

SUMMARY OF ARTICLES

CONVERSATION ON ANTHROPOLOGY AND SYMBOL

This conversation focuses on the anthropological interpretation, functioning and comprehension in contemporary culture and science of the concept of the symbol; it also discloses the ambiguity of the latter and the ensuing problems.

The other questions mentioned include symbolic imagination and the differentiation between ethnology, ethnography and anthropology. The text "On Anthropology and Symbol" by profesor Wiesław Juszczak is the point of departure for the discussion.

Reports from Sejny (the Centre "Borderland of Art, Cultures and Nations"), Gardzienice (the "Gardzienice" Centre of Theatrical Practices), Holstebro (the Odin Teatret), Scheersberg the International Summer Academy "Triangle" – plastic arts, music and the theatre) register the experiences and impressions gained by students during training courses held in those centres.

Ślawomir Sikora "ROSENCRANTZ AND GULDENSTERN ARE DEAD", OR HOW TO EXIST. SHAKESPEARE, ANTHROPOLOGY AND TOM STOPPARD'S THEATRICAL GAME

The play written by Stoppard in 1966 and filmed in 1990 is interpreted by the author as an attempt at examining theatrical reality and as a quest for the essence of the theatre. The screen version of the scene of the theatre within a theatre ("The Murder of Gonzaga") is regarded to be of key significance for the comprehension of the essence of the theatre. The author discusses in great detail the three-stage relation (audience – actors – puppets) and the transformations which occur between the audience and the stage when the former becomes the latter (the actors watch the puppet theatre and play the part of the audience; a transformation of a mask into a face). The above scene is contrasted by the author with the phenomenon of experiencing oneself as fiction, described by Kirschen Hastrup in "Out of Anthropology" (and depicted on stage in "Talabot", performed by the Danish Odin Teatret) and the connected experiencing of self-identification and self-cognition.

Ewa Klekot TWO SIDES OF THE SAME COIN

"Rosencrantz and Guildenstern are dead" – the film by Tom Stoppard – expresses in the bodies and voices of assorted screen figures a philosophical discussion about the nature of human thought which the author presents as a common sense dialogue with the speculative intellect – cogito. Common sense thinking is a system which contains our first experiences; frequently, it becomes the tongue of school education, and sometimes is the only one which we possess. It is one of the sources of our pre-views which, as hermeneutics tells us, we are unable to avoid. Common sense, however, is also a storehouse of stereotypes and prejudices which the reformers of the world perceive as their greatest foe, and specialists in propaganda – as their strength. Both common sense thought and the speculative cogito constitute systems within our culture which is simultaneously the witness and cause of their metamorphoses. Rosencrantz is, therefore, by no means the opponent of Guildenstern but his inseparable companion.

Andrzej Mencwel THE ANTHROPOLOGICAL IMAGINATION

A contraposition of the image of primeval man as depicted by Jean Jacques Rousseau in his "Discours sur l'origine de l'inégalité parmi les hommes" and Charles Darwin in "Voyage of H.M.S. Beagle" serves the author as a point of departure with whose assistance he outlines the opposition between the anthropological and zoological imagination. Imagination is more than a paradigm of science – it is the concealed premise of science. Zoological imagination lies at the foundation of the nineteenth-century naturalistic scientific synthesis. Anthropological imagination, whose patrons are Vico, Rousseau and Kant, remains expressed in contemporary science, particularly that which remains within humanistic sociology and the anthropology of culture. In order to understand actual culture, this knowledge employs certain ideal types of cohesive cultures, patterns of cultural cohesion – is not only a specific description of the range of anthropological interests but also indicates that what is indispensable, in other words, proper for every culture. Culture, after all, is an incessant oscillation between the primordial and the secondary (sacrum and profanum, societas and civitas, community and association). The anthropology of culture does not have to be necessarily cultivated on the happy isles but it can be pursued in our own homes, a task to which the author heartily encourages us.

Małgorzata Szpakowska LEM AND THREE EVOLUTIONS

This is a chapter from a book dealing with the views of Stanisław Lem, formulated predominantly in discursive texts. The chapter in question discusses Lem's attitude towards three types of evolutions: biological (the author points to a widely comprehended positivistic orientation and conventionalism, both found in the conception proposed by Lem), technological (here the author questions its dependence – or autonomy – in relation to bio-evolution; we come across the problem of the eventual crisis of science

at the end of the twentieth century), and cultural (with culture envisaged as a non-linear stochastic process with a marked participation of the unexpected). The author discusses the origin (statistical) of value as well as the necessity of taking into consideration a certain adaptive minimum in the case of each axiomatic system; this is an argument in favour of classifying the views propounded by Stanisław Lem as close to the stand disclosed by sociobiologists.

HOW ARE WE TO UNDERSTAND "THE LAND OF ULRO"?

These are fragments of a discussion conducted by students – members of the Warsaw Polish Philologist Group – about the essay by Czesław Miłosz. The cited statements deal with the problems of crisis, world outlook and the present-day perception of "The Land of Ulro".

Roch Sulima, JÓZEF TKACZUK AND OTHERS, OR ABOUT NAMES ON WALLS. A CONTRIBUTION TO URBAN ETHNOGRAPHY.

Worldwide graffiti includes at least several distinguishable categories such as signs of activity, identification and existence. The author concentrates his attention on a specific phenomenon which came into being at the beginning in the 1990s in Saska Kępa (one of the districts of Warsaw) and is connected with the name of Józef Tkaczuk. Tkaczuk was a janitor in a local primary school whose name was painted on walls and other objects in very different contexts by two pupils at the beginning. It was followed by graffiti which imitated existing slogans (election, advertisements) as well as ones which were completely original ("Tkaczuk Man of the Year", "Tkaczuk Struggles", "The Tkaczuk Park", "Tkaczuk for President", "Children Beware – Tkaczuk Haunts"). At the moment, slogans containing this name can be encountered even on other continents. The author cites varied and copious material including statements made by the authors of the phenomenon itself whom he managed to reach; he also proposes a thorough and multi-faceted interpretation by referring to the conception of structure and anti-structure (communitas) by V. Turner as well as mythization by R. Barthes.

Zbigniew Osiński GROTOWSKI AND GNOSIS

The case of the author of the Laboratorium Theatre entitles us to speak about certain gnostic trends and inspirations; Grotowski appears to have been one of the twentieth-century gnostics only in a very special meaning of that term and with certain reservations since his world outlook contains non-agnostic currents and elements. Gnosis is not a domain of science based on erudition but knowledge founded on cognition, and the gnostic is man of cognition whom Grotowski mentions in his text Performer (1987). At the same time, he is inner man who seems to be an exact counterpart of that which during the period of the "theatre of depictions" (1967–1969) Grotowski described as the actor's total act (a classical example being Ryszard Cieślak in "Książę Niezłomny" according to Calderon-Słowacki, 1965), and, correspondingly, as total man. The gnostics also apply the concepts of archetypical man (ho archanthropos) and spiritual man (ho pneumatikos anthropos); inner man (ho endiathetos anthropos) was mentioned, among others by St. Paul, Meister Eckhart and Adam Mickiewicz.

Leszek Kolankiewicz ACTING IN THE GROTOWSKI THEATRE

Up to this very day, the Theatre of Jerzy Grotowski has not been fully comprehended. The Laboratorium Theatre introduced a sui generis system of acting exercises: physical and plastic for the body and vocal exercises. Physical exercises enabled the actors to fill concrete elements with their own spontaneity; in plastic exercises the care given to the expressive performance was bound with training memory and the stimulation of fantasy, while vocal exercises enriched the technique of speech with imagination. The purposes of these exercises was not the attainment of an athletic body or prowess but the achievement of technical readiness for the creative act. The spectacles staged by Grotowski possessed a quasi-ritual structure; in the first place, they were characterised by formalisation typical for religious ceremonies; secondly, their contents were concentrated on the mystery of transformation which takes place in sacrificial rituals, and in particularly during Mass. Acting in the Laboratorium Theatre was of a distinctly spiritual nature. The "role" was built as a dynamic sequence of inner acts in the course of which the actor carried out self-sacrifice and became transformed into a "figure", albeit an archetypical one. That what is experienced became in the conduct of the actor tantamount with that what is expressed: each muscle and nerve turned, so to speak, into a symptom of spirituality. In this manner, the exercises enabled the psychorganic entity of the actor to designate the archetypical nature of man. The central figure in the spectacles was the Christian Christus in nobis or the gnostic ho archanthropos. Grotowski expanded the Christian myth in the gnostic spirit. The concealed intention of the Laboratorium Theatre, however, was the inner metamorphosis of the spectator. Today, the former

habitué of the Wrocław Laboratorium Theatre feels quite at home in the Odin Teatret in Holstebro or the "Gardzienice" Centre of Theatrical Practices. **Wojciech Dudzik ON THE ALTERNATIVE THEATRE**

The phenomenon of the alternative theatre in Poland is about 40 years old. Its sources are comprised of the need for self-realization, a desire for contact with art and other people as well as a feeling of rebellion or a mission to be fulfilled. The creation of such theatre is usually inaugurated by a leader with a strong personality, while the ensemble itself is united by joint thought. The alternative theatre is ideological. The actor frequently plays himself, and his theatre is one of self-expression. It lacks a star and everyone is engaged in work for the group as a whole. The martial law period initiated the disintegration of alternative theatres in Poland.

Jadwiga Bocheńska "ENGAGED ART" AND THE ENGAGED VIEWER

The author discusses the conception proposed by Siergiey Eisenstein concerning relations between cinematic expression and the primeval activities of man (such as hunting or weaving). The filmmaker tries to "hunt down" the desired shots and to "weave them" together in such a way (montage) as to obtain an intended and precisely defined impact upon the viewer. A synthesis of emotional, aesthetic and intellectual values also leads towards this goal (the conception of intellectual montage). An important element in this process was the application of codes, suitable for various types of culture and historical periods. The purpose formulated by Eisenstein is distinctly pragmatic – in his system art is subjected to ideology, while references to cultural experience are to serve the intensification of its influence.

Mariusz Czubał THE WORLD AS SEEN IN THE VIDEO CLIP

The video clip – one of the most expansive audio-visual genres – emerged from a mixture of television commercials and presentations of pop concerts.

Its origin has exerted a marked impact on the image of the world offered by the clips.

In the dominating model of the video clip, connected with the dissemination of MTV, the fundamental constructive operation is rapid montage which has led to the launching of music which creates a prevailing vision of a conflictless and symbolic world.

The anti-video clip, which often resigns from swift cuts, has come into being as a form of an opposition against its commercial counterpart. The presented world discloses that what is concealed in the dominating type of video clip: sexual obsessions and deviations, social and political radicalism and frequent ironic references to commercial video clips and other products of mass culture. The anti-video clip turns the apparently carnival world of the clip into a true carnival.

Magdalena Jaworska "POLESIE"

This is a report from the most recent Expedition conducted by the "Gardzienice" Theatre which took place in September and October 1993 and whose range included three different regions of the Ukraine: Bessarabia, Polesie and the Hucul Highlands. Such expeditions to the rural "enclaves of traditional culture" play an enormous role in the activity pursued by "Gardzienice". Organized since the very beginning of the theatre (i.e. for the past 18 years) they constitute not only a search for artistic inspiration or an attempt at finding a new audience. Primarily, they are a way of life which obliterates the division between art and activities connected with daily functioning. Finally, the expeditions are a theatrical phenomenon which enables people who are not professionally connected with the theatre to enjoy full participation in it. This text is a record of the personal experiences of the author; it thus deals with events which made the greatest impression upon her during the Polesie stage of the Expedition.

Noty o autorach

Małgorzata Baranowska – poetka, krytyk i historyk literatury. Autorka książki: *Pamiętnik mistyczny, Surrealna wyobraźnia i poezja, To jest wasze życie*. Autorka wielu artykułów o wyobraźni symbolicznej i kulturze masowej m.in. *Pocztówka jako wyraz wyobraźni masowej w: Problemy wiedzy o kulturze*. (Ossolineum 1986), autorka dwu tomów poetyckich *Miasto, Zamek w Pirenejach*. Ogłasza w „Twórczości” *Prywatną historię poezji*.

Zbigniew Benedyktowicz – antropolog kultury, redaktor „Kontekstów”, kierownik Pracowni Antropologii Kultury, Filmu i Sztuki Audiowizualnej w Instytucie Sztuki PAN. Autor prac o wyobraźni symbolicznej i antropologii współczesnej m.in. książki (z D. Benedyktowicz) *Dom w tradycji ludowej*.

Jadwiga Bocheńska – pracownik naukowo-dydaktyczny Katedry Kultury Polskiej. Autorka książki *Polska myśl filmowa do roku 1939*, antologii tekstów źródłowych tego okresu oraz wielu artykułów dotyczących początków historii kina polskiego. Specjalizuje się w problematyce związanej z rolą audiowizualnych środków przekazu w kulturze.

Dariusz Czaja – etnolog (studia UJ), pracuje w Katedrze Etnologii UJ; napisał rozprawę doktorską na temat symbolu w filmie.

Mariusz Czubał – doktorant w Katedrze Kultury Polskiej UW; jego zainteresowania koncentrują się głównie wokół problemów antropologicznych i historii idei.

Wojciech Dudzik – adiunkt w Katedrze Kultury Polskiej UW, historyk teatru. Autor m.in. książki *Wiliama Horzycy dramat niespełnienia (1948–1959)*.

Aleksander Jackowski – Antropolog kultury, krytyk sztuki, autor prac z zakresu sztuki ludowej i naiwnej. Autor m.in. *Sztuka ludu polskiego i Sztuka zwana naiwną* (1995).

Magdalena Jaworska. Absolwentka Wydziału Polonistyki UW, specjalizacja w Katedrze Kultury Polskiej animacja kultury.

Wiesław Juszcak – profesor w Instytucie Sztuki PAN, historyk sztuki, filozof, autor wielu książek i artykułów.

Andrzej Mencwel, profesor UW, kierownik Katedry Kultury Polskiej. Historyk literatury i kultury polskiej, zwłaszcza XX w. Autor licznych artykułów; z książek najważniejsze: *Stanisław Brzozowski, Kształtowanie myśli krytycznej*, Czytelnik Warszawa 1976; *Etos lewicy. Esej o narodzinach kulturalizmu polskiego*, PIW, Warszawa 1990.

Ewa Klekot – absolwentka antropologii i etnologii UW; asystentka w Katedrze Etnologii i Antropologii Kulturowej UW. Zajmuje się sztuką popularną i uwarunkowaniami kulturowymi przekazu wizualnego.

Leszek Kolankiewicz – adiunkt w Katedrze Kultury Polskiej UW, antropolog teatru. Stały współpracownik „Dialogu”. Autor m.in. *Świętego Artauda* (1980).

Wojciech Michera – archeolog, etnolog (studia UW); prowadzi zajęcia w Studium Kształcenia Otwartego (UW), w Państwowej Wyższej Szkole Teatralnej. Autor książki *AntyDäniken*.

Zbigniew Osiński teatrolog, profesor UW, Katedry Kultury Polskiej, dyrektor artystyczny i programowy Ośrodka Badania Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych we Wrocławiu. Autor wielu książek i artykułów z zakresu historii teatru polskiego, edytor tekstów Mieczysława Limanowskiego i Juliusza Osterwy. Z książek najważniejsze: *Teatr Dionizosa, Romantyzm w polskim teatrze współczesnym*, Wydawnictwo Literackie, Kraków 1972; *Grotowski i jego Laboratorium*, PIW, Warszawa 1980; *Grotowski wytycza trasy, Pusty Obłok*, Warszawa 1993.

Teresa Rutkowska – pracuje w Instytucie Sztuki PAN, sekretarz redakcji „Kwartalnika Filmowego”. Zajmuje się teorią filmu i kultury współczesnej.

Stawomir Sikora – etnolog (studia UW), sekretarz redakcji „Konteksty”. Zajmuje się antropologią filmu i fotografią.

Ludwik Stomma – profesor, etnolog, wykładowca w Ecole Pratique des Hautes Etudes (Sorbona).

Roch Sulima – profesor UW, pracownik Katedry Kultury Polskiej UW, gdzie kieruje zespołem do Badań Kultur Środowiskowych i Różnicowań Kulturalnych. Autor wielu książek m.in. *Folklor i literatura, Dokument i literatura, Literatura a dialog kultur, Słowo i Etos*.

Małgorzata Szpakowska – adiunkt w Katedrze Kultury Polskiej UW, wieloletni redaktor w miesięczniku „Dialog”, krytyk literacki, autorka książki: *Światopogląd Stanisława Ignacego Witkiewicza* (1976), i tomu esejów *O kulturze i znachorach* (1983).

Joanna Tokarska-Bakir – etnolog, adiunkt w Katedrze Etnologii i Antropologii Kulturowej UW. Interesuje się hermeneutyką, tybetanistyką, ponowoczesnością. Tłumaczy z francuskiego i angielskiego.