

Summary

TOMASZ GRYGLEWICZ/ Space issues in artistic milieu of Krakow in the 1970s

The paper is an attempt at presenting and interpreting actions which took place on the Krakow artistic stage in a particularly specific and distinct decade of the 1970s, when new political authorities with First Secretary of the PZPR [Polish United Workers' Party], Edward Gierek, introduced policy of being more open towards West, and applied tactics of dosed liberalism towards culture and art. In regard to development of various kinds of action art, such as happening or performance (e.g. Tadeusz Kantor's happening actions) in the previous decade of the 1960s, also in the 1970s the following generations of artists took an interest in introducing time factor into their performances, and they tended to include the surrounding space, especially open public space, in the spirit of elimination of the barriers between art and life. However, the attempts at stepping beyond the isolated space of a gallery, marked with sacrum of art, as well as unrestrained actions in generally accessible public space were hindered by a constant censorship, and even interventions by militia officers.

Jerzy Beres's so called manifestations may be good examples of these problems. Only occasionally he was able to leave the gallery space (part of his well-known actions took place in the Krzysztofory Gallery). The artist did not experience this kind of impediments in the West, where he would perform his manifestations in public space with no restrictions of any kind.

In the next part of the paper the author will present less known in Polish art history, focused on the 1970s, attempts at annexing open public space with the aim of art, which took place in Krakow or were created by Krakow artists outside the city. Among the examples we can list a legendary artistic action „Art and Work”, held in the premises of The Stanisław Szadkowski Machinery and Apparatus Construction Works in Krakow, on 10 May 1975; within this action Jerzy Beres also made his widely commented appearance, entitled by him *Meditative Holy Mass*. Coming up with an art show on the factory premises used a slogan of humanisation of a work place, what, despite much mistrust, gained approval of the communist authorities.

The actions of the young generation who only began their artistic activity in Krakow in the 1970s, striving to enter the public space, referred to a lesser extent to ideological rhetorics, being rather of an irreverent, or even provocative kind. Often enough these actions took place under cover of student art festivals or union events of the ZPAP [Association of Polish Visual Artists]. Neo-Dada poetics was represented by ASPUJ Group (the abbreviation came from Polish names of the Academy of Fine Arts and the Jagiellonian University) which emerged from the initiative of an art historian, Wojciech Sztaba within Scientific Students' Association at the Academy in Krakow. The activity of M.U.R. Group [Methodical Improvement of Reality] (Jerzy Witkowski, Andrzej Ciepłucha, Wiesław Szczerba, Barbara Zambrzycka-Śliwa, Aleksander Śliwa, Mieczysław Żubrowski), as well as art actions of young performers: Marek Chlanda, Artur Tajber and Władysław Kaźmierczak, and also activity of Maciej Jerzmanowski and Wincenty Dunikowski-Duniko, may also be mentioned among actionists.

Despite the artistic milieu's efforts, full and unlimited entrance into the public space could not have happened because of a constant control performed by the communist regime (in spite of some liberal gestures). Full excess to public space was possible no sooner than the political system had been transformed in 1989, however, even though the preventive censorship was abolished, new obstacles and restrictions rose. Nevertheless, it is yet another topic to be considered.