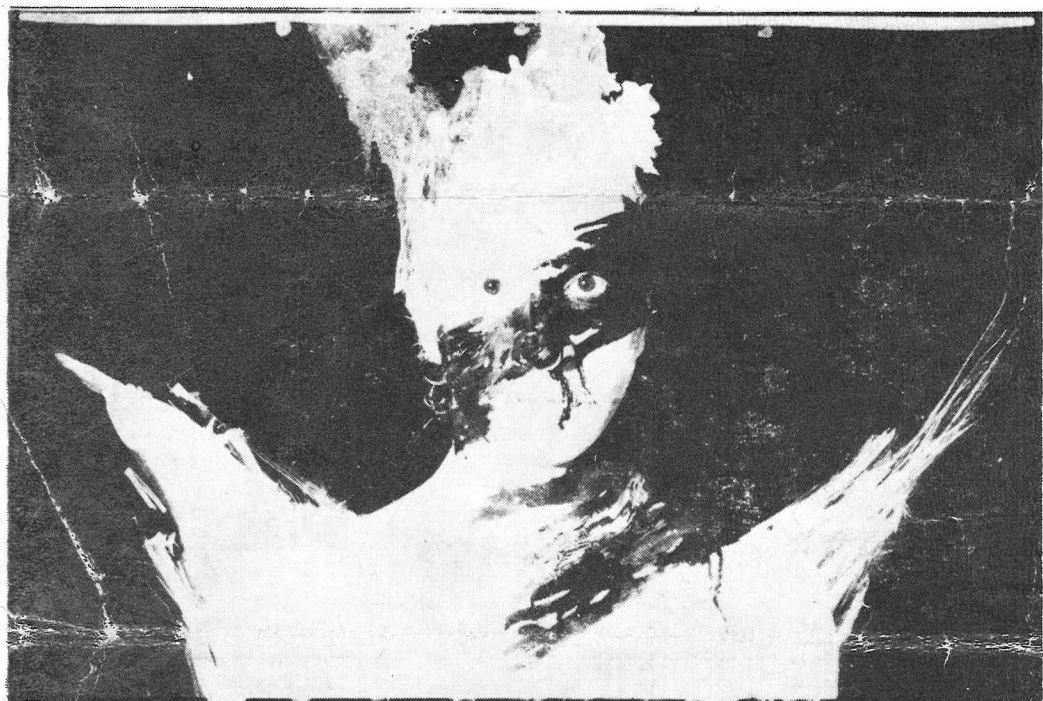


# PERMAFO PERMAFO

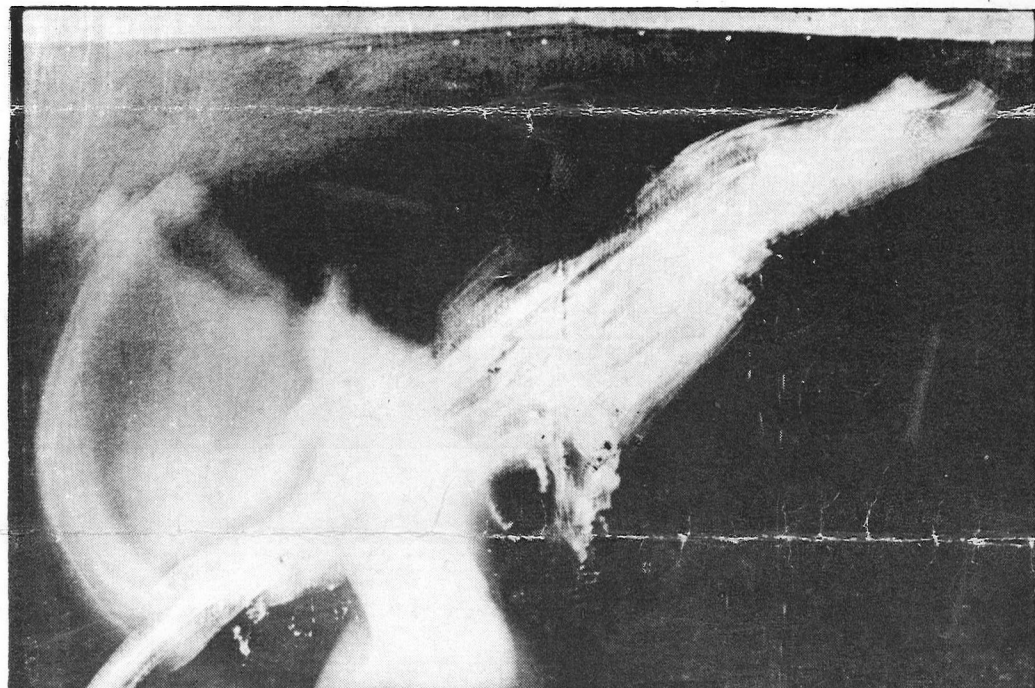
GALERIA PERMAFO, KLUB ZWIĄZKÓW TWÓRCZYCH, RYNEK-RATUSZ 24, 50-101 WROCŁAW,

KOMISARZ GALERII: ANDRZEJ LACHOWICZ, ZPAP, ZPAF 15 KWIETNIA 1980

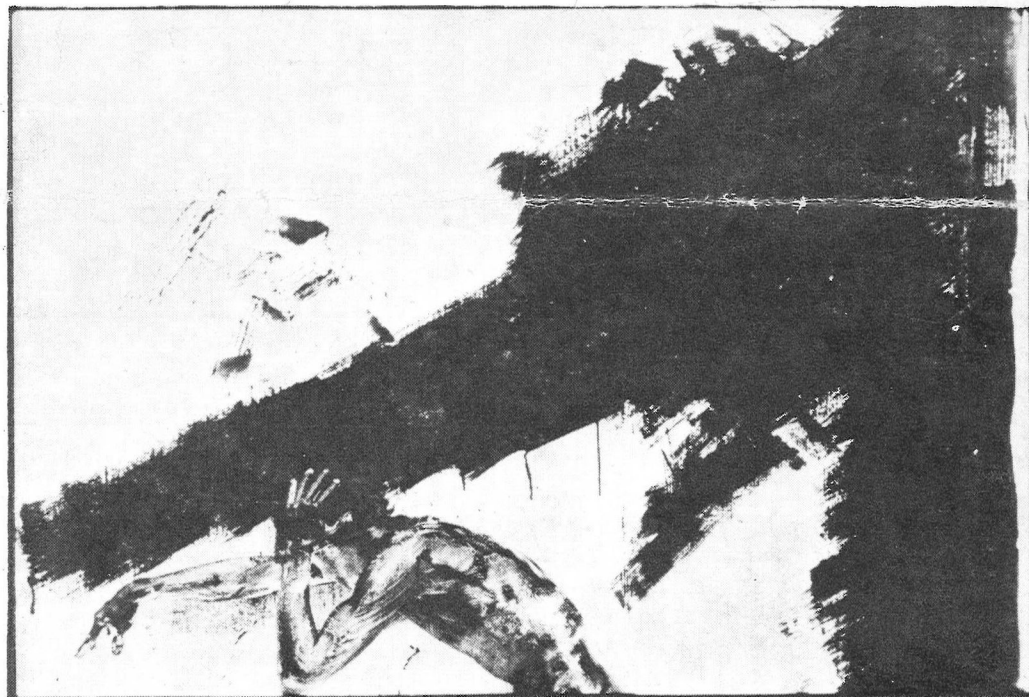
## TIBOR HAJAS



TIBOR HAJAS: Make — Up Sketches I (detail) 1979



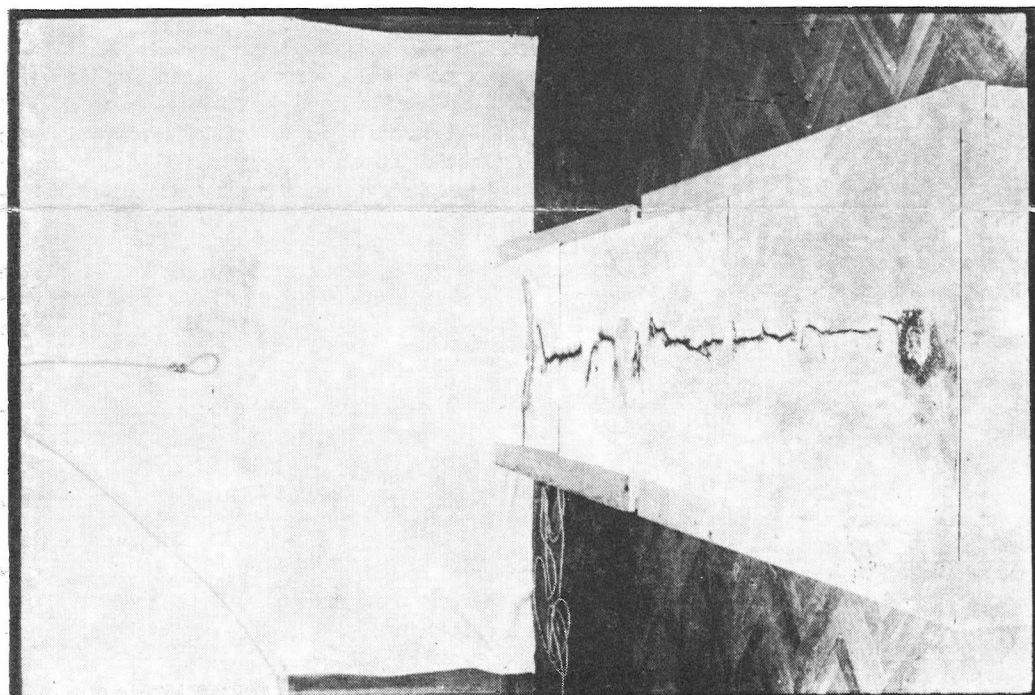
TIBOR HAJAS — Flesh Painting V (detail) 1978



TIBOR HAJAS — Flesh Painting I — Dragon (detail)



TIBOR HAJAS: Make — Up Sketches II (detail) 1979



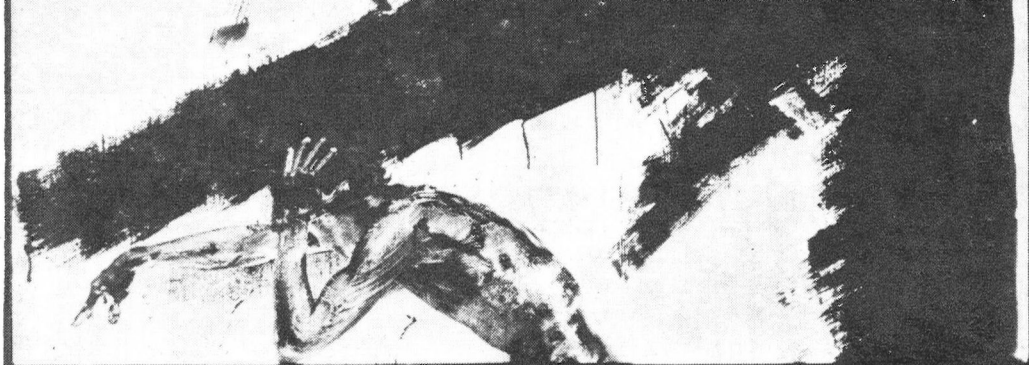
TIBOR HAJAS: Image Whipping — performance w Bercsenyj Gallery Eudapeszt 1978

## LASZLO BEKE DO T.H.

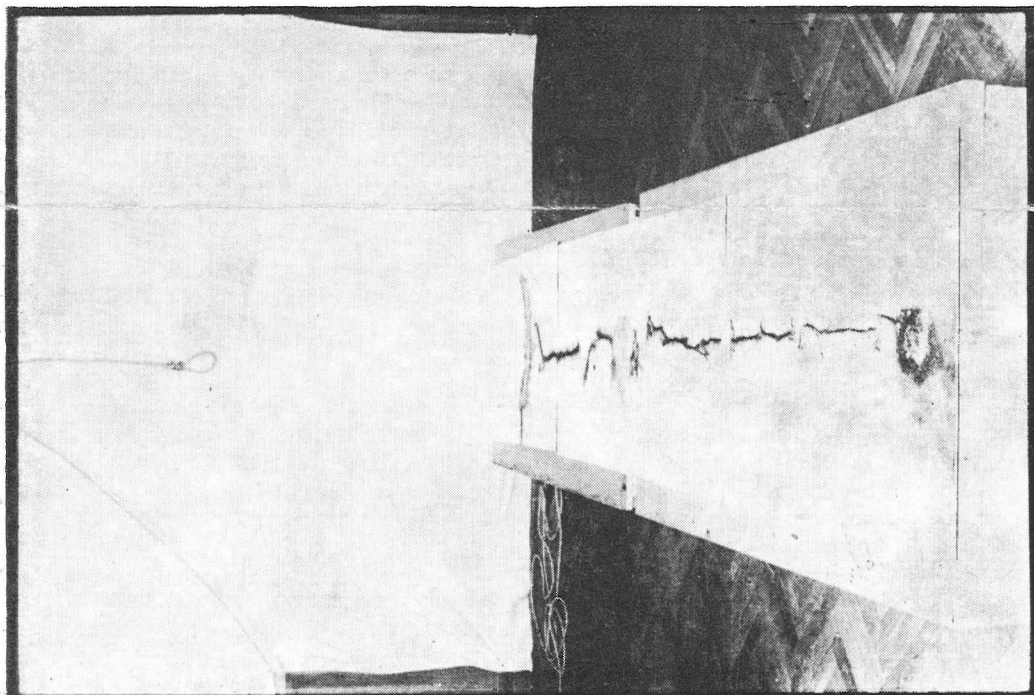
Około trzeciej nad ranem, z udreńczonym umysłem, pogrążony w głębokiej rozterce, zaczynam czytać teksty Tibora Hajasa. Moja rozterka ciągle rośnie: to co czytam jest odrażające i żenujące — litery palą papier i moje oczy ciężkie od snu, kreci mi się w głowie: w niektórych miejscach jest to tak ohydne, że muszę prze-



TIBOR HAJAS: Make — Up Sketches II (detail) 1979



TIBIR HAJAS — Flesh Painting I — Dragon (detail)



TIBOR HAJAS: Image Whipping — performance w Bercsenyj Gallery Eudapeszt 1978

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Ale nie ma usprawiedliwienia — skoro już zostało napisane, nic na to poradzić nie można. Nie mogłem tam być by przeszkodzić w jej ujawnieniu, ale nawet gdybym tam był niewiele by to także pomogło. Ostatecznie moje oburzenie jest śmieszne, dziecinne i obłudne, ponieważ ta myśl istniała na długo przed jej faktycznym zrealizowaniem, i w każdej chwili mogła się objawić w konkretnym kształcie. A nawet jeśli zniszczyć ją w jej materialnej formie, na próżno będziesz próbował odpędzić ją od siebie — pozostanie w twojej pamięci na wieki.

No cóż, nie ma usprawiedliwienia — ale czy to znaczy, że nie ma także rozgrzeszenia? I dlaczego mam to brać na siebie? Jak się w to wplątałem? Czy to mój interes? Czy naprawdę myślisz, mój wszechwiedzący przyjacielu, że będzie mi brakować tego pogardliwego uśmiechu skierowanego do żalosego, zasmarkanego moralisty, za jakiego mnie uważasz? A ja tylko chcę by twój uśmiech stał się jeszcze bardziej zakłopotany. Nie oszczędzaj się i niech zobaczą, że ty także przeżywasz udreńki, czujesz się nieszczęsnym, nędznym stworzeniem! Ostatecznie powinienes zdawać sobie sprawę, że to wszystko jest o tobie! Czy sądzisz, że możesz nadal ukrywać się udając, że jesteś zajęty zagadnieniami stylu, gdzie stajesz wobec takich zdań: „Wyobrazałem sobie ciebie jako stan umysłu, który zarówno oślepia blaskiem jak i jest czarny jak smoła, ale byłem wstrząśnięty spostrzeżeniem, że to coś więcej niż poezja, ponieważ tego wszystkiego można doświadczyć ciałem — twoim ciałem...”

Nie mogę zaprzeczyć, że jestem osobiście zainteresowany wszystkim co Tibor Hajas mógłby zrobić. Nie jestem w stanie pozbyć się tego i nie spocznę dopóki go nie pokonam i nie zdemaskuję. Myślę, że tym razem sam się zadenuncjowałem. Pisze: „Podlegam was do grzechu, do popełnienia występku abyście stali się wolni, od przekonania się czy występki naprawdę istnieją; występki, ten ciemny i olśniewający stan umysłu i ciała; występki, istota i najśłodszy aromat seksualności, istnienia; występki, który otacza nas ukryty za tysiącami masek — jako tabu, jako prohibicja, jako rozkosz — jako poezja, jako wolność.” Co gorsza, zniża się on do podania tak wielu przykładów ohydy, że to wyklucza możliwość — nawet częściowej — realizacji. Gdyby to nie było prawdą, nazwałbym to fikcją, która jest SZTUKĄ. Odwrotnie: jeśli byłoby to prawdą, możecie być pewni, że to nie jest SZTUKA.

I właśnie w tym punkcie tok jego rozumowania zbieżył na manowce — i można by to również logicznie udowodnić. Bo on starannie dobiera wszystko czego występki potrzebuje aby wyjść poza dziedzinę fikcji — jednak nie dysponuje żadnymi środkami umożliwiającymi realizację tego celu z wyjątkiem sztuki. To jest oczywiste, można to rozpoznać w każdym jego działaniu i dziele fotograficznym: odznaczają się one przenikliwą formalną pięknoscia, tak intensywna, że nic nie może jej dorównać z wyjątkiem autentycznego kiczu. (Mniej się na baczności, uczony czytelniku, może nigdy w życiu nie spotkałeś się z prawdziwym kiczem: to co bierziesz za kicz jest tylko jego nędznym surrogatem.) I, jak przypuszczam, bardzo on ubolewał nad tym, że z tego najpodlejszego ze swoich tekstów nie był po prostu w stanie usunąć całego mnóstwa szczegółów, które są wspaniałe i piękne. To jest aż nadto oczywiste: taka metoda jest własnością moralisty.

Końcowy argument Tibora Hajasa: „Słowa nie są końcem wszechświata, ale jego początkiem. Słowa mają uczynić możliwym to co było poprzednio niemożliwe.” Wszystko zależy od tego jak oceniamy te dwa zdania. Poezja jest wszystkim (a mimo to nadal poezją) — poezja jest niczym (ale Nic jest absolutne).

Nie ty masz sądzić czy Abraham — który miał myśl, ale nie był w stanie jej zrealizować — jest winny morderstwa.

Laszlo Beke

## TO: T.H.

About there o'clock in the morning with tormented brains deeply distressed I start reading the texts of Tibor Hajas. My distress is ever growing: what I'm reading is repulsive and embarrassing — the letters are scorching the paper as well as my eyes heavy with sleep, my brain reels; at some points it is so hideous that I must stop for a few moments of ease, meanwhile disgust gives way to cynicism that is far too necessary to help me to recollect myself. I start reading again and breathe a prayer, I were at the end of it, I wish I could find something to grasp at, some attenuating circumstance — both for the writer and myself — suggesting that all these are but metaphors and should be understood in a figurative sense. For this monstrosity is indescribable, it breaks pen and pencil, the keys of the typewriter get stuck, the paper moulders.

But there is no excuse — once it has been put down there is no help for it. I could not be there to prevent its disclosure and had I been there it could not have helped either. After all my indignation is ridiculous, childish and hypocritical for the idea was ahead of its actual realization and ready to take shape at any time. And even if you have destroyed it in its materialized form it would be vain for you to try to banish it — it will linger about your mind — forever.

Well, there is no excuse — but does it mean at the same time that there is no absolution either? And why shall I take it upon myself? And how did I get involved? Is it my business? (Do you really think, my omniscient friends, that I shall miss the scornful smile that is addressed to the miserable, snotty moralist you take me for? But I wish your smile became the more embarrassed! Do not spare yourself and let me see that you also suffer torments, feel yourself a wretched, mean creature! After all you should realize that it is all about you! Or do you think that you can still hide yourself pretending to be busy at stylistic problems when confronted with such sentences: „I fancied you as a state of mind both dazzling and pitch-dark, yet I was shocked by the perception that this is more than poetry; for it all can be experienced in the flesh — in your flesh...”

I cannot deny that I have a personal concern in whatever Tibor Hajas would do. I cannot get rid of its effect and I will not rest till I have conquered and unmasked him. This time I think he has denounced himself. He writes: „I incite you to sin, to commit crime in order to be free, to learn if crime really exists: crime, this dark and dazzling state of mind and body; crime, the essence and sweetest flavour of sexuality, of existence; crime, that is hanging about us in a thousand guise — as taboo, as prohibition, as delight — as poetry, as freedom.” To make matters worse he stoops to add as many an instance of abomination that it precludes the possibility of being — if partly — executed. If it were not true I would call it fiction that is ART. In return: if it were true, you can be sure that it is NOT art.

And it is this point where his train of thought went askew — and this might be proved logically as well. For he carefully arranges everything the crime needs in order to transcend the realm of fiction — but he has no means of execution at his disposal except art. This is evident, you might recognize it in each action or photo-work of his: they show a piercing formal beauty in its intensity not to be equalled except by the genuine kitsch. (Beware, learned reader, perhaps you have never met kitsch proper in your life: what you mistake for kitsch is but a poor surrogate.) And — I suppose, much to his regret — he was simply not able even from this basest writing of his to remove a lot of details which are magnificent and beautiful. It is too evident: the method belongs to the moralist.

The final argument of Tibor Hajas: „Words are not the termination of the universe but its commencement. Words are to make something possible that was impossible before.” It all stands or falls how we judge these two sentences. Poetry is all (nevertheless still poetry) — poetry is nothing (but Nothing is absolute).

It is not you who is to judge if Abraham — who had a thought but it was not in his power to accomplish it — is guilty of murder.

(Translated by György F. Szephelyi)

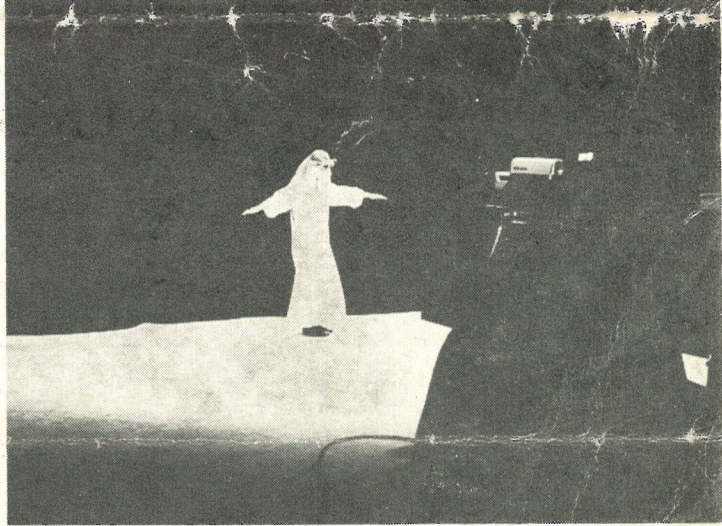
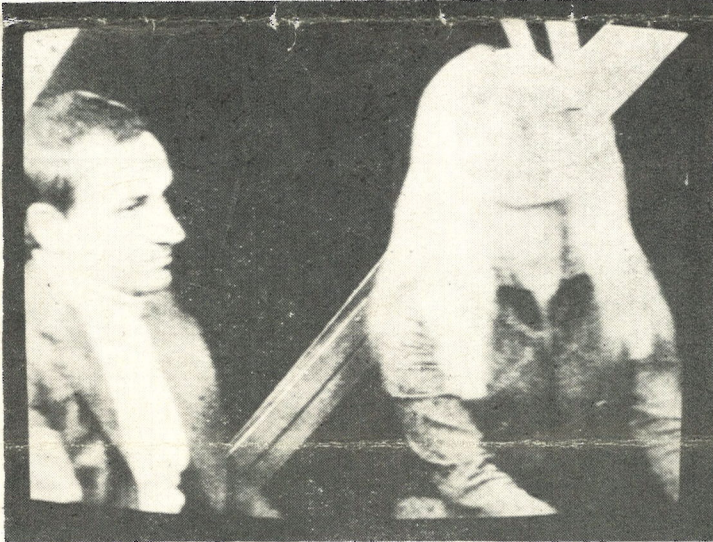
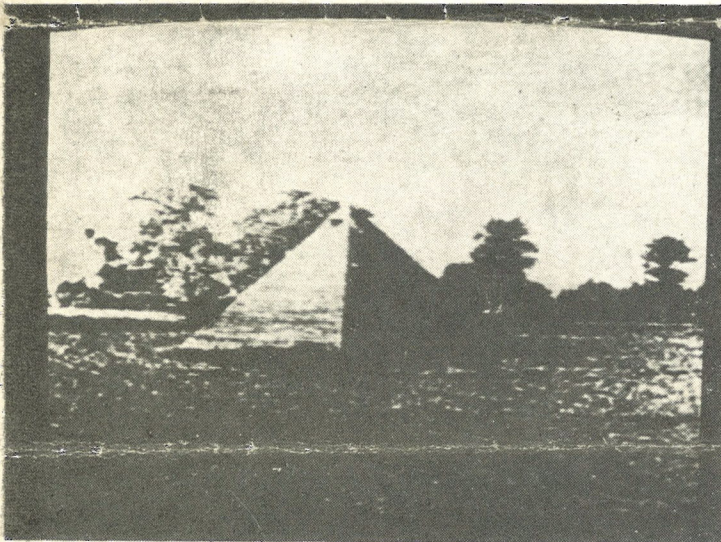
Laszlo Beke

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Natalia LL — PIRAMIDA, seans w Telewizji Polskiej w Programie „Kosmos 79”  
— 7 listopada 1979

Andrzej Lachowicz

**REPORT**

Art and the Consciousness of Self

I

1. Art is<sup>1)</sup>
2. Since we are talking of art, it makes on sense to ask whether it exists.
3. Art is steeped in commonplace reality as a value or as a nonentity. Its value is derived from particular realizations and views, individual contacts and private identities. The nonentity of art appears as its esoteric character, its cultural ascription to a particular society. Not understanding the language which formalizes an act of art, and not being familiar with its social connotations, we treat it as a superficial decoration.
4. The nonentity of art is power and energy.<sup>2)</sup> Art was most successful at the very moment of its decline. Potential energy contained in a disintegrating (collapsing) conception of art is the motive power of art. This makes possible the emergence of ever new constitutions of art.
5. The sphere in which art functions is consciousness. Being a product and function of consciousness, art comes into being as the intuition, prognosis of something to come, to happen. Consciousness is entangled in material reality. It is shaped by that reality and is a mental supplement to the material world, an interpretation and description of it.
6. The determining effect of the real world does not permit the individual too great an extent of individualization. What more, all essential formative processes of individual consciousness take place in close relationship to the community. The community shapes the model of our individual world while the traditional forms of handing down knowledge constitute the compass, the limits of our world.<sup>3)</sup>
7. The relationships and dependences existing between the individual consciousness and the collective one are universalizing and uniformizing. We must read as others do, see in the way others do. We must think in the same way: though there are no clear-cut limits imposed on thinking, the community has no difficulty in recognizing individuals who think differently. The common

5. A subjective formulation of art provides a reasonable way of defining the difference between an extremital cognitive activity and a copying or reproducing popularizing practice. An extremital work of art<sup>8)</sup> (extremital matrix) is a projection on the individual consciousness of reality explored through art or a transmission between entities of individual consciousness. A copying activity amounts to popularizing an extremital matrix in the community, to introducing this matrix as a generality into the set of beliefs of the collective consciousness.
6. The romantic tradition has encumbered intuition with the ballast of superfluous meanings, seeing in the metaphysical identity of artist and demiurge. The notion of intuition should be cleared of these misleading meanings, recognizing that this is a method of exploring the world on a par with the intellectual one. As intuitive might be regarded a cognitive procedure which would try to comprehend the essence as a whole without proving each element. Anyway, it is alwies possible to establish the truth. In the domain of art, the truth may be established by popularizing practice, by spreading extremital intuitions in the sphere of collective consciousness.
7. Intuition interpreted in this way supplements inellectual cognition, makes the process of cognition more congenial to the psychological structure of man and his way of thinking.
8. The subjective character of art and its individual shape make of it kind of mirror in which both artist and recipient can look at themselves.<sup>9)</sup> This looking-glass makes it possible for an individual to find himself, to confirm his identity and uniqueness.
9. The mirror of art makes it possible for us to understand the meaning of our individuality and to reconstruct this individuality in a situation in which the hard facts of reality seem to uniformize and dissolve it in collectivity.
10. On the other side of the mirror is the conscionsness of self.

III

1. The identity gained through extremitalization is a new form of consciousness. It is that consciousness of self<sup>10)</sup> which enables one to see and know more.
2. The consciousness of self is a form mof creative construction of the world. The constructed world of intrinsic identity is isomorphic with the world exist-

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7. The relationships and dependences existing between the individual consciousness and the collective one are universalizing and uniformizing. We must read as others do, see in the way others do. We must think in the same way: though there are no clear-cut limits imposed on thinking, the community has no difficulty in recognizing individuals who think differently. The common sense of the collective world does not tolerate too great differences: persons of a different turn of mind are classified as geniuses or madmen, eliminated from the society or deprived of any influence on shaping the outlook on life.
8. The growing uniformization of individuals is a result of the triumph of the learned conception of the world. An unshakable faith in the power of science, supported by the brilliant achievements of technology, is a new global religion. Learned models of the world are becoming a standing formula of art: a study of art, a study of media, a study of social contexts are the slogans of learned men who are convinced that this world is after all a well-ordered place. It should only be improved, bettered, studied. At the opening of this century, avant-garde artists and theoreticians saw in science and technology a remedy for the growing uniformization and determination of the individual.<sup>4)</sup> This view, for years compromised by practice, is still attractive. Because learned men have no ambition to see the whole, they are satisfied with a fragment, a particle. It does not matter that the technological competition makes for the dismantling of the globe. At the same time, it has occasioned general development owing to which dry-shavers have been improved.
9. The fascination with construction and function<sup>5)</sup> has made art objective. The subject still exists but only as a vestigial relic, a necessity. Anonymous art is the ideal. The artist has done his job and run away. The growing anonymity of medial art is a consequence of its fragmentariness. Successive fragmentary contributions are in fact objects which can be manipulated, which can be collected. Quantity is to turn into quality. Nonentity into meganonentity.
10. We have stated that the essence of a learned attitude is its objectivity. Anonymous objectivity is inherent even in slogans of a conceptual and modelling character. Conceptualism can be recognized as a form of medialism, of course bearing in mind that instead of a technological medium, it made use of the medium of scientific or rather para-scientific language.

### II

1. A comprehensive interpretation of art precludes its anonymous objectivity. The subject (artist recipient) is the sole and unique being in which are focussed all the processes taking place in the community.<sup>6)</sup>
2. This change in the point of view is not merely a formal device. It is a change in the perspective, taking in art as a specific method of cognition.
3. Awareness of the subjective<sup>7)</sup> character of art has further implications: incidental individual experience and cognition is just as valid as the cumulative action of questing communities. This cognition through art is the opposite of scientific cognition: appearing in a number of subjective statements, it questions the meanings of objective cognition. Subjective understanding of art questions above all the cumulative character of art. We may speak of the development of art, under no circumstances of progress. A work of art is produced (called into being) as an individual mental-and-material matrix whose originator and recipient are concrete individuals.
4. The individual character of cognition through art has a deep humanistic dimension. Determined and universalized individual consciousness can in a successive cognitive (creative) act stake out a new sphere, a new field for penetration. Going beyond existing limits and stereotypes, it generates a new extremal value which before becoming a new stereotype discovers that which is unknown.

5. A subjective formulation of art provides a reasonable way of defining the difference between an extremal cognitive activity and a copying or reproducing popularizing practice. An extremal work of art<sup>8)</sup> (extremal matrix) is a projection on the individual consciousness of reality explored through art or a transmission between entities of individual consciousness. A copying activity amounts to popularizing an extremal matrix in the community, to introducing this matrix as a generality into the set of beliefs of the collective consciousness.
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10. On the other side of the mirror is the consciousness of self.

### III

1. The identity gained through extremalization is a new form of consciousness. It is that consciousness of self<sup>10)</sup> which enables one to see and know more.
2. The consciousness of self is a form of creative construction of the world. The constructed world of intrinsic identity is isomorphic with the world existing outside us.
3. Constructions of the individual consciousness of self have the traits of „artificial” reality. The consciousness of self produces the object of its cognition, constructs matrices and patrices.
4. The condition of self-consciousness is the common goal of individuals. They attain this condition through artistic, scientific and ideological activity. A complete reconstruction of his individual psyche is man's aim.
5. In its extremity, the full consciousness of self functions like an astronomical black cavity (black body).<sup>11)</sup> It is a particular state of concentrated (extremely congested) consciousness. When the extremal state is attained, every impulse coming from the outside reality is absorbed by this self-conscious unit. But the (gravitational) energy of the consciousness of self prevents the sending out of any creative intuition, makes marking impossible.
6. It is possible to recognize this state of the consciousness of self through observation of the disturbances in the environment, a singular influence on the consciousness of others, on the collective consciousness. Duchamp's programmatic lull in creation was a state marking the collapse of his consciousness. The meaning of this lull can be deduced from the effects of his inactivity in avantgarde art.
7. The state of self-consciousness is to considerable degree independent of the biological existence of the individual attaining it. For biological death does not dismantle the consciousness of self, which can continue as a cultural value. In this respect, man does not die instantaneously but by stages.<sup>12)</sup>
8. The state of self-consciousness has not been thoroughly explored. The aim of creative work is to explore the consciousness of self. Then Homo Faber becomes Homo Creator.<sup>13)</sup>

Andrzej Lachowicz  
September 5, 1979

### Notes:

Translated by Henryk Holzhausen

1. It is possible to shorten this definition even further.
2. Nonentity as the energy of creation. The now collapsing formula of Conceptualism is leading momentum to other ideological propositions. Medialism is in the process of being dismantled. The more it stresses the essence of media, the more it compromises itself.
3. L. Wittgenstein, Tractatus Logico-Philosophicus
4. Futuristic Manifesto
5. Constructivists and the Bauhaus Circle
6. Holism as an Art, Andrzej Lachowicz, PERMAFO 1976
7. Ryszard K. Przybylski, A Few Notes on the Subjective Formulation of Art, PERMAFO 1979
8. A. Lachowicz, Extremal Art, PERMAFO 1978
9. Maria Gołaszewska, The Man in the Mirror of Art, 1977
10. Elements of this consciousness of self are inherent in Husserl's conception of pure consciousness
11. A more comprehensive interpretation of this idea is given by L. Oster in Modern Astronomy, Warsaw 1978, PWN Publishers
12. Włodzimierz Sedlak, Bioelectronics
13. A transformation stipulated by Marx and resulting from an emancipation of labour