

SUMMARY OF ARTICLES

Stanisław Cichowicz IDENTITY OR THE CONCILIATION OF DIFFERENCE

The question of identity turns into a subject of discussions when it becomes subordinated by Difference, which, from the formal point of view, is the only one capable of undermining it. Generally speaking, the feeling of identity is disturbed in existential situations which upset the rhythm of human life. „Lost”, „astray” and „deviation” are the names of such situations, generated by an unfavourable play of differences; they incline people towards posing essential questions, addressed either to themselves or to others. These inquiries concern the identity of things and our fellow men, our own identity and Identity as such. They are always concerned with one thing – how can something which takes so many alterations in its stride be able to survive? The unity of human identity, subject to a variety of jolts, compels the existing person to search for a satisfactory answer. He is not totally helpless in his quest since his own existential qualities: self-knowledge, self-awareness, self-stimulation, and independence, provide him with quite a number of directives. The root of human identity – the *radix essendi* – is embedded somewhere in all that. Taking into consideration the finite nature of human existence, whose most essential symptoms are deception, vulnerability, and mortality, the identity of man becomes part of the will to be and stems from the will of might, whose combined structure is personified due to existence and thus by means of the onerous task of comprehension.

Stefan Morawski ON MYTHOLOGICAL ASPECTS OF POSTMODERNISM

It is usually said that postmodernism in all its dimensions (embracing also the mass consciousness) undermines or at least degrades the mythological residues however if one looks closer at the very tissues of postmodernist mass culture, art and even philosophy one can unearth without special effort their mythical components. If by mythology is understand same special kind of mystification derived from accepting unconditional truth at odds with the factual occurrences, determined by peculiar vision of the social reality, then as the author tries here to lag bare in all levels of postmodern „cultural logic” (or borrow F. Jameson's formula) the mythology comes to the fore. It is present in the mass consciousness because of the myth of alleged sovereignty of each individual and the happiness which is to be provided by the ever changing flood of all possible goods which evoke only satisfaction. This consumerist – permissive myth is despite the perverse approach of the artists repeated in their works as they too assume that freed of any spiritual authority and designs how to meliorize the world, are finally independent and can produce anything according to their unbridled will. In fact, they follow the market's dictate and conform to the advertisement's requirement. Their vocation was given up for the sake of cynical agreement to be eclectic parasites in the era of exhaustion. The philosophers, though mostly critical towards the mentioned two lower levels by abandoning the principles of all sorts indeed rationalize the mythology beneath and their own as they unable to bid farewell to philosophizing which they attempt to cancel. It abides because of universalizing its negation. Moreover they resign of their elitist role (in accordance with the rule of disenchanted world) but in fact skill exert by their reflection the influential and significant function of spiritual guides.

The author concludes that – if he is right – the mythological thinking is irrevocable and the crux is only of what kind. The postmodernist one seems to be a challenge with which one should undertake a duel.

Władysław Panas THE GATE

The gate mentioned in the title is a place in Lublin where the Christian Upper Town met the Jewish Lower Town, halfway between the Seer's Square (The Eye of the Tsadyk Square) and the St. Michael Square (the church of the Archangel Michael). Today, those spots no longer exist. The author describes the physical and metaphysical space (structure) of the town, or rather two towns linked by the Gate. In his depiction, he recalls photographs taken by Józef Czechowicz, great poet and resident of Lublin; the interpretation of the symbolic of the Gate refers to the philosophy of Heidegger (Lichtung), the tradition of the Cabala (tsinor) and the philosophy of E. Lévinas (chizam). The Gate appears to be a model of transitions between various worlds, an architectonic icon of an encounter with the Other. It concentrates and represents the whole variety of the Town, all of its duality and borderland features.

Witold Chmielewski THE CENTRE OF THE WORLD IN LUBLIN

The text recalls a meeting which took place in the NN Theatre in the so-called Jewish Gate in Lublin (more extensively on the gate in the essay by Władysław Panas). This was an encounter of people of the theatre and the cinema, poets, musicians, actors, artists, journalists, sociologists and ethnologists. The point of departure for the author is the newly emergent post-culture and counter-culture, but render their merits coherent, at the same time creating its own. Post-culture is orientated towards pluralism, as well as a search for and a consolidation of tradition. It is connected i.a. with New Age, ecological movements and a quest for the sacrum by means of art. By referring to the concept of the icon, the author discusses such phenomena in our culture as the activity pursued by group „111” from Lucim (which he co-created), the recently published album *So-called Naïve Art* by Aleksander Jackowski, the oeuvre of the outstanding painter Andrzej Wróblewski as well as the works of Vermeer from Delt.

ZBIGNIEW RASZEWSKI TO PIOTR MITZNER. LETTERS TO AN INTER-NED PH.D. STUDENT

Professor Zbigniew Raszewski (1925–1992) was a renowned historian of the theatre. We publish letters written by the professor to Piotr Mitzner, his student at the State Higher Theatrical School in Warsaw. The correspondence, which pertains predominantly to the history of the theatre (e.g. the problem of the essence of the spectacle), literature and music, starts from the period of martial law when Piotr Mitzner was interned (1982).

Roman Woźniak SPACE IN THE THEATRE, THEATRICAL SPACE

This article is a version of a lecture preceding practical work. The author – stage designer – presents his reflections on theatrical space.

Jacek Ostaszewski MUSIC IN THE THEATRE

The author shares his experiences as a musician and composer working for theatre spectacles. The function of music consists of the possibility of accentuating important moments – keys, words and gustures of the spectacle – in this way stimulating the emotions of the audience and becoming an „inner commentary” to stage action. A composer of theatre music must come to terms with a certain simplicity of employed means. Ostaszewski warns against excessively loud music in the theatre, the tendency to burden it with the function of an illustration, and a fascination with electronic devices which he calls tonal ersatz. He regards musical and intellectual sensitivity, as well as the ability to comprehend the play and the director, to be of greatest importance.

Anna Wieczorkiewicz ON THE FUNCTION AND RHETORICS OF MUSEUM STATEMENTS

In the first part of the article ("Museum Landscape") the museum is treated as a *sui generis* cultural statement, which reflects intellectual tendencies dominating in a given era. Elements of a culturally different world are adopted within a statement of this sort; the same holds true for cultural self-reflection. By analysing its rhetorics, it is possible to uncover the concealed persuasion mechanisms which assist in forcing through certain axiological, epistemological and aesthetic solutions. On the other hand, the interpretation of museum space as a landscape enables us to capture the dynamics of relations between the statement as such and its reception (comprehended as a creative process, not always concurrent with the premises of the statement's authors).

With such assumptions as her point of departure, the author presents the verbal and visual topics of the exhibitions featured by the National Museum in Copenhagen, which houses collections illustrating the history of culture and ethnography. She presents topoi particularly frequently applied in the creation of the above mentioned statement ("journey", „variety of the world”, „Great Book and its deciphering”), and subsequently the thematic undertakings connected with displaying human remnants as exhibits. The author points to tension between the impressionary and informational elements of the statement.

The second part of these reflections, entitled „Museum Rituals”, discusses the use to which the museum statement is put by the visitors, and demonstrates the manner in which it becomes part of contemporary culture.

The author divides the strategies employed in moulding the museum statement into those which give pride of place to narrative textual contents and those which, while forming the statement, assume an order of visual perception. She presents the latter within the context of the mode in which visuality exists in contemporary culture. The summary indicates conceptions of becoming acquainted with the world; their existence can be deduced upon the basis of shaping particular fragments of the museum landscape. The holistic sense of the museum statement is interpreted in the categories of hermeneutics as envisaged by Gadamer.

Magdalena Jaworska AN ETHNOGRAPHIC MUSEUM A DECADE AHEAD OF ITS TIME

For fifteen years the staff of the Ethnographic Museum in Neuchâtel in Switzerland, directed by Jacques Hainard, prepares original and controversial exhibitions. Each time the large show, held annually, radically differs from the universally encountered forms of museum displays thanks to the topicality of the broached problems, the aptness of observations, criticism, irony and wit. The extensive message is expressed above all with the aid of provocative contrasts of objects: exotic and European, valuable and worthless, in accordance with the principle accepted by the organisers that „the object never expresses any sort of truth about anything” and that it merely awaits to be granted meaning. The method realised in Neuchâtel and the theory which lies at its basis are described by their author, Jacques Hainard, as „muséologie de la rupture”. Its fundamental premises are contained in a manifesto which accompanied the last experimental exhibition entitled „Difference”:

„Exhibit, that's to disturb harmony.

Exhibit, that's to trouble the visitor in his intellectual comfort.

Exhibit, that's to arouse emotions, anger, desire to know more.

Exhibit, that's to construct a specific discourse for the museum, made up of objects, texts and iconography.

Exhibit, that's to put the objects in the service of a theoretical subject, of a discourse or of a story and not the contrary.

Exhibit, that's to suggest the essential through critical distance, bearing a mark of humor, irony and derision.

Exhibit, that's to fight against the accepted ideas, the stereotypes and stupidity.

Exhibit, that's to intensively live a collective experience.”

The special importance of this conception consists in the fact that it expands not only the field of interests pursued by the museum itself but also the domain of science to which it is subject.

Justyna Łaskowska NEW TENDENCIES IN MUSEUMS

Ethnology or, in other words, cultural anthropology does not denote solely work pursued by academic scholars. Studies concerned with museums are also tantamount to ethnology (not only ethnography). Extremely sensitive to academic theoretical deliberations, they respond to consecutive changes in scientific paradigms. This article presents a number of reflections on the history of museum as seen by inside critique, i.e. the ethnographers themselves, as well as outside critics: J. Clifford and S. Mullaney.

The article discusses theoretical reflections together with newest methodological postulates – the outcome of changing paradigms – and certain practical solutions, up to now frequently encountered only in the form of an experiment.

Despite the apparent stagnation of museum studies in Poland, it seems

worthwhile to draw attention to the fact that a symposium of scholars dealing with museums, held in Katowice in 1991 and mentioned in the article, preceded an analogous meeting in Berlin by two years, and that many of the suggestions made during the latter (such as the postulate for involving visitors in conceptual tasks) had been already formulated in Katowice.

The author of the article is of the opinion that the animation of Polish museums could produce yet another experiment – an attempt at training a new generation of ethnographers – students of museums.

Sławomir Sikora HOW DO THEY DO IT IN NEW YORK? EXHIBITIONS

The author shares his experiences from certain exhibitions seen in New York (October – November 1994): *Exhibition-ism. Museums and African Art* (the Museum for African Art), the exhibition held in the National Museum of the American Indian, and in particular *Talking Pictures. People speak about the photographs that speak to them* (International Center of Photography). These events could serve as examples of new tendencies in museum display. In his description of the organisation of the exhibitions, the author draws special attention to methods employed in order to incline the visitor to abandon passive observation for the sake of co-participation. The role of the spectator conceived as a co-creator of the exhibition is part of its construction.

Maryla Słtowska SIX HOURS AGO

The author shares her impressions from a stay in New York in her capacity as an historian of art she intended to spend her time in the local museums and galleries. Reality, into which she entered with her baggage of touristic, proved to be much more interesting. The city is stuffed with art of all kinds. Even if displayed in a garage or performed on an off-off-Broadway stage, its aim is usually to succeed, i.e. to be sold. This kind of aspirations reflects the general meaning of art in the society as „fun”. According to that its position is equal with all other kinds of leisure, including the ones to which „The Village Voice” renders a half of its advertising pages.

Among the most surprising places seen in New York the author recalls the „art galleries” made of waste stuff in the streets of the Lower East Side. Their presence proves that the spirit of spontaneous and disinterested creativity is still alive.

Jacek Olszak PLAGUES, THE ELEMENTS, DEMONS, PROVIDENCE AND THE SAINTS, OR ATTEMPTED SELF-COGNITION

A record of experiences connected with the cognitive process, conducted systematically and purposefully only in one place i.e. in Murzynowo near Płock, has become for the author a source of developing his own ethnological cognitive awareness. The author discusses in great detail: mosquitoes, which caused a plague that spread in Murzynowo; pestilence; the elements, of which the most dangerous appeared to be the *kujawa* wind; and the saints and the blessed local patrons: St. Margaret, St. Barbara, St. Peter and Paul, St. Onufry and St. Nicholas, who owed their importance to their religious role and protection offered in the face of the most important elements.

Aleksander Jackowski PORTRAITS. ART COLLECTORS: LESZEK MACAK AND JACEK ŁODZIŃSKI

The author presents Leszek Macak, art collector and a lawyer from Cracow. His first contacts with folk art were accidental and led to collecting old peasant chests, chairs and wardrobes which started a new interesting collection of folk sculpture

and painting. Meetings with artists are regarded by Macak as just as important as the amassing of exhibits.

The next art collector presented by the author is JACEK ŁODZIŃSKI, resident of Cracow, economist by profession, and collector and patron of folk art by choice. Łodzinski is the owner of the Naive Art gallery, a sport store, a shop with ecological food as well as a wine cellar, which finance his interests and pursuits. The Camelot gallery holds art exhibitions, book promotions and debates.

Tadeusz Peiper OLDEST DANCE SONGS. SONG OF THE WARTA REGION. SONG FROM SANDOMIERZ

These songs come from a collection published in 1836 by K. Wójcicki. In a detailed and careful examination of the text, Peiper tries to find an answer to question concerning the meaning of the old songs, the contents of their verses and of the whole, as well as the line of thought expressed by their words.

The folk explanations of terms appearing in the songs, such as herbs, encountered by commentators, corresponded to the folk symbolic of the period but did not take into account the ancient, primeval symbols. Forgetfulness was probably the outcome of thorough changes in the lifestyle and the introduction of new forms of customs. The old symbolics can, however, be extracted from the strata of numerous folk songs. The author believes that if we penetrate those strata, we shall discover an important difference between one herb and another, especially considering that they appear in the songs separately and in different thought contexts.

Piotr Kędziora PEASANT GRUMBLING

„Peasant grumbling” is an expression describing the opinions spontaneously voiced by peasants living on the banks of the Biebrza River, in which they give vent to their views and emotions. By analysing the linguistic forms and contents of these statements, the author tries to recreate the contemporary peasant vision of man and society. He compares the present-day linguistic approach with traditional peasant lamentations and refers to the so-called „peasant press” and other texts written by peasants. Apparently, the feeling of identity cultivated by the inhabitants of the villages on the Biebrza in their capacity as peasants, farmers, villagers and Poles acts as a source of frustration. This negative cultural self-awareness is expressed in „peasant grumbling”.

Władysław Hasior A LONGING FOR BEAUTY, PART II

This is an interview with W. Hasior held by Aleksander Jackowski.

The outstanding artist speaks about his collection of plebeian art – several thousand slides documenting the phenomenon in question as well as the iconosphere of communist Poland and some other countries.

In his own works Hasior uses elements of folk, plebeian art; in the select examples, he recognizes authentic longing for beauty. By annulling „esthetic criteria” and rejecting the notion of kitsch, the artist draws particular attention to private worlds, separated by a picket fence, which offer their own vision beauty.

Czesław Robotycki ETHNOGRAPHIC DÉJÀ VU

Upon the basis of the examples provided by three different conferences about folk culture, the author of the article formulates a thesis about the disappearance of folk culture, and presents the helplessness disclosed by ethnographers faced by a new situation to which they try to apply old methods (hence the feeling of *déjà vu*).

NOTY O AUTORACH

Małgorzata Baranowska, poetka, krytyk i historyk literatury. Autorka książek: *Surrealna wyobraźnia i poezja*, (1984), *Pamiętnik mistyczny* (1987), *To jest wasze życie* (1994). Autorka wielu artykułów o wyobraźni symbolicznej i kulturze masowej m.in. *Pocztówka jako wyobraźnia masowej w Problemy wiedzy o kulturze* 1986, autorka dwóch tomów poetyckich: *Miasto, Zamek w Pirenejach. Ogłosza w „Twórczości” Prywatną historię poezji*.

Zbigniew Benedykowicz, antropolog kultury, redaktor „Kontekstów”. Kierownik Pracowni Antropologii Kultury, Filmu i Sztuki Audiowizualnej. Autor prac o wyobraźni symbolicznej i antropologii współczesnej, m.in. książki (z Danutą Benedykowicz) *Dom w tradycji ludowej*.

Witold Chmielewski, artysta plastyk, dr hab. sztuki, wykładowca na wydziale Sztuk Pięknych Uniwersytetu Mikołaja Kopernika w Toruniu. Inicjator Akcji Lucim, Dyrektor Programu Fundacji Kultury: „Małe Ojczyzny – Tradycja dla przyszłości”.

Stanisław Cichowicz, filozof, tłumacz, edytor, poeta, artysta. Autor książki *Filozof i istnienie. U podstaw teozofii G. Leibniza*, PWN 1970, *Est modus in rebus*, Tow. Muzyki Współczesnej 1987, w druku tom esejów *Moje ucho a księzc. Diagnozy i dywagacje*, Wyd. Gdańskie Słowo, Obraz, Terytorium 1996, oraz *Czy można przesadzić rzepak? 67 haiku*, Wyd. BWA 1996.

Władysław Hasior, wybitny artysta, twórca rzeźb plenerowych, pomników, inscenizacji plenerowych (pochód ze sztandarami w Łączku). Autor wielu wystaw w kraju i za granicą.

Aleksander Jackowski, antropolog kultury, krytyk sztuki; redaktor „Kontekstów”. Autor wielu prac z zakresu sztuki ludowej i naiwnej. Ostatnio ukazały się: album *Sztuka zwana naiwną* (1995) oraz autobiograficzna książka *Na skróty* (1996).

Magdalena Jaworska, etnolog (UW). Pracuje jako asystent w Państwowym Muzeum Etnograficznym w dziale Oceanii i Australii. Interesuje się rozwodem muzeów i innych form wystawiennictwa, nowoczesnymi metodami eksploracyjnymi i mechanizmami ochrony dziedzictwa kulturowego.

Piotr Kędziora, etnolog (UW), studia podyplomowe w Instytucie Krajów Rozwijających Się UW, pracuje w Radiowym Centrum Kultury Ludowej Polskiego Radia. Interesuje się antropologią polityczną i kulturą współczesnej wsi.

Justyna Laskowska, etnolog (UW), pracowała w Muzeum Archeologicznym w Warszawie, w Katedrze Etnologii i Antropologii Kultury (UW). Doktorantka Szkoły Nauk Społecznych PAN. Zajmuje się kulturą skrajnego ubóstwa i głodu.

Piotr Mitzner, teatrológ (PWST), dr teatroligii w Instytucie Sztuki PAN, redaktor („Karta”), wydawca („Krag”, „Interim”). Dyrektor Ośrodka Kultury w Podkowie

Leśnej (w 1993 r.). Pracownik działów literackich teatrów: Powszechnego w Warszawie, Teatru im. Jaracza w Łodzi.

Stefan Morawski, filozof, teoretyk sztuki i kultury współczesnej, wykładowca uniwersytecki, autor licznych książek i artykułów, m.in. *Między tradycją a wizją przyszłości* (1964), *Absolut i forma* (1965), *Na zakreście. Od sztuki do posztuki* (1985), *Zmierzch estetyki – autentyczny czy rzekomy?* (1987), *Główne nurtury estetyki XX wieku* (1992). Wieloletni redaktor „Polish Art Studies”.

Jacek Ostaszewski, muzyk, kompozytor, założyciel zespołu *Osjan*, współpracował z Jerzym Grotowskim (*Laboratorium*), z teatrami *Gardzienice i Scenę Plastyczną* w Lublinie. Zajmuje się terapią muzyczną, wykłada w Krakowskiej Wyższej Szkole Teatralnej. Współpracuje z Krystianem Lupa (m.in. przedstawienie *Kalkwerk*). Napisał muzykę do 17 sztuk teatralnych i 3 filmów, spektakli telewizyjnych.

Władysław Panas, literaturoznawca, profesor Katolickiego Uniwersytetu Lubelskiego. Ostatnio opublikował: *W kregu metody samiorycznej* (Lublin 1991), *Pismo i rana. Szkice o problematyce żydowskiej w literaturze polskiej* (Lublin 1996). Koficzy prace nad *Księgą blasku. Traktat o Kabale w dziele Brunona Schulza*. Esej *Brama* jest częścią przygotowywanej książki o symbolicznych i magicznych miejscach w Lublinie.

Tadeusz Peiper, poeta, krytyk literacki, teoretyk Awangardy Krakowskiej, redaktor „Zwrotnicy”. Autor zbioru wierszy, utworów teatralnych, powieści.

Czesław Robotycki, dr hab., pracuje w Instytucie Etnologii UJ w Krakowie i w Instytucie Etnologii UAM w Poznaniu. Autor wielu artykułów i książek, m.in. *Tradycja i obyczaj w środowisku wiejskim* (1980), *Etnologia wobec kultury współczesnej* (1992). Zajmuje się antropologią kultury współczesnej.

Stanisław Sikora, etnolog (UW), redaktor „Kontekstów”. Zajmuje się antropologią filmu i fotografii.

Maryla Słtowska, historyk sztuki, krytyk, członek AICA. Od 1990 kieruje Muzeum ASP w Warszawie. W 1995 roku laureatka Nagrody Krytyki Artystycznej im. Jerzego Stajdu. Kuratorka kilku wystaw problemowych, m.in. *Oblicza socrealizmu*, Muzeum Narodowe, Warszawa 1987; *Polak Niemiec Rosjanin*, Dawne Zakłady Norblina, Warszawa 1989; *Gruppa* 1982–1992, Galeria Zachęta, Warszawa 1992/93.

Anna Wieczorkiewicz, absolwentka polonistyki i etnologii (UW), adiunkt w Zakładzie Teorii Kultury IFiS PAN. Zajmuje się pograniczem teorii kultury i literatury oraz antropologią wędrówki.

Roman Woźniak, rzeźbiarz, scenograf, reżyser. Profesor ASP w Warszawie. Performer – twórca przedstawień o charakterze nowatorskim w Kościele na Żytniej, zrealizowanych wspólnie z Marcinem Jarnuszkiewiczem. Założyciel i kierownik grupy Teatr „Akademia” ASP; związany był z galerią Repassage.