faces of one
 personality/

Karen HORNEY: Narcissism = neurotic phenomenon
 /Narcissist doesn't love himself at all: he loves illusions
 of himself/



Jump No. 2

Prague, November 16, 1976

Two jumps were executed. The length of the first one,
 directed from the wall to the centre of room, was
 shorted by rubber-band, attaching me to the metal bar
 by the wall. From the place of fall I afterwards made
 (with the same energy, being now non-attached) the
 second jump directed to the wall. Along the wall the
 acid was poured out.

Narkissos 1.

Prague, December 28, 1974

Facing photo-portrait of mine on an improvised altar,
 lit by candles; an assistant took some of my blood.
 Then I mixed it with my own urine, hair and finger-
 nails and swallowed it.





fiat-850-sport
zygmunt rytka-1975



fiat-125p
zygmunt rytka-1976



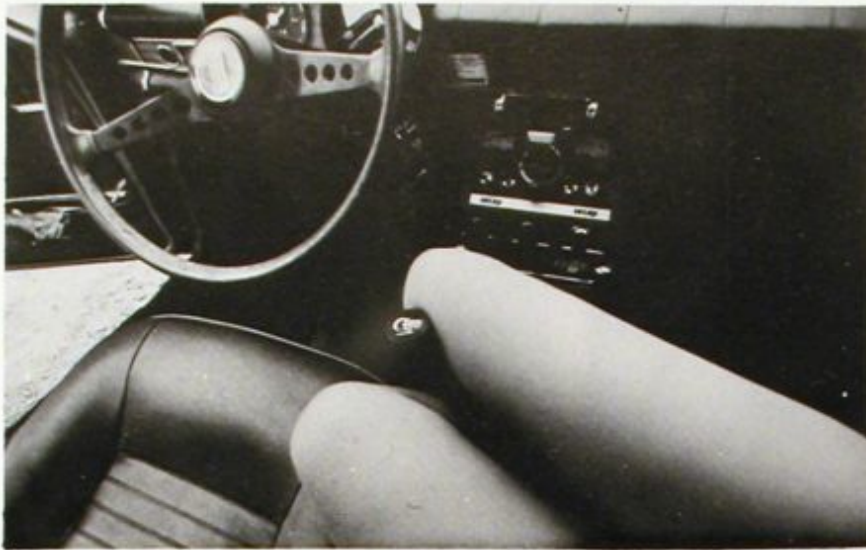
fiat-126 p
zygmunt rytka-1976

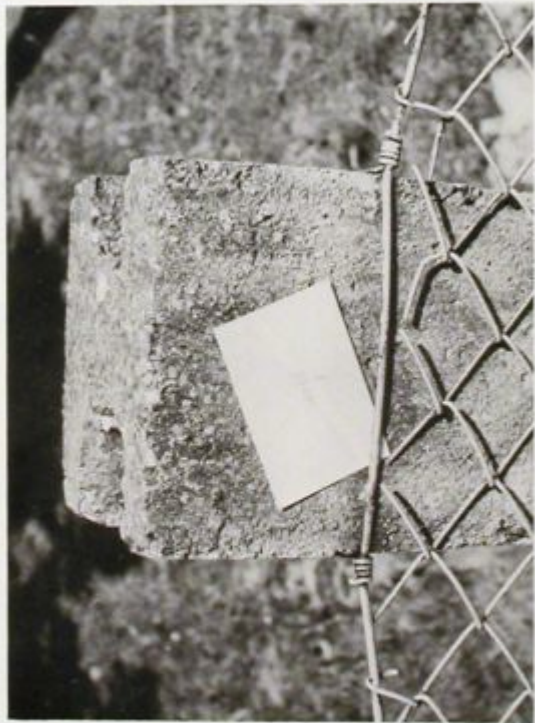
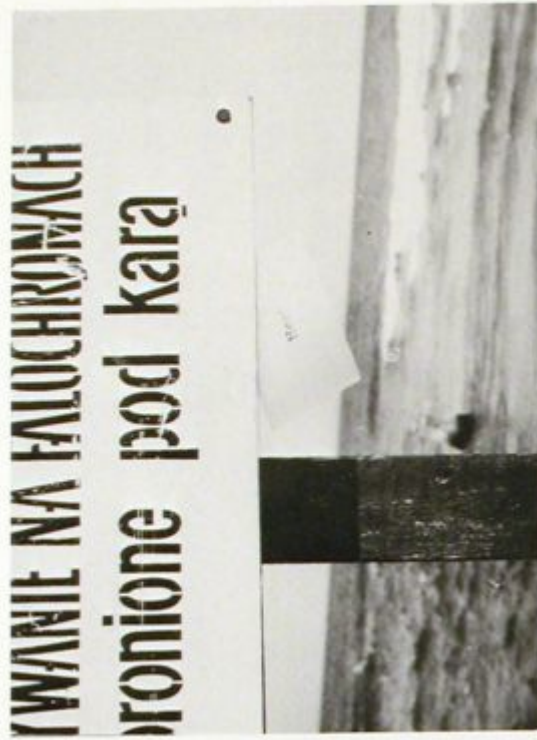


fiat - 126 p
zygmunt rytka - 1976

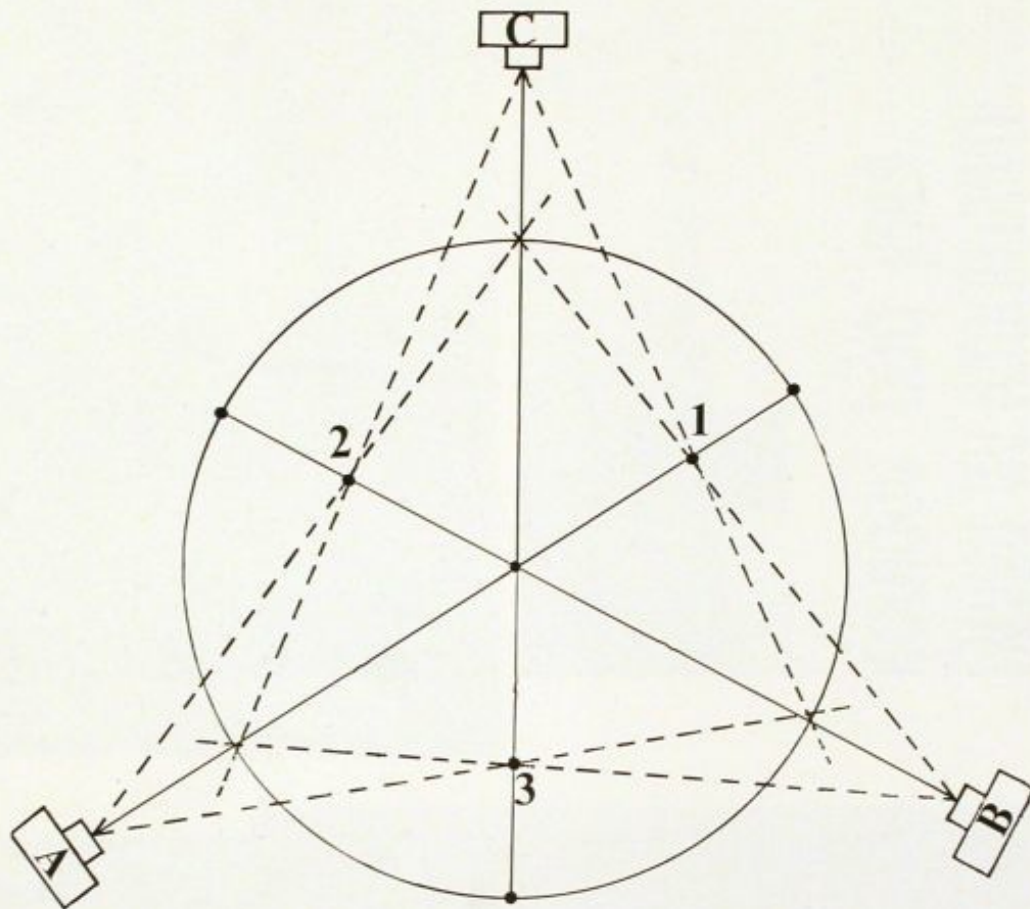


fiat-850-sport
zygmunt rytka-1975





Hop: 13.20 start Sojoez van het Kosmotroom Bajkonoer, 20.50 start Apollo van Cape Canaveral.



THE SPAN OF A PHOTOGRAPHIC FIELD OF VISION

Photographs made with a praktisix camera - 6 x 6
 Lens - Biometar
 Focal Length - 80 mm
 F. Stop - 5,6
 Angle of view- approx. - 40°

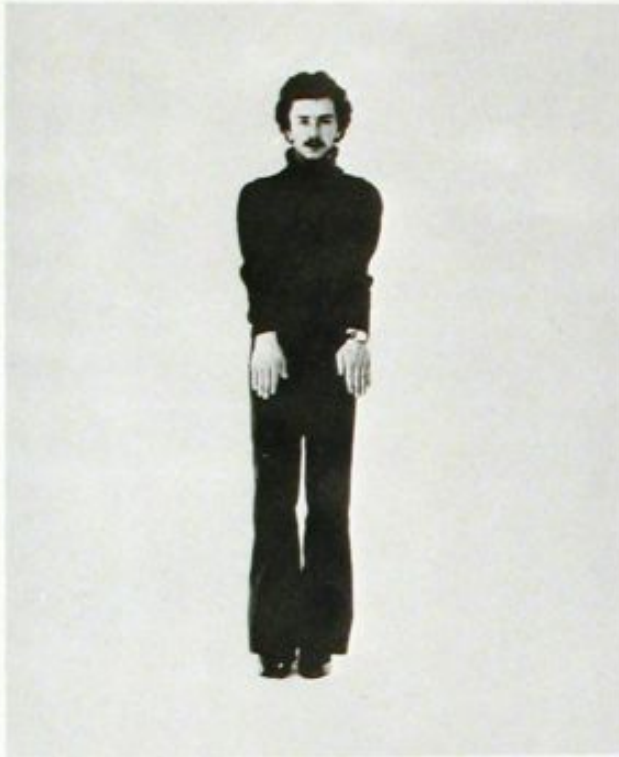
1. View obtained by placing the camera at point 'A' at the distance of A - 1 = 20 m
2. View obtained by placing the camera at point 'B' at the distance of B - 2 = 20 m
3. View obtained by placing the camera at point 'C' at the distance of C - 3 = 20 m



A → 1



B → 2





'THERE'

7.00,210⁰: It is possible that art tired itself simply went for a long walk. An example worth following. Let's go.

8.00,240⁰: The centre of the circle remains unmoved while everything is turning round.



9.00,270⁰: There isn't wrong road to nowhere.

10.00,300⁰: Dreams are built that way that they simply gravitate upwards.



'Tarzan'
February 12, 1976 Prague

I occupied the most distant basement room in the museum. I closed the entrance with a strip of black coal dust. From that moment on, all the lights in the basement were switched off. I walked and ran around the room until I lost my orientation slipped out and fell on a strip of glue on the floor. I remained where I was. I got ready to go to sleep. Later people came,

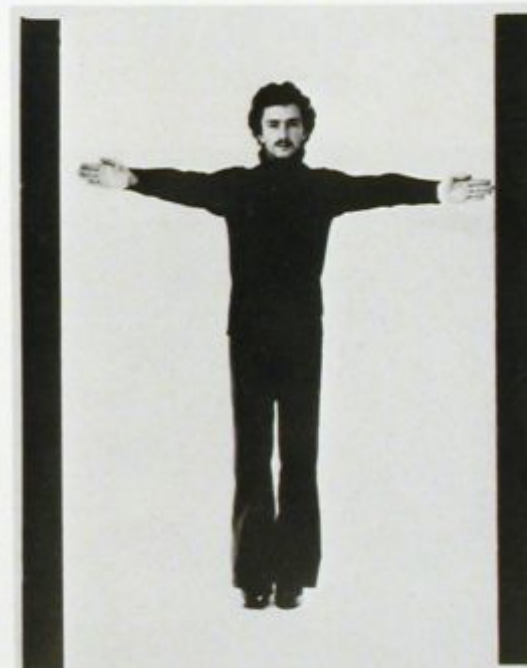
entered the room, shone an electric torch at me and took pictures of me with a flashcamera. After twenty minutes one of the people began to pull me by the leg. I stood up and said to him: 'That's the end, isn't it?'. His answer: 'I would hope so!'. I ran through the empty corridor to the other part of the basement, where I hid. They found me in ten minutes.

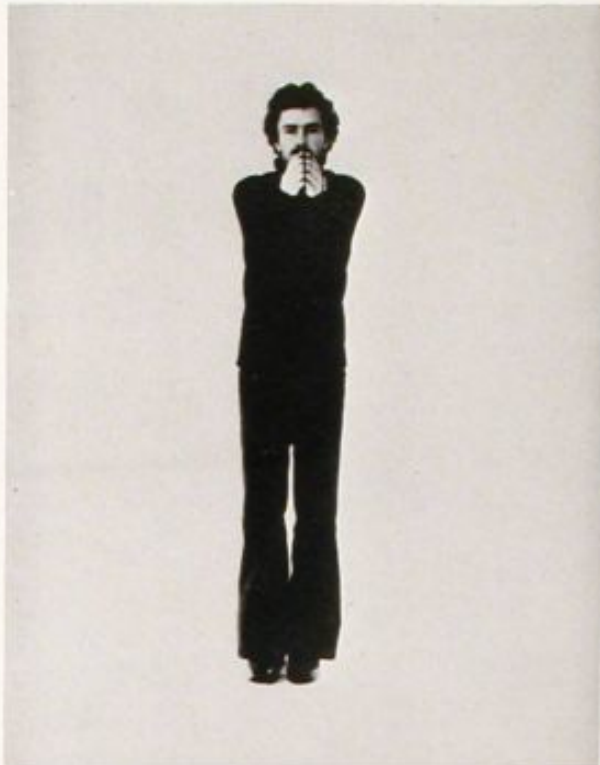
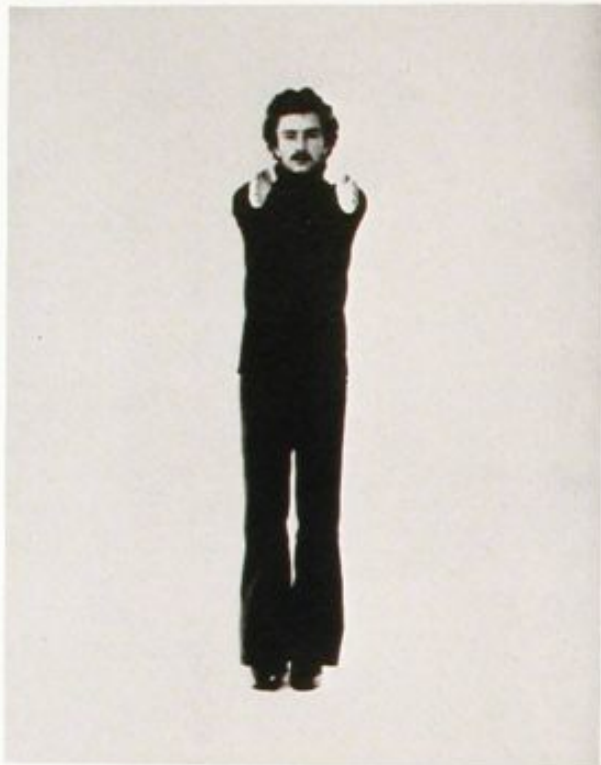


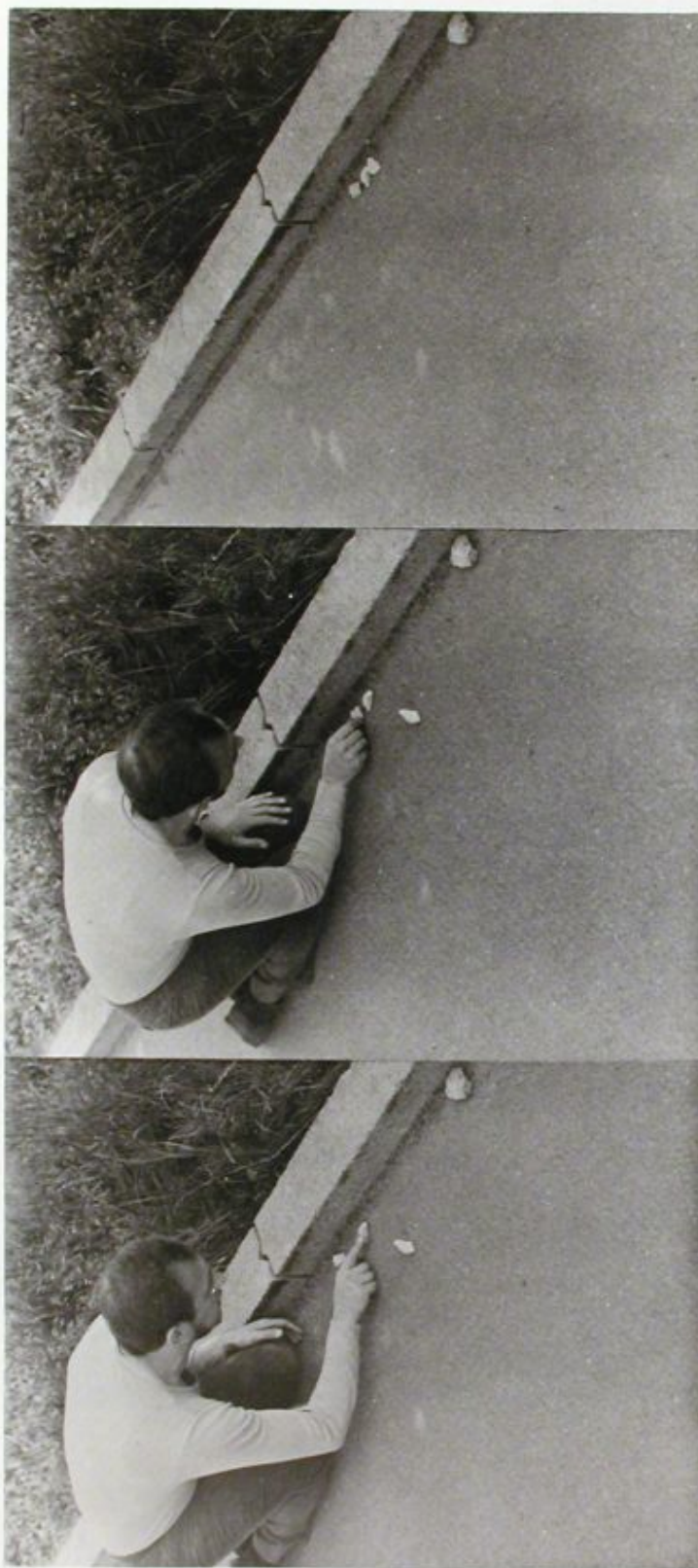
'In Blank'
21.2.1977 Prague

In a small cellar room, I laid down on the floor on my back and for 30 minutes I spit into my own face. Then I got up and in the lower right-hand corner of a blank

piece of paper, I began slowly to sign my own name. I did this for another 30 minutes. I did not finish writing my name within the time limit.







Little stones (1974)



Discovering of a River 1975.



Smelt by fresh grass.



'The Emigrant's Suitcase; Across the Sea' Galerie
'Remont', Warsaw, Poland, May 5th, 1976 - ?

I brought a suitcase into the gallery and its contents were displayed to the public for the duration of the exhibition. It contained: a suit-case and trousers, shirts, shoes, a mirror, a shaving kit, a comb, scissors, hair-dye, a small amount of Polish money. When the

show was over, a representative of the gallery sent the suitcase to the left-luggage office in the port of Gdansk. There it remains for an indefinite period of time.



In the spring of 1972 Miklós Erdély, Tibor Gáyor, György Jovánovics, Tamás Szentjóby and me travelled from Budapest to Balatonboglár looking for possibilities of exhibitions and actions in the studio-chapel there.

As I took some pictures the others were beginning to pose in group spontaneously for the photos. They mocked ritual scenes, the camera went from hand to hand.

Then we left the chapel and the other formed 'confusing of space' at the door. As the photophases show the idea came from Jovánovics, the other continued and perfected it. After that some post-ideas came up which I documented too.

This whole movement as well as the most effectual idea of confusing of space we declare to 'spontaneous common piece'.





Photo-answers at questions: Where? Which? How many, etc. The pictures taken from the place of the left and the right-eye. (1974/76)

Dóra Maurer

Przemyslaw Kwiek, born 1945, and Zofia Kulik, born 1947, live in Warsaw, 03-717, K. Wojcika 38/1.

They graduated from sculpture department of the Academy of Fine Arts in Warsaw at the studio of prof. Jerzy Jarnuszkiewicz and Oskar Hansen, P. Kulik in 1971.

They have been working together since 1971.

Going out of sculpture, drawing, graphic, space composition we concentrate on process/P. Kwiek since 68.

Work in any particular, mention above branche has become indifferent for us, but it remains important: permanent, efficient behaviour in concrete artistic, social, politic, life, space, material situations.

We gave many examples of this behaviour, these examples we named 'Dzialania'/1/, and we want to include 'Dzialania' into ideological and administrative circulation of Polish Art, as an aspect of this Art on higher, synthetizative, modern level.

The full name of our 'Dzialania' is: documented material-space-time 'Dzialania' conditioned by life.

We finished creating the 'Studio of Dzialania, Dokumentation and Publicity' in 1975.

We distinguish:

A. 'Dzialanie' as an artwork.

B. Making an artwork with method of 'Dzialania'.

In this case we are not interested in obtainment a certain social well-known pattern of artwork and invariable sequence of 'Dzialania' belonging to it, although only the artwork is presented.

ad. A.

We divide 'Dzialania' into: a. laboratory, b. public/taking into consideration possibility of spectators joining/, c. individual, d. group/finding forms of cooperation between artists in team and between teams/.

We document 'Dzialania' by: photo-apparat, camera, video, tape recording, writing.

Let's take for instance 'Dzialanie' only in aspect of space-material. Series of visual effects is born in each space-material 'Dzialanie'. We document them by photo-apat. Each visual effect we have named 'aesthetic time-result'. An 'aesthetic time-result' may have different semantic value which depends on elements/abstract or thematic/used in it. The amount of 'aesthetic time-result' is endless.

But the amount of space situations in which something can be placed - is limited.

'Aesthetic time-result' have not their 'marks' in verbal language.

The pictures/photos/are their marks.

We create the class of 'aesthetic time-result'/marks/, and afterward we create different structures from elements of this class/'direction of the documentation'/.

We think that enclosed photos-documentation from 'Dzialanie' with TUBE make these sentences clear enough.

In the 'Dzialanie' with TUBE, for the first time, to operations with materials in space we have added notions: lament, salute, bow, which have been marked by gestures of 'the acting group'/2/. Of course, elements of 'life' and time were taken into consideration. Look down, point 6.

What do we evaluate in 'Dzialania'? /A attempt of making valuation criterions/ Together:

1. economic, optimum conditions of 'Dzialanie', degree of realisation of earlier premeditated plan,
2. newness, original of 'aesthetic time-results',
3. alteration of semantic values of 'aesthetic time-result',
4. good 'understanding' of used materials,
5. emotional influence of 'Dzialanie' on author and spectator /psychological, therapeutic role of 'Dzialanie'/,
6. know-how to explain and interpret 'life' fragments by including these fragments into 'Dzialanie',
e.g. - included 'life' into 'Dzialanie' with TUBE was:
 - a. this tube we had made to earn our living.
 - b. 'Dzialanie' in situation of our flat, in situation of the nearest family, in limited time before taking this tube by employer.
 - c. the wish of doing 'Dzialanie' attempt of doing it in mind and the notation of this attempt we have done one hour before 'Dzialanie' and it was the part of this 'Dzialanie'.
'Dzialanie' itself took about two hours, so, photos present result of about three hours work, conceptual and practical.

7. adequate, the best to its property, using means of documentation,

8. author's competence in knowledge of the theory and science of 'Dzialania'.

Notes:

1. We begun to use the word 'Dzialania' in 1968,69,70 as the most adequate term for what we have been doing. When we begun to translate our texts into english, it turns out that 'Dzialanie' means in english, activity.

Informations about activities began to appear from the West. Although certain elements or aspects or fragments of those activities are similar to our 'Dzialania', we had not met yet any activity which would be classified under our meaning of 'Dzialanie', because most of all, complex of operations as components of 'Dzialanie' is not taken into consideration by author's of activities. So, we were obliged to emphasize separateness of our 'Dzialanie' from activities by using in english text polish words 'Dzialanie' - sing., 'Dzialania' - plural.

2. - on photos - Zofia Kulik in dark trousers,
- Przemyslaw a sister, mentally handicapped, in wrapper
- Maksymilian - P. Kwiek and Z. Kulik son.
Photos made by Przemyslaw Kwiek.

The text had been written on June, 23rd, 1976, as the choice from different our previous texts, from doc.dr. Maria Nowakowska's inspiration. The text and the photos were to be published as an appendix to the second edition of her book 'Theory of activity'. /The first edition in 1973 by PWN, Warsaw/.

The text and the photos will be published for the first time in the University of Technology Eindhoven.







Art in the sphere of meanings

Everything that surrounds us, in other words the whole state of things, has its meaningful equivalent. All the meanings belong to certain states or objects. Each object or state is set into a definite sphere of meanings, that is into a concrete reality of the time appropriate to the sphere in which the given object together with its meaningful equivalent is situated. All the structure on which meaning understood in this way is based defines a permanent structure and proves the stability of the given meaning.

Art uses meanings, but is not interested in their permanent structure; it is pre-occupied with their decomposition in which time, object, sphere of meaning, sign and its meaning may vary. This decomposition does not presuppose the alteration of all its quantitative and qualitative elements. It is enough to decompose one of its elements in order to achieve a new value of meaning. Thus art, using meanings, is concerned with pragmatic attitude towards circumstances under which these meanings arise. The circumstances of meaning creation reveal the reasons for their existence and their function in social groups. Accordingly, meaning 'z' for another one. Consequently, we may reach a conclusion that meanings are determined by the 'geography' of their creation. To illustrate their process of creation, I shall use an example which cannot be taken as a rule, but only as one of the variants. When a definite meaningful value A revealed in time to position 2, it becomes value A₁; its function as in position A is taken up by value B which defines position 1 from the point of view of position 2. This situation is watched from the point that shows the context of the value mentioned. Theoretically it is possible to define two areas of art. The first area has been filled with definite signs and functions together with its meanings. The second area is the lack of the first one. We are more interested in the second one, because the first one has its own system of meanings verified in artistic practice. The second area is an indispensable condition of art development since it is a state waiting to be filled. When we do certain operations in the field of art, setting the process of change and transvaluation in motion, we use media that bring definite results. That is why I do not prefer photography to other media like film or video. The medium actually used depends on the concept of activity and on what we can present while using this medium. The media of transmission that function in art show the state of consciousness of artists at certain time.

All changes of our reality brought about by civilisation point to the state of these changes, and we automatically verify and analyse them using the chosen medium.

It means that we express our attitude towards such changes. During the process of cognition we are annexed consciously by this reality. In this way we become its 'modulators'. It is difficult nowadays to react to all the changes that take place in the surrounding reality. Most often we are selective in our reac-

tions, choosing only these that we are interested in. Art also underwent a series of changes and transvaluations. What we consider now to be artistically permanent and genuine, tomorrow may seem to be trivial if not totally wrong. The meanings that are used in artistic practice are being continuously changed, and the definitions of art change with them.

To sum my argument up, I propound a new definition of art:

'ART IS A CONTINUOUS DEVALUATION OF ITS MEANING'

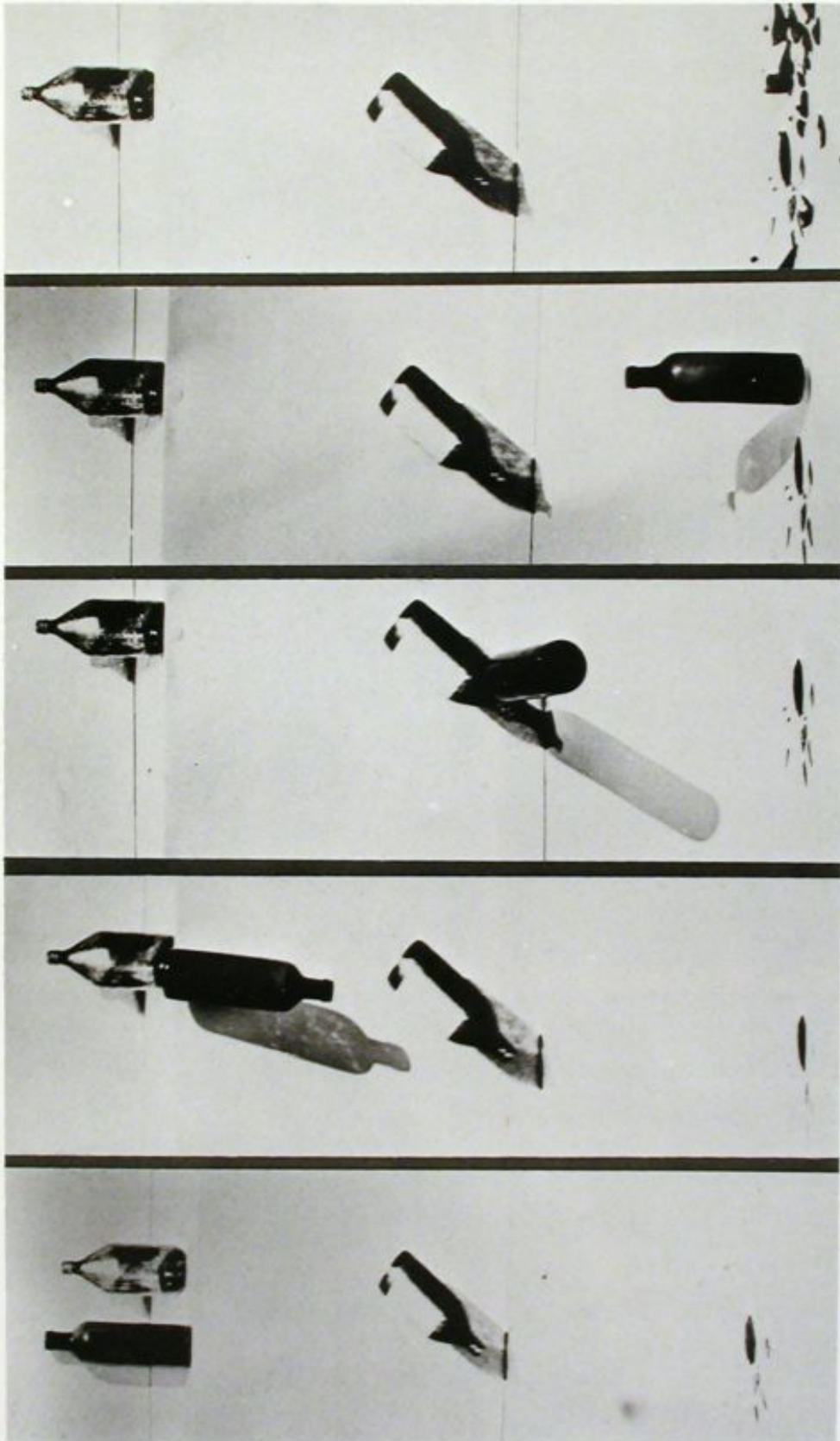




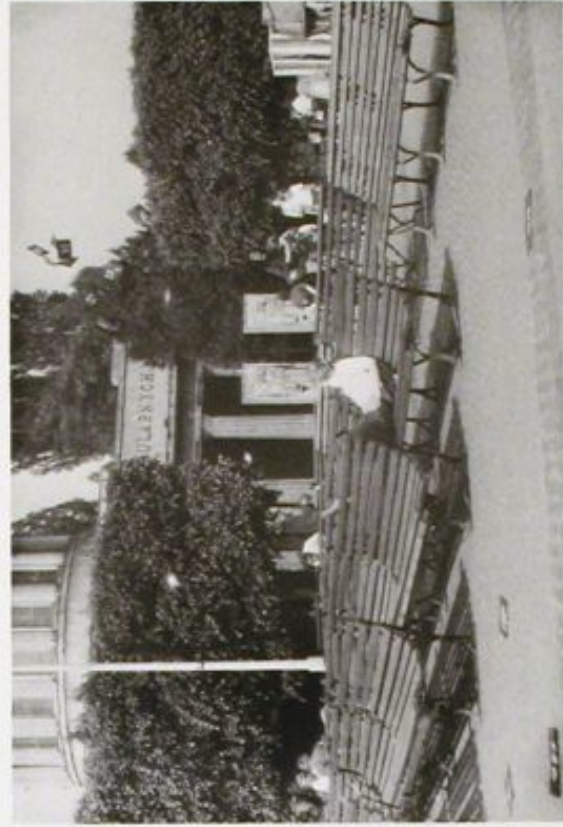








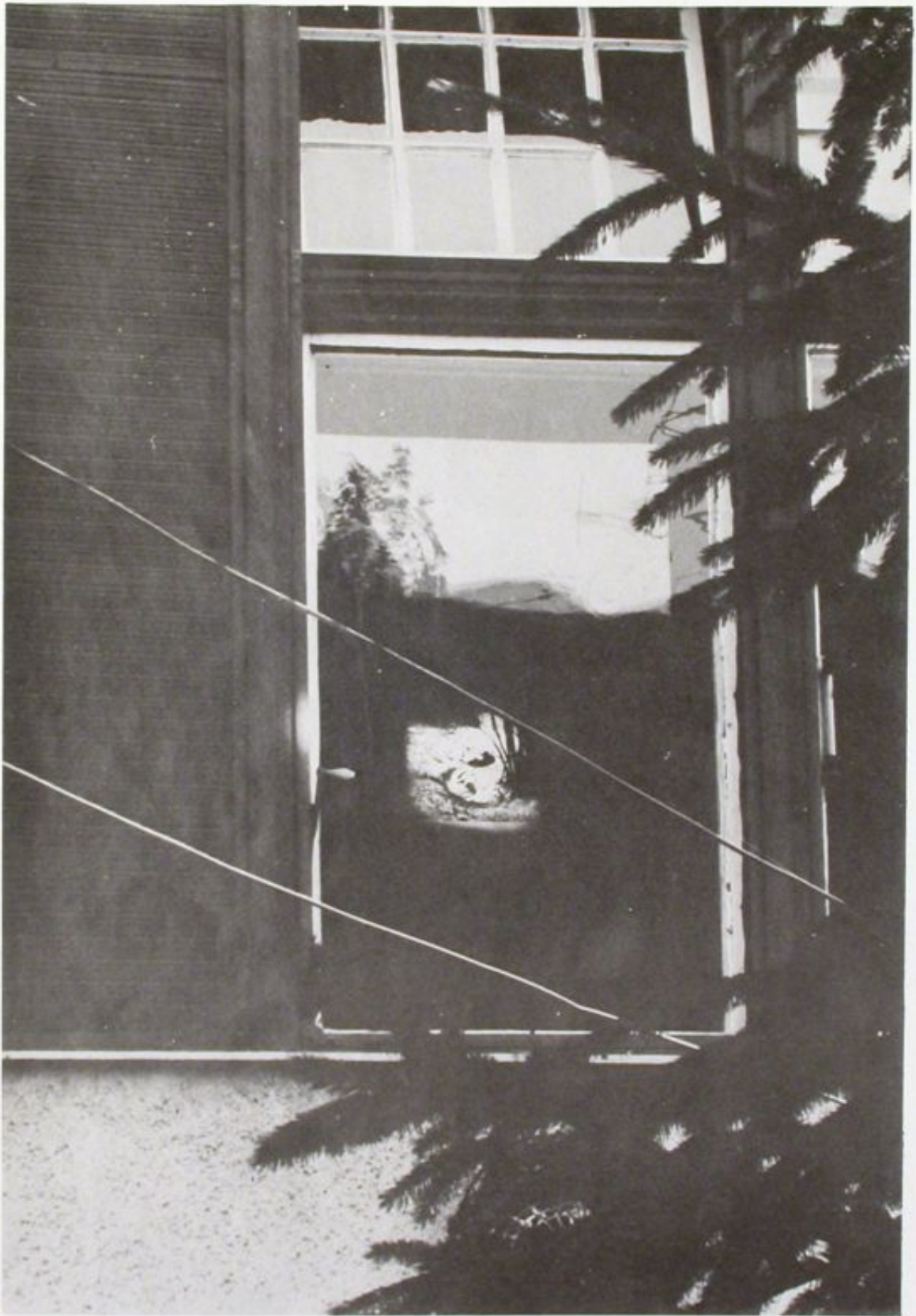
remaining-signs (1973/74)



The Awareness of Count-off action.



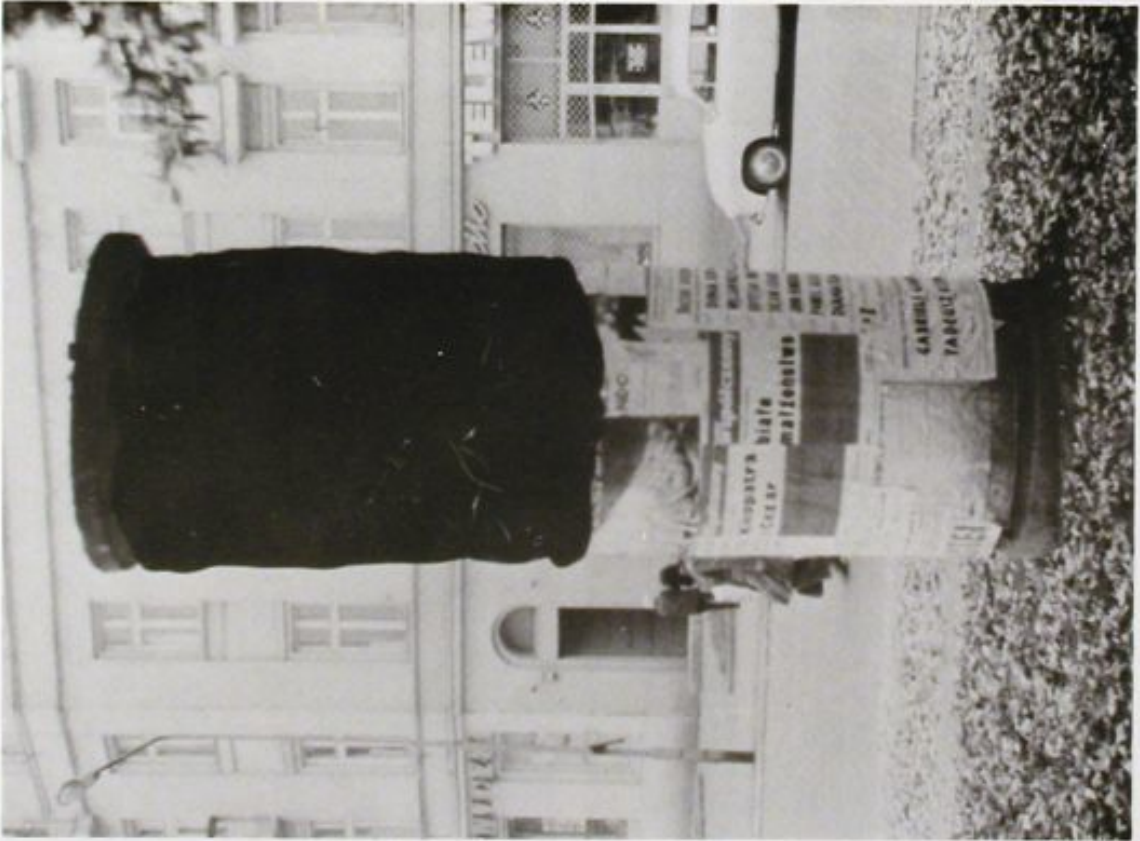
picture bugging (1976) 1;2;3 en 4



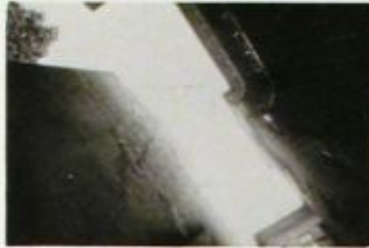








Project fifty-fifty (1975)



My grandmother, on my father's side, Rózsa Petrovics, was a pastery cook of serbian nationality.

My grandfather, on my father's side, Gustav Hirsler, was a toolmaker of german nationality.

They divorced in 1936.

My grandmother, on my mother's side, Gizella Weinberger, was a taylor's assistant of israeli nationality.

Now she is retired.

My grandfather, on my mother's side, István Varga, is a taylor of hungarian nationality.

They divorced in 1934.

My mother, Ibolya Varga, is a teacher of hungarian history.

My father, Gustáv Hámos, - he assumed the hungarian name in the fifties - is a machine engineer.

They divorced in 1959.





when I was 19 years old





1975

I met with a group of 'social photographers', their agony gave me the idea that photography might be a useful tool in sociology. The intellectual construction became important rather than the picture. At the same time I began to study the possibilities of analyzing pictures and the different dimensions that could be achieved with different photographic techniques.



1976

I planned a photograph school. The first step: photography - sociology - social psychology. In other words, the study of interpretations of the photo-avantgarde; creative and methodic learning.

- I really understand something only if I am able to represent it personally -. I wanted to make an exhibition in a club, where I could present my discoveries about the study of photo - sociology - social psychology - dream technique -. Part of this material, the construction of my house, I sent for this exhibition. One of the club leaders, however, thought my person to be dangerous, and thus neither the exhibition nor the school could be realized.

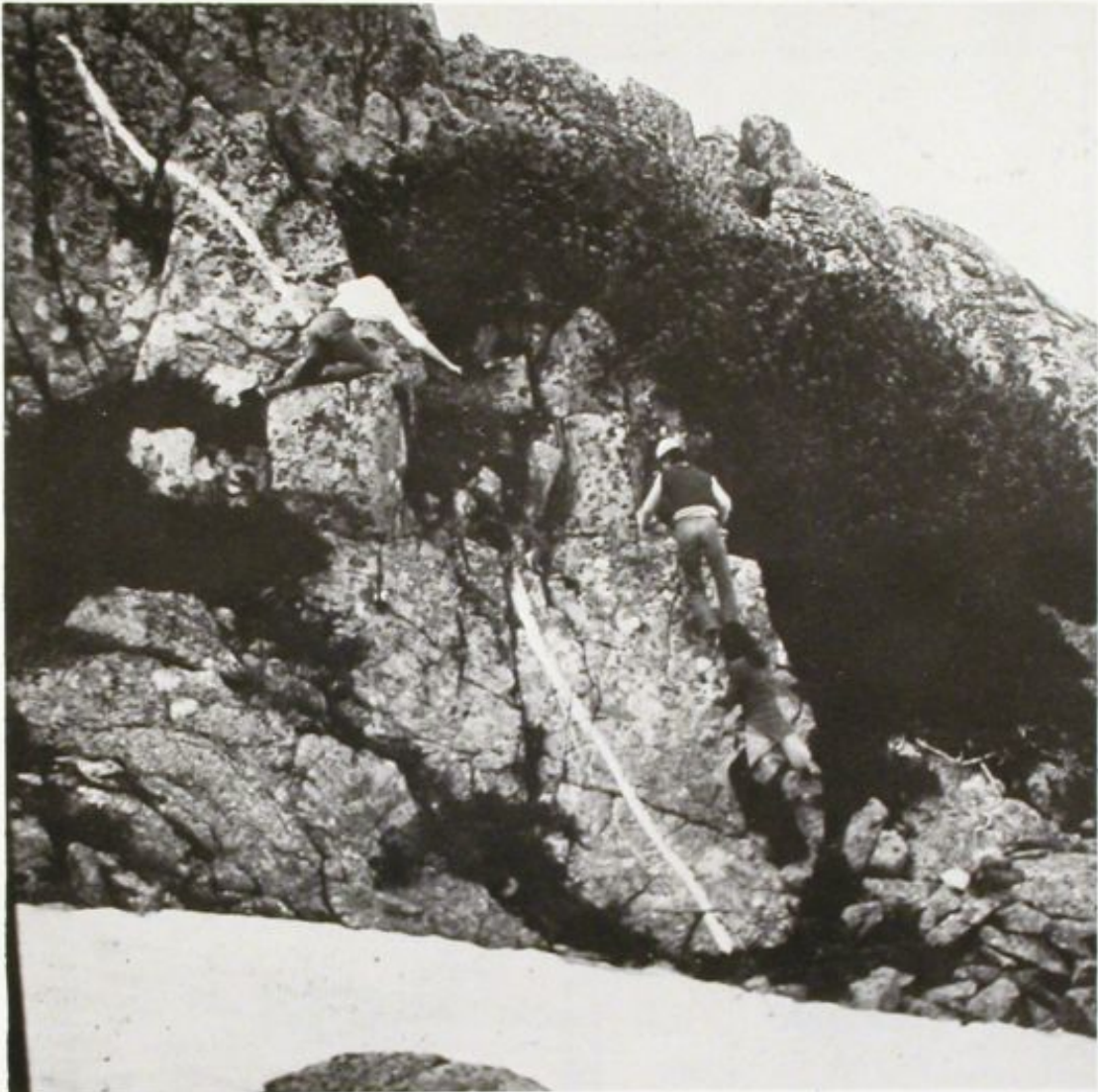


1977

At present I am engaged in collecting sociological data.







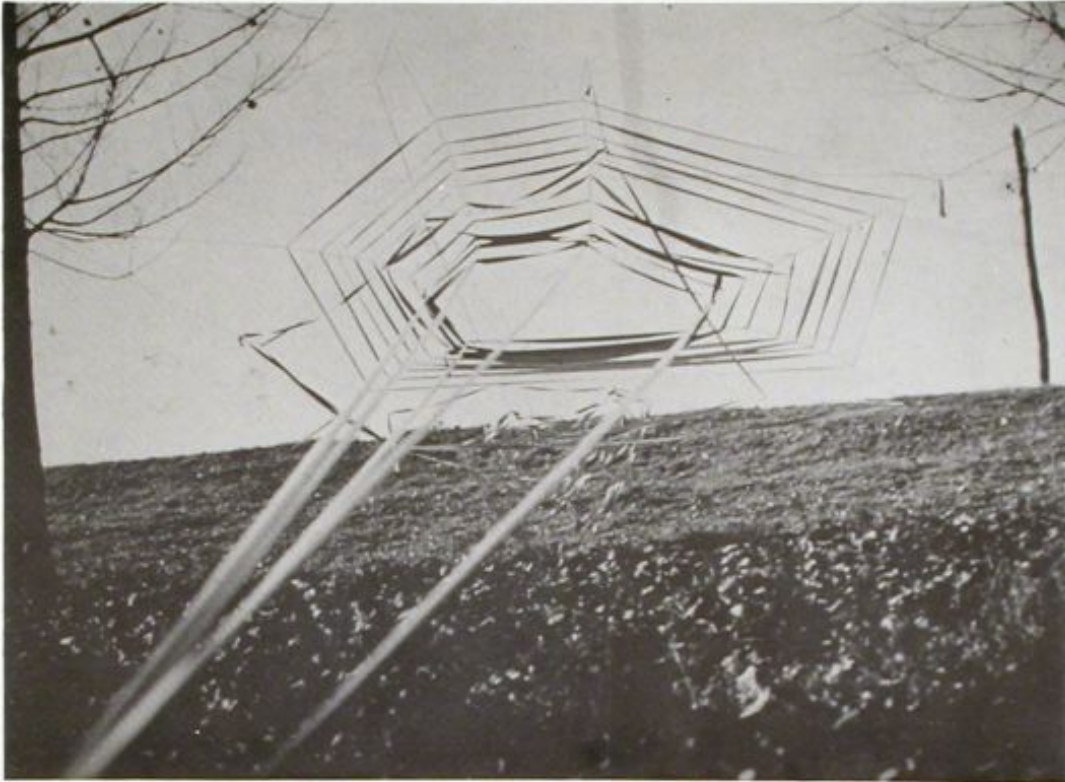
Transposition of the solarogram system in the stones valley (Carpati, Retezat Mountains) 1976.

View during the execution



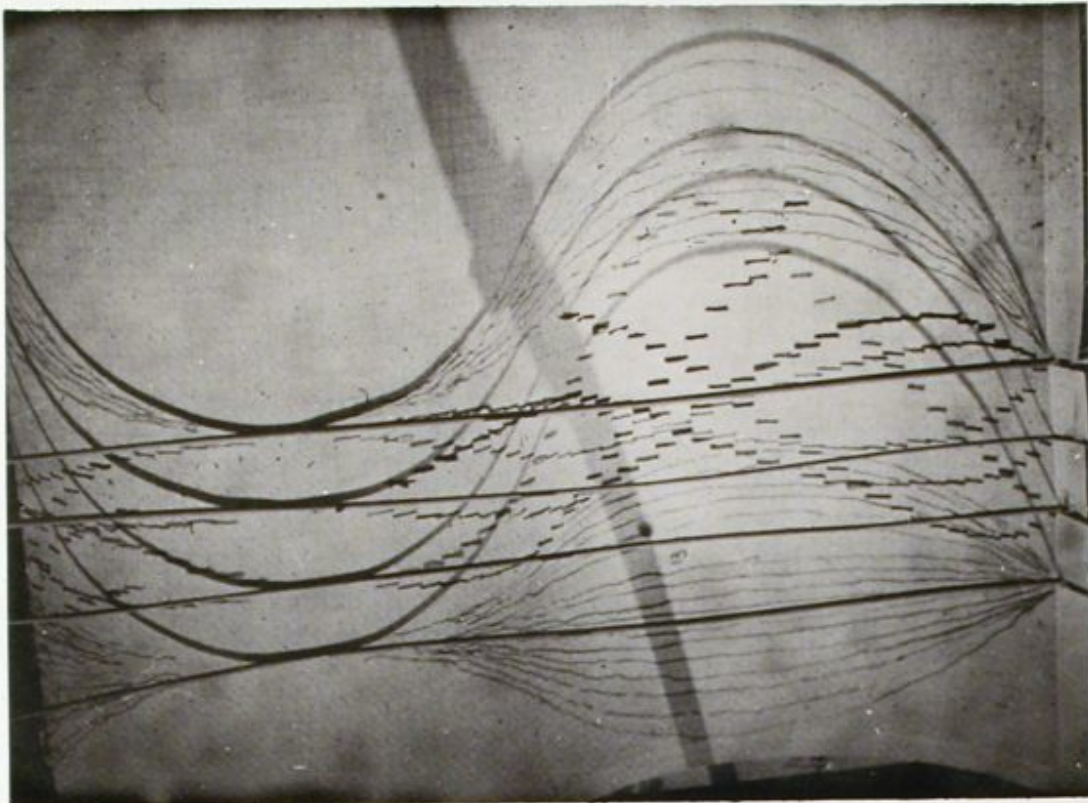
Lateral view

General view



Action on 'timis' river's bank (red an green vinyplast strips) 1975.

Ephemeral texture in Bucovina's wood - yellow and blue threads (1975)



concave-convex + 4 perpendicular-transversal rods
solarograms-recording at 5, 10 and 15 seconds (1976) from dias obtained during the recording

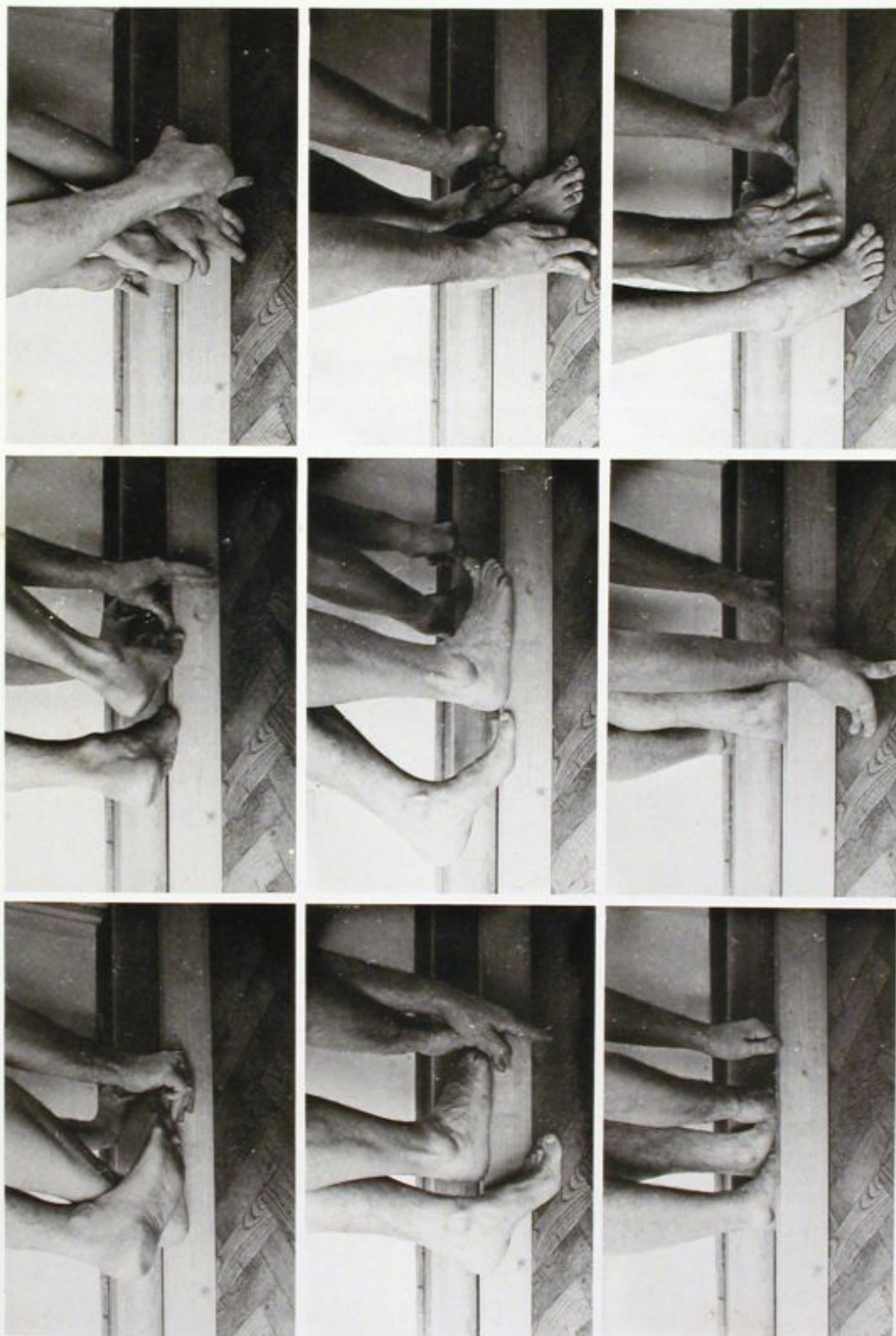




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The second series for Heraclitus





Dance on/in/out two parallel wood panels (1977)

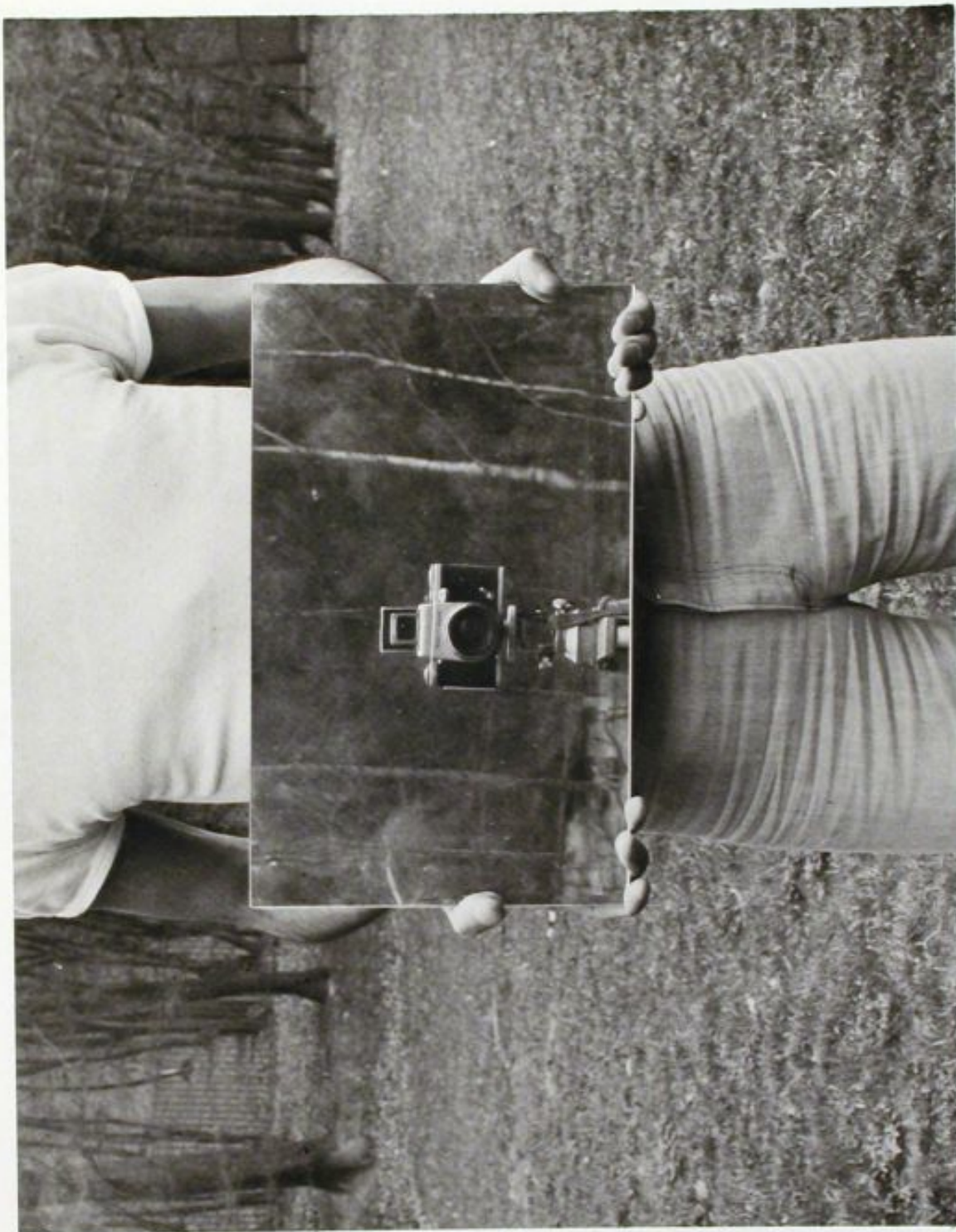


Skating on glass (1976)





Concentration



To mirror (idioms) 1976



To lick the dust (idioms) 1976

(the notes on Rumenian photography cannot be based on the AFIAP exhibitions because the members of this association always started from the same principles during more than 30 years and which are situated on the basis of the very personal work of some photographers and not on a severe didactic theory. So a recent history and dispersed individual actions).

One of the artists who has used photography in a totally new way, since 1970, is Peter Pusztai; he photographs in his atelier objects gathered on cuttings from his drawings or objects on which he has drawn; he can re-work on them again -drawing again (on the photo) etc., so creating a 'gap' from the surface of the image -touching, but without ambiguous results regarding the material-side of the objects.

Coming from another direction Horia Bernea has exhibited in 1974 and in 1976 next to his paintings 'Dealul' (The mountain), retouched photo's from that mountain, not 'landscape' but a kind of 'ikebana', that is a registration of a cartographic or botanic type (the natural miracles of the moment) of an object supporting a concept.

I myself exhibited in 1973 montages by projection on the same photo-paper images describing the movements of a woman for half-an-hour, first synchronically, then diachronically; in 1974 I enlarged to 2 meters 'stop-cadres' and then I ended in painting, which was only a confirmation by enlarging of the photo and moreover were images of daily facts.

More used to the treatment of the image by the apparatus, designers have exhibited several times photographic analyses from the environment, the position and stature of man in the environment.

Notable is Decebal Scriba who made, together with Antonio Albici the exhibition 'Situation-conceat' in 1973 where he used the photo as an explanatory annex of a theoretical text and also as an absurd and mysterious annex of the theory. At this occasion he dislocated the author from the photo and the autor commanded a photo to a neutral person. Concerning myself I accentuated in a few happenings to own personality of the apparatus, its precense, the dialogue with the author ('Autophotographies'). Another tendency, which I published in 1975, is the construction of new objectives, the using of a panoramic Kodak 1900, the own treatment of the apparatus, the photographic mechanic, the individual, voyeuristical use one can make of a pair of convergential-divergential lenses (zooming of different types) -the apparatus as an integral object.

Nearly likewise Eugenia Pop renounces an edition of identical copies, treating the paper and film, directly working on them; she also uses 'rayography' and 'talbotype' (negative of paper). Recently she used her knowledge of this tools on an enlarger.

Still younger artists (Matei Lazarescu, Iosif Szilagy, Elekes Carol, Mihia Oroveanu, Andrei Gheorghiu and Ion Dimitriu) from different fields (painting, etching, drawing, art criticism) oscillating between happening and photo-documentary (reportage) go back to important subjects. For all these directions which again

allow the recognition of the personality I organised a yearly exhibition in the house of culture 'Friederich Schiller' in Bucarest, promoting the most free intervention in the traditionally printed photo, or treat tools just as persons.

Ion Grigorescu.

The subject matter in the works of artists realized in the medium of photography is extremely varied: since here the means have been placed at the service of recording a given thought it does not impose its technical specifics upon the language, hence the subject matter can become markedly personalized. On the other hand, a number of artists use the medium of photography in order to present with its subject matter of a more objective and almost impersonal character: this would include operations which provoke the question of relationship between normal and unexpected perceptive effects, demonstrated in most cases in landscape scenes; then, various procedures of recording, listing and catalogueing objects of similar functions and properties shown in photographs of identical formats and extremely conventional framing: documents from a past time, placed into a new context of meaning; and finally, operations which enhance the mere mechanics of shooting and fast development. (. . .) The works possess a number of characteristic elements common to all those artistic trends which have tended, in recent years, to emphasize the conceptual features of the language of expression and repress the morphological ones.

Ješa Denegri

The first relevant realizations exploiting the specific possibilities of the medium photography appeared in Czechoslovak art in the second half of the sixties. For the most part they were, however, works, in which the photograph was a document, a record of the realized actions, whether they were happenings, land art /the first pieces by Petr Štembera, works by Zora Šáglová, Jan Steklík/ or creations closely connected with visual poetry /Ladislav Novák, Jiří Valoch/. In the course of time for some of these authors photography became autonomous in their creation, for others using this medium it had only an episodic character. In the last years photography has become the only medium for several authors. Karel Miler got from minimalized visual poetry in the sixties and conceptual texts at the turning-point of the sixties to specific photographic creations at the relation between the author's body and its environment, which in short series document the delimitation of certain elementary relations, sensory experiences etc. 'My photographs are no documents' says Miler - they are precise arrangements formulating the author's idea. Also the strict conceptualist Zdeněk Sedláček utilizes photographic material, with the help of which he documents - similar as in his other works - various possibilities of dialectic relations, various possibilities of semantic interpretation of identical material of the relativity of perception. With the help of photography Jaroslav Anděl demonstrates on one side the proper character of the medium used, i.e. the specificum of 'photographical perception of reality', in his latest works he pursues the possibility of photographic transposition of fixed verbal constructions, idioms. The specific possibilities of photography are also represented by Dalibor Chatrný, who is concentrated on the problem of mirror-relations in space or metamorphoses of an elementary figure photographed from different angles. Jiří Valoch got - from text interferences into photographic material and photographic documentations, verbal interferences in nature or on the human body - to serial photopieces, in which the organization of verbal material is wholly substituted by the succession of visual sequences. Jan Wojnar applies in photography, too, the principle of his 'lattice poems', i.e. the presentation of the relation between two structures unified by a certain 'code'. In the last years for Petr Štembera photography is the documentation of body action, of individual and highly subjective sensory experience, of which the spectator is informed by means of this medium. The subjective experience is, of course, uncommunicable, but the photographs testify the course and character of the action and evoke the character of the author's experience. In a similar way Jan Mičoch at least informs about the objective visual progress of an extreme experience, also realized with the participation of his body. He presents only a cool report, by which he paradoxically underlines the high subjectiveness of his action. Karel Adamus accompanies his visual poetry also by text actions, the final form of which the photo-documentation of their progress is.

Jiří Valoch

Hongarije/Hungary

Gábor Attalai (Budapest, 1934)
Gustáv Hámos (Budapest, 1955)
György Jovánovics (Budapest, 1939)
Károly Kismányoky (Pécs, 1944)
Dóra Maurer/Miklos Erdély (Budapest, 1937/1928)
Sándor Pinczehelyi (Pécs, 1946) cover
Gábor Tóth (Budapest, 1950)

Joegoslavië/Yugoslavia

Predrag Sidjanin (Novi Sad)
Bálint Szombathy (Novi Sad)

Polen/Poland

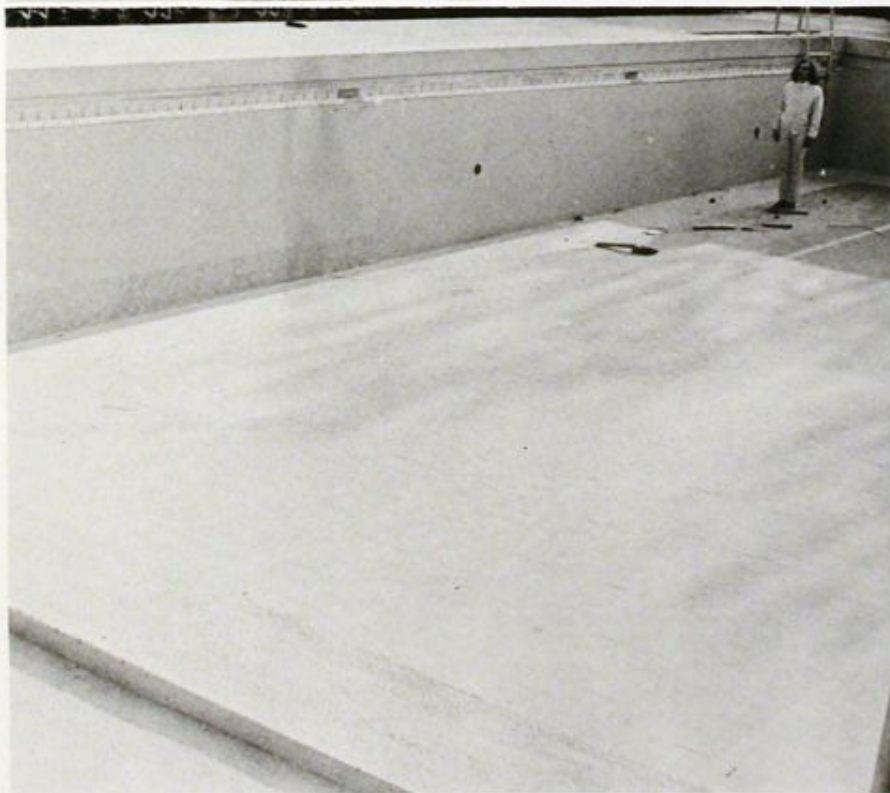
Wojciech Bruszewski (Łódź)
Zbigniew Jeż (Wrocław, 1948)
Romuald Kutera (Wrocław, 1949)
Przemysław Kwiek/Zofia Kulik (Warszawa, 1945/1947)
Lech Mrożek (Wrocław, 1953)
Andrzej Pierzgalski (Łódź)
Józef Robakowski (Łódź, 1939)
Zygmunt Rytka (Warszawa)
Ryszard Wasko (Łódź)

Roemenië/Rumenia

Antonio Albici (Bucarest)
Constantin Flondor-Străin (Timisoara, 1936)
Pavel Ilie (Bucarest, 1927)

Tsjechoslowakije/Czechoslovakia

Jaroslav Anděl (Prague, 1949)
Karel Miler (Prague, 1940)
Jan Mlčoch (Prague, 1953)
Petr Štembera (Prague, 1945)
Jiří Valoch (Brno, 1946)



Deeping

Moholy-Nagy prophesied in 1925: 'Who cannot take a photographic picture, is the illiterate of the future'. Photography became a mass medium, since Kodak introduced its boxcamera on the market using the slogan 'Push down your finger, we do the rest'. Everybody is nowadays as acquainted with photography as with reading and writing. Making a snapshot with almost the same technical quality as a professional photographer gives no troubles with the modern, almost fully automatic camera's.

It is so easy, that it is not art.

The problem if photography could be art, has been a topic since the invention of the technique by Daguerre. Probably the question was wrongly put. Photography is just an instrument which can be used by artists as well as other persons, just as the written word is not the exclusive property of the professional writers. It has been a historical event when the french government in 1839 declared the newly invented technique common property. It only matters what you do with it and how. The results depend on everybody's ability.

In comparison with the art of painting photography was more advanced in several respects. With mechanical precision the difficult procedure of copying reality, projecting a three-dimensional image on a flat surface, was simplified. Moreover the possibility of technical reproduction and multiplication without loss of quality made imagery available on a scale never seen before. Walter Benjamin prophesied in his essay 'Art in the epoche of the technical reproduction' that photography and film would be the means of communication in mass society of the future.

In first instance the answer of the art of painting to Daguerre's invention has been a more thorough concentration on it's own pictorial qualities, which resulted in a progress toward abstract art. In the 20th century however a new concrete reality got introduced in the abstract universe of pure painting, this time not copying reality, but presenting it as it is. Constructivism build a new reality out of the scattered parts of the old one. The artists became an engeneer of the new. Also photographs could be reassembled into 'photo-montages'. Marcel Duchamp went further ahead in his 'ready-mades' as 'The bicycle wheel', just presenting reality as it is, but taken out of its original context, thus giving it a new meaning.

The history of the 20th century avantgarde art has been marked by successive try-outs to renew the narrow definition of autonomous pure art and to destroy the distinction between art and life. The traditional art-object, which got its value out of its esthetic qualities, and which became as such easily material with a market value subjected to speculation within the capitalistic system, got in disrepute.

After Duchamp the conceptual aspects of creativity were more stressed. Art developed into a process of thinking, visualised in temporal situations, events, happening and activities. Photography was most suited for the registration of such ideas, incorporated in an ephemeral way.

Without the esthetic pretention of the professional photographer the artist started using the camera to document his concepts, projected in reality. If a single photograph is not sufficient, the sequence, a series of pictures, can tell the story and make the process during time more clear. Photography became a necessary instrument in conceptual art but not an esthetic goal in itself. It is an easy, inexpensive and fast method to 'eternalize' and distribute ephemeral situations created by the artist by way of masscommunication channels, as the mail (mail art), periodicals and other kinds of publications. No boundaries exist any more. Christo's wrapped Australian coast, his 'Curtain Valley' and his 'Running Fence' which were short-living creations on remote places, are known all over the world. But also less spectacular events, on a smaller scale, sometimes of a very intimate kind, got attention. A poetical, private world can be made common property by way of photography, without the danger of being influenced by commercial interests.

Everybody can make a photo. An artist can do the same under all circumstances, without the risk of political and material pression. He is not responsible to anyone only to his own ideas.

No wonder that on this moment in eastern europe unofficial artists make use of photography regularly. They don't have commercial worries, only the will to participate freely in the international avantgarde-movement, in search of new days in art. The problems are international, often a reflexion of the current ideas in the west, but the context is different. The freedom of the artist and his role in society are, more than in the west, topics of discussion. The artists are more eager to collect information.

Their isolation makes eastern european artists more willing to contact other artists working in the same spirit elsewhere. This allways has been typical for the avantgarde tradition. The exhibition in Eindhoven gives an impression of the vitality of this tradition among a young generation of eastern european artists, not bound to party-rules and outworn traditions. It is a signal that such an exhibition could be organised by mail, in a spontaneous way, completely unofficially, without interference of bureaucratic rules.

Frank Gribling

Een van de belangrijkste tsjechische vertegenwoordigers op het gebied van de Body Art is Petr Štembera. Sinds 1971 is hij bezig met het gebruik van zijn lichaam als direkt beeldend middel, als materiaal.

Van 1971 - 1972 voert hij zijn 'Daily Activities' uit. Deze werken zijn opgezet vanuit een belangstelling voor de fenomenen van het dagelijks leven. Hij isoleert met behulp van foto's bepaalde handelingen en gedragingen die ieder mens onbewust en zonder erbij na te denken dagelijks uitvoert. Door deze activiteiten uit hun oorspronkelijke kontekst te halen, te isoleren en als zodanig te abstraheren, geeft hij er een nieuwe betekenis aan en brengt hij ze weer binnen ons bewustzijn. Deze 'Daily Activities' sluiten aan bij het werk van de westduitse kunstenaar Klaus Rinke. Ook hij isoleert met behulp van foto's bepaalde activiteiten die we gewoonlijk onbewust uitvoeren. Bij het zien van deze op foto vastgelegde activiteiten ontstaat er bij de kijker een soort shock-effekt, waardoor hij zich weer bewust wordt van deze activiteiten en ze weer opnieuw gaat beleven. Štembera en Rinke willen allebei een zekere bewustzijnsverruiming bij de kijker teweeg brengen. Vanuit deze interesse voor bepaalde handelingen en gedragingen komt Štembera tot de Body Art, waarbij hij zijn eigen lichaam onderwerpt aan bepaalde experimenten om op die manier zijn lichaam beter te leren kennen en zo iets meer over zijn persoonlijkheid te weten te komen. Het publiek dat soms bij zijn akties aanwezig is, kan zich met deze lijfelijke ervaringen identificeren.

Štembera probeert proeï ondervindelijk het weerstandsen uithoudingsvermogen van het lichaam uit, om te zien wat voor geestelijke en lichamelijke reacties hierbij vrijkomen.

Dit bezig zijn met onderzoek naar extreme fysieke mogelijkheden en het experimenteren met eigen reacties, zien we ook terug bij westerse Body Art kunstenaars, zoals Chris Burden en Marina Abramović. Ook bij hen komt dat element van risico, gevaar en pijn sterk naar voren.

Chris Burden is in april 1971, in het kader van een uithoudingsexperiment, vijf dagen opgesloten in een bagagekuis van 30 x 30 x 90 cm en in maart 1972 blijft hij tweeëntwintig dagen in een bed liggen, dat in een galerie was opgesteld. Tweeëntwintig dagen lang praat hij niet, leest hij niet; hij ligt alleen maar. Ter onderzoek van zijn eigen reacties laat Burden zich in november 1971 door een vrien met een 22 kaliber karabijn door de linker arm schieten.

Ook Marina Abramović doet dergelijke experimenten. Zo is er een aktie waarbij ze pillen inneemt die bestemd zijn voor schizofrenen. Bij de eerste pil verstijft ze helemaal maar blijft bij bewustzijn, bij de tweede pil treedt er totale ontspanning op maar wordt haar bewustzijn uitgeschakeld. Ze wil weten hoe ze zelf op dit soort pillen reageert en tot welke grens ze kan gaan. Haar fysieke mogelijkheden probeert ze uit door tijdens een aktie vijfenveertig minuten achter elkaar te schreeuwen. Aan het eind verliest ze haar stem. Bij deze aktie was een groot element van risico doordat ze voorgoed haar stembanden had kunnen beschadigen.

Een groot verschil met de akties van deze westerse kunstenaars is dat Štembera zijn optredens meestal noodgedwongen voor een klein publiek, meestal vrienden, moet uitvoeren. Hierdoor komt het exemplarische karakter van zijn akties nauwelijks tot zijn recht, terwijl uitspraken van Štembera juist het belang hiervan onderstrepen: 'The purpose of using my own body for self-torment is to show people that there exist another approach to things than the rational one' en 'My self-torment is an expression of the fact that our relationship to the world is painful'. Ook de foto's die ter registratie van de aktie zijn gemaakt, geven nauwelijks een beeld van de bedoeling ervan.

De reden dat Štembera voor slechts een selekt gezelschap optreedt is, dat zijn werk niet in het kader van de tsjechische kultuurpolitiek past en daarom niet openbaar uitgevoerd mag worden. De tsjechische kunstenaar Milan Knizak, de belangrijkste voorloper en inspiratiebron van de huidige tsjechische body art kunstenaars, heeft aan den lijve ondervonden wat het betekent gewantrouwd te worden door de overheid. Toen de westduitse verzamelaar Hans Sohm werk van Knizak over de grens wilde voeren maar bij de grens werd aangehouden, werd dit werk, evenals datgene wat in Knizak's woning in Praag gevonden werd, in beslag genomen en Knizak werd tot gevangenisstrag veroordeeld. Sindsdien staat Knizak onder voortdurende politiekontrolle. Als Štembera zijn akties voor een groter publiek wil uitvoeren is hij gedwongen uit te wijken naar Polen of Hongarije, omdat daar de overheid iets toleranter is.

Datzelfde geldt voor Jan Mičoch, een vriend van Štembera, die ook aktief is op het gebied van de Body Art. Mičoch's voornaamste thema's zijn risico, gevaar en pijn. Hij beklimt bijvoorbeeld de berg Kotel tijdens een sneeuwstorm of hij sluit zich op in een plastic zak, waar hij pas weer uitkomt als hij de verstikkingsdood nabij is. Naar zijn mening wordt men alleen in gevaarlijke en onplezierige situaties bewust van zichzelf. Ook bij zijn akties is het van immens belang dat er publiek bij aanwezig is, omdat de inhoud ervan niet alleen op de persoon van de kunstenaar betrekking heeft, maar algemeen menselijk van inhoud is. Risiko, gevaar en pijn zijn immers onverbreekelijk verbonden aan het mens-zijn.

Karel Schampers

oosteuropese conceptuele fotografie

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oosteuropese conceptuele fotografie

**samengesteld door
gerrit jan de rook**

Als thema voor deze expositie is gekozen: documentatie en/of registratie, met behulp van foto's, van gebeurtenissen en/of activiteiten door kunstenaars die woonachtig zijn in Oost-Europa. Als titel is gekozen voor 'Oost-europese conceptuele fotografie' omdat het niet gaat om de foto's als eindresultaat, maar om het gedocumenteerde/geregistreerde concept erachter.

Omdat het niet om de fotografisch-technische kant gaat zijn fotomontages en -trucages (zoals het werken met beeldverandering met behulp van spiegels) geweerd. Dat op deze tentoonstelling slechts 5 Oosteuropese landen vertegenwoordigd zijn is jammer; er zijn wel degelijk pogingen gedaan ook van de andere landen iets te laten zien. Dat dit niet is gelukt vindt wellicht zijn oorzaak daarin dat deze landen in artistiek opzicht wat minder actief lijken te zijn.

Voor de Poolse kunst is recentelijk zeer bruisend. Er wordt hard gewerkt en veel getheoretiseerd. Met name de 'contextual art' (in deze catalogus met name vertegenwoordigd door Lech Mrožek en Romuald Kutera, ook Ryszard Wasko en Józef Robakowski doen aan hun tentoonstellingen mee, maar maken op mij de indruk vooral systematisch bezig te zijn) doet de laatste tijd opgang. De in het westen wel bekend geworden 'consumer art' wordt hier benaderd door Zygmunt Rytka. Zbigniew Jeż is een vertegenwoordiger van de 'studio of emotional composition'.

Twee Tsjechische kunstenaars, Petr Štembera en Jan Mičoch, zijn in deze tentoonstelling de duidelijkste voorbeelden van 'body-art' (zie verderop het artikel van Karel Schampers).

Van de hier getoonde Roemeense kunstenaars zijn Pavel Ilie en C. Flondor-Străin onder het begrip 'land-art' in te delen, waarbij bovendien de in Roemenië belangrijke beeldhouwkunst een duidelijke rol speelt. Zoals uit Frank Griblings artikel blijkt is deze tentoonstelling 'postaal' samengesteld. Een andere benadering zou veel geld en erg veel tijd hebben gevegd. Nu kan deze tentoonstelling slechts een, al dan niet goed, gelukke greep zijn. Drie maanden voorbereidingstijd blijft kort, met name als men afhankelijk is van de in dit geval niet zo snelle postale verbindingen.

Zeker als deze, zoals door de Roemeense aardbeving, nog eens extra bemoeilijkt worden.

Ik dank, behalve mijn Oosteuropese vrienden die me adviseerden en hielpen, Frank Gribling van het kunsthistorisch instituut van de universiteit van Amsterdam die me, samen met de studenten Karel Schampers en Ymkje Duim zeer tot steun is geweest en Theoline van Schie en Leopold Manche van het bureau Studium Generale van de Technische Hogeschool Eindhoven die, met de studenten Jack Venselaar en Bas Hoekstra de technische kant van de zaak onder hun hoede genomen hebben. De Bochumse Galerie M dank ik voor het beschikbaar stellen van de serie 'four-dimensional photography' van Ryszard Wasko.

As theme of this exhibition has been chosen: documentation/registration (with the use of photographs) of activities/events by artists who are living in eastern europe.

The title 'eastern european conceptual photography' has been selected because the photo's as final result are not our concern, but the documented/registrated concept behind them. Since the photographic-technical side does no matter photo-montage and -trucage (as working with image-changing with use of mirrors) has been kept out. It is a pity that on this exhibition only five eastern european countries are represented; efforts have been made to show artists form the other countries. That they have not been succesful perhaps finds its cause too in the fact that these countries seem to be less active in artistical respect.

Especially Polish art is very effervescent recently. Hard work and much theorizing is characteristic for it.

Notably the 'Contextual Art' (represented in this catalogue by Lech Mrožek, Romuald Kutera and Wojciech Bruszewski; also Ryszard Wasko and Józef Robakowski take part in their exhibitions, but make on me the impression to be especially working systematically) is catching on recently. The in the west become known 'Consumer Art' is approximated here by Zygmunt Rytka. Zbigniew Jeż is a representative of the 'Studio for emotional composition'.

Two Czech artists, Petr Štembera and Jan Mičoch, are in this exhibition the clearest examples of 'Body Art' (see the article by Karel Schampers further on). From the here presented Rumenian artists Pavel Ilie and C. Flondor-Străin can be classified under the notion 'Land Art', while also the in Rumenia important sculpture plays a significant part.

As is evident from the article of Frank Gribling this exhibition has been compiled by mail. A different procedure would have required much money and a lot of time. Now this exhibition can be only a grasp, succesful or not. Three months of preparation time remains short, especially when one is dependent from the, in this case not so very fast, postal connections. Certainly when these, as by the Rumenian earthquake, are made extra difficult.

I'm thankful, except to my eastern european friends who advised and helped me, to Frank Gribling of the Institute for art history of the Amsterdam University who, together with the students Karel Schampers and Ymkje Duim, has been of great support to me, and Theoline van Schie and Leopold Manche from the bureau Studium Generale of the Technical University Eindhoven who, with the students Jack Venselaar and Bas Hoekstra, have taken care of the technical side of this project. The Bochum 'Gallery M' I'm thanking for the making available of the 'Four-dimensional photography'-series by Ryszard Wasko.

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