

NATALIA LL — ŚNIENIE / DREAMING 1978

Natalia LL — Śnienie — Seans I/14.11.1978

ŚNIENIE

Sztuka zrationalizowana (głównie doświadczenia konceptualizmu) wprowadziła istotny moment refleksji metajęzykowej, potrzebnej dla uchwycenia problemów znaku i jego znaczenia. Refleksyjny charakter doświadczeń „wizualnych” traktowanych jako „możliwe do wyobrażenia” doprowadził do tego, że w istocie sztuka zapełniała mniej lub bardziej skomplikowane modele — zapisy. Modele te były bądź instrukcją (postulatem słownym) bądź też w oparciu o zmechanizowane środki zapisu (fotografia, film, video) były „resztkami” wizualnymi procesu myślowego. Ambitne hasła — postulaty: „rzeczywistości video”, „filmu warsztatowego” czy „konceptualnej fotografii” były mniej lub bardziej atrakcyjnymi mironkami, krepującymi je jedynie wolę i wyobraźnię artysty. Sprowadzały one bowiem do parterowego poziomu wartość znaczenia, były w istocie przecieraniem okularów, czyszczeniem obiektywu kamery lub badaniem jej mechanizmu technicznego. Technicyzmem ten stał się tak nuzającą manierą, że należy mu przeciwstawić się w sposób możliwie energiczny.

Próbę tę przeprowadziłam w roku 1975 gdy zrealizowałam matrycę wizualno-mentalną „Zdania kategoryczne z obszaru sztuki postkonsumpcyjnej”. Była to zrationalizowana próba budowy konstrukcji wizualnej, każdemu elementowi której przypisana została określona treść i odwrotnie, każdemu zdaniu — konstrukcji gramatycznej — znaczącej przypisany został ekwiwalent wizualny. W „Zdaniach” dość jasno udowodniłam nieprzekładalność stanu wizualnego i przynależność jego do innego obszaru świadomości.

Następnym doświadczeniem jest „sztuczna fotografia”, która była apelem przeciw zdroworozsądkowej koncepcji sztuki, traktowania procesu wizualnego jako „resztek” podrzędnych myśli, odpadków pozostających po próbie myślowej. W „sztucznej fotografii” starałam się wskazać, że twórcze i intuicyjne możliwości zawierają się w każdym procesie wizualizowania, przekraczają możliwości wyobrażenia. Wskazuje na to nauka gdy odrzucając pozytywistyczny model psychologii postrzegania stwierdza, że w procesie postrzegania nie jest wytwarzany w aparacie wzrokowym trwały wzorek informacji wizualnej.²

Nadrzędność procesu myślowego nad procesem percepcji wizualnej jest fikcją, której należy — w sztuce — zdecydowanie się przeciwstawić. Aparat wizualnego postrzegania (oko i mózg) stanowi nierozdzieloną całość, nie możemy bowiem patrzeć bezmyślnie. Proces percepcji jest procesem całościowym i jako taki może być rozpatrywany holistycznie.³

Założenie to skłania mnie do stwierdzenia, że sztuka wymaga w obecnej chwili korekty wyobraźniowej, intuicyjnej, gdyż skanonizowany proces metajęzykowy nie obejmuje rzeczywistości w całej jej komplikacji i całym jej bogactwie. Konceptualizm wyczerpał starannie okulary, założył je teraz na nos aby przy ich pomocy zobaczyć świat. Postuluję więc sztukę, która realizowana będzie środkami zobiektywizowanymi, jako lepiej przystającymi do naszej struktury myślowej, lecz środki te zostaną ściśle podporządkowane intuicji artystycznej. Poznanie intelektualne jest bowiem właściwie nauką, której następny element powstaje w oparciu o ściśle udowodniony i opisany element poprzedni.

Sztuka jest konstrukcją, w której możliwe są operacje paralogiczne gdyż ma ona tę genialną cechę, iż buduje się w oparciu o poznanie intuicyjne. Fotografia intuicyjna, której przykłady zamieszczam obok jest więc zobiektywizowanym zapisem intuicji, wglądem w irracjonalny świat samoświadomości sztuki.

Intuicyjność sztuki wydaje się być jej podstawową cechą, odróżniającą ją od innych form aktywności człowieka. Jeśli chcemy wykazać, że sztuka nie ulegała powszechnemu trendowi dehumanizacji — należy wprowadzić ją na wyższy stopień uświadomionej intuicji, która będzie poprzedzała wszystkie gramatyczne i skanonizowane rozbiory.

Naturalne ograniczenia sztuki nie stanowią, że poznanie przez sztukę jest mniej wartościowe niż poznanie naukowe. Sztuka jako bliższa całej psychologicznej konstrukcji człowieka jest jak gdyby wewnętrznie sprzeczna, tak jak sprzeczny jest sam w sobie człowiek. Sprzeczności te świadczą jednak o jego dużej komplikacji, które to komplikacje są motorem jego przemian i rozwoju.

Fotografia intuicyjna pokazuje też wewnętrzną sprzeczność między nauką a sztuką, których teleologiczne cele są zupełnie różne. Sztuka jest obrazem i wyrazem świadomościowych możliwości człowieka.⁴

Natalia LL
4 marca 1978

Przypisy

1. Najdobitniej ujawniła to Documenta 6 której autorzy — i artyści i krytycy powielają po raz niewiadomy który błąd „demokratyzmu” sztuki.
2. Zinczenko W. P., Wergiles N. J.
3. Formirowanije zritel'nogo obraza — Moskwa 1969
4. Holizm: tendencja w teorii poznania zakładająca, że całego zjawiska nie można poznać poprzez sumowanie poszczególnych elementów.

4. Natalia LL — zdanie 1 ze „Zdań kategorycznych z obszaru sztuki postkonsumpcyjnej” — 1975

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DREAMING

Rationalized art (mainly the experience of conceptualism) has supplied an essential element of metalinguistic reflection necessary for grasping the problems and meaning of the sign. The reflective character of „visual” experiences regarded as being „imaginable” resulted in art becoming in fact crammed with more or less complex models-notations. These models were either an order (verbal postulate or, basing on mechanized means of notation, „vestiges” of a mental process. An ambitious slogan, postulates of „video reality”, „work-shop film” or „conceptual photography” were more or less attractive fantasies which only hampered the will and imagination of the artist. For they brought down to the groundfloor level the value of meaning, were in point of fact nothing more than a wiping of one's glasses, polishing the camera lens or examining the camera mechanism. This technicalism has become such a wearisome mannerism that it must be countered as energetically as possible.

I made such an attempt in 1975 when I realized the visual — and-mental matrix „Categorical Statements from the Sphere of Post-consumer Art”. It was a rationalized attempt at building a visual structure each element of which was assigned a definite content and, conversely, each grammatically meaningful sentence-structure was assigned a visual equivalent. In „Statements” I managed to prove rather convincingly that the visual state is untranslatable and belongs to another sphere of consciousness.

My next experiences was „artificial photography” which was an appel against the common-sens conception of art, against regarding the visual process as the „tail-ends” of second-rate thoughts, scraps left behind by a mental process. In „artificial photography” I tried to prove that the creative and intuitive possibilities of every visualization process surpass the potentialities of imagination. This is also confirmed by science inasmuch as it rejects the positivistic model of perception psychology and maintains that the perception process produces no lasting pattern of visual information in the optic apparatus.² The superiority of the mental process to the visual perception process is a fiction which must be — in art — resolutely opposed. The apparatus of visual perception (the eye and brain) is an inseparable entity for we cannot perceive with a vacant mind. The process of perception is a comprehensive process and as such is subject to holistic interpretation.³

On the strenght of the above assumption I am prompted to say that at present art needs an imaginative, intuitive correction since the canonized metalinguistic process is not able to comprehend reality in all its complexity and variety. Conceptualism has wiped the glasses clean, let us wear them now so that we might see the world through them. Thus I postulate an art which will be realized through objectivized means for they are better suited to our sensory system, but these means will be strictly controlled by artistic intuition. Intellectual cognition is characteristic of science each element of which is created on the basis of the precedent element that has been carefully verified and defined.

Art is a structure which allows of paralogical operations for it has this extraordinary quality that it develops on the basis of intuitive cognition. Consequently, intuitive photography, some examples of which appear alongside, is an objectivized notation of intuition, an insight into the irrational world of art's consciousness of self. Intuitiveness seems to be the basic characteristic of art, differentiating it from other forms of human activity. If we want to prove that art has not succumbed to the general trend of dehumanization, we must raise it to a higher level of conscious intuition which will precede all the grammatical and canonized analyses. The innate limitations of art do not mean that cognition through art is less valuable than cognition through science. Art, being more closely related to the whole psychological system of man, is, so to say, intrinsically inconsistent, just as man is inconsistent. These inconsistencies, however, bear witness to his complexity which is the motive power of his evolution and development.

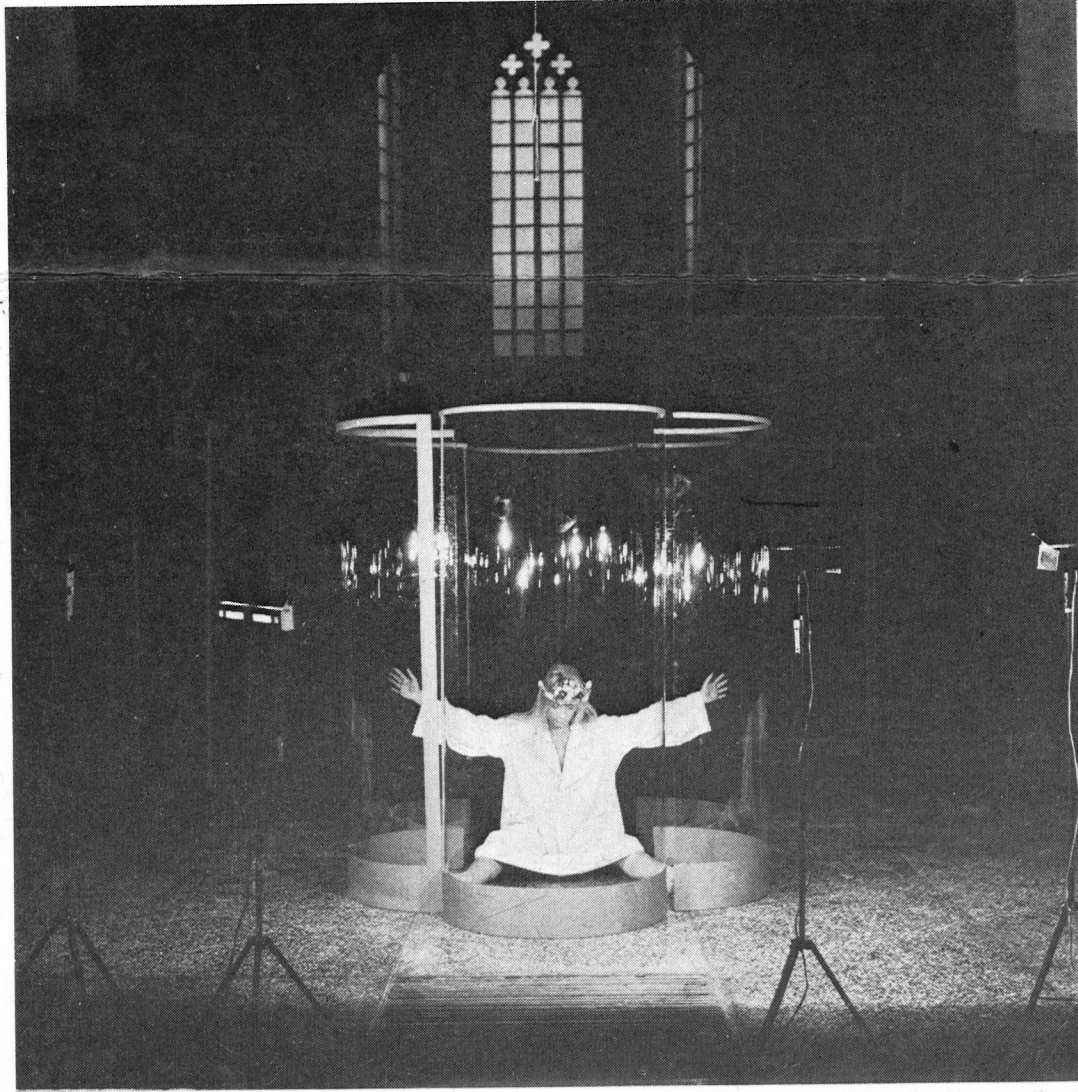
Intuitive photography also shows the intrinsic discrepancy between science and art which each have entirely different teleological objectives. Art is an image and expression of human consciousness.⁴

Natalia LL
March 4, 1978

References

1. This was most clearly revealed by Documenta 6 whose authors — both artists and critics — repeat for the umpteenth time the error of the „democratism of art.”
2. Zinczenko W. P., Wergiles N. J. — Formirowanije zritel'nogo obraza — Moscow 1969
3. Holism — a trend in the theory of cognition which maintains that it is impossible to discover the true nature of a phenomenon by simply summing up its constituent parts.
4. Natalia LL — Statement 1 of „Categorical Statements from the Sphere of Post-consumer Art” — 1975

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EXTREMITAL ART

Observation of the changes taking place in post-conceptual art suggest the conclusion that it is of a comprehensive character. For certain purposes of order, we may build partial models, but we must always bear in mind that art, just as reality, can never be reduced to a sum of particular elements. For a reductionistic model will be exceedingly paltry and incomplete.

Since for almost ten years artists have been demonstrating in their work that art as a physical entity does not really exist, it is time to draw rational conclusions from this fact. It seems that all the productions which have appeared within the compass of poor art, land art or Conceptualism have in fact been an attempt to oppose the canonized aesthetic formulas and pointed to the insignificance of the material constitution of art, transferring it from the physical sphere into the mental one. This was emphatically pointed out by Zbigniew Dłubak who in his text „Myśli, wyobrażenia, stany emocjonalne” (Thoughts, Notions, Emotions) said that art is realized as a certain idea. This shift in the artists' interests: a departure from the problems of decor and probing into the essence of art are indicative of a conviction that the ideological character of art is closely bound up with the public consciousness. Each artist as sui generis individual consciousness participates in and at the same time contributes to the public consciousness.

The public consciousness is not just an arithmetical sum of all the individual instances of consciousness for in accordance with the dialectical rule of quantitative changes passing into qualitative ones there emerge in it entirely new values, resulting from the internal connections and correlations. Its substance is formed of tradition, of that which as experiences and reflections of individual consciousness has become a varified value, making up the cultural heritage of civilization. Of tradition plays such an important part, one should draw from this fact the following conclusions:

1. All individual experience functions in a sphere dominated by tradition which has verified past experiences and verifies current experiences.
2. Art is a form of public consciousness in which it exists and outside which it is devoid of any meaning.
3. The motorial value of art lies in the fact that while manifesting itself in acts of individual consciousness, it widens the sphere of public consciousness, appearing either as a destructor, demolishing stereotypes and habits², or as a new matrix² in which a new mental value is formed.

The third inference is particularly important. For irrespective of the point of view that we adopt, the essence of art will always consist in widening the scope of public consciousness. Consequently, art produces not only the subject of its cognition, but also the sphere of its cognition, the arena in which it functions.

Being aware that art is a process, we must realize the inadequacy of all „freezing” descriptions which do not take account of such an important factor as time. Let's picture to ourselves the axis of time: it was-it is-it will be. For if we move with ease in the partition (it was-it is), we have much difficulty in imagining the partition (it is-it will be). Art as a structural feature of the human mind is located in the partition (it is-it will be), on the fringes of public consciousness, on the borders of familiar-unfamiliar. Thus it is an extremital value of public consciousness. Arising out of tradition and using tradition, it widens the sphere of public consciousness, its natural domain where it functions.

Serious investigations of media should be regarded as attempts at articulation, designed to achieve a perfect precision of the message, this perfectness being the energy of its expressiveness. But this is a means. The end is invariably art, dwelling on the fringes of public consciousness as a definite mental and ideological value. It is these fringes-extremities that we are interested in, whereas the selection of means depends on the afore-mentioned requirements of articulation. Overestimating a means or medium seems to be a gross misunderstanding, reducing art to a merely instrumental and auto-medial role. From the point of view of art, all media are equiponderant and isomorphous: this makes possible the translation of an artistic idea into structures functioning in records differentiated as to the use of medium.

As before, essential is the end. And this end is extremitalization since art, being an extreme of the artist's individual consciousness, belongs to the sphere of public consciousness as an ideological and cognitive value.

Andrzej Lachowicz
September 18, 1978

References

1. Zbigniew Dłubak — Myśli, wyobrażenia..., PERMAFO 1973
2. Zbigniew Dłubak — Sztuka poza światem znaczeń (Art Outside the World of Meanings), Art Text Remont, 1976
3. Andrzej Lachowicz — Holizm jako sztuka (Holism as an Art), PERMAFO 1976





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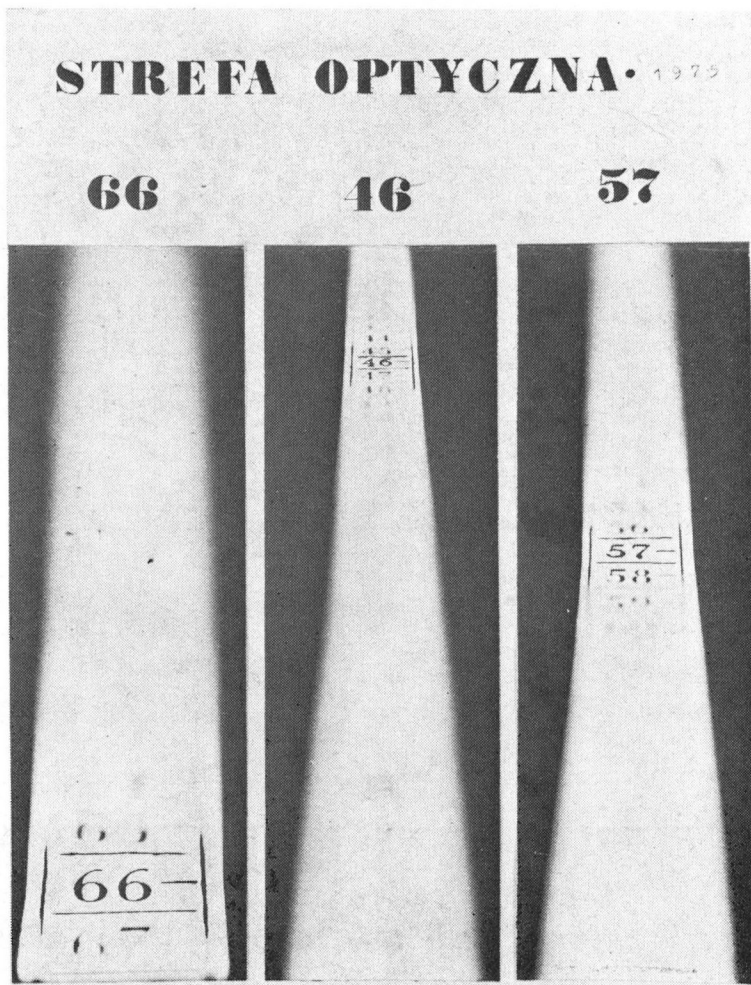
1. Zbigniew Dłubak — Myśli, wyobrażenia..., PERMAFO 1973
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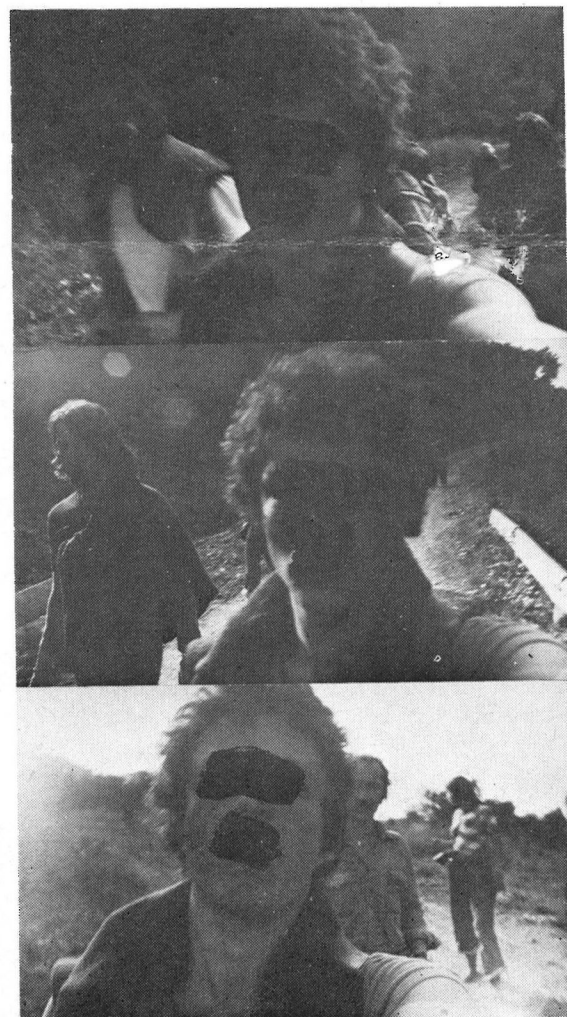
Achille Cavellini 1914-2014



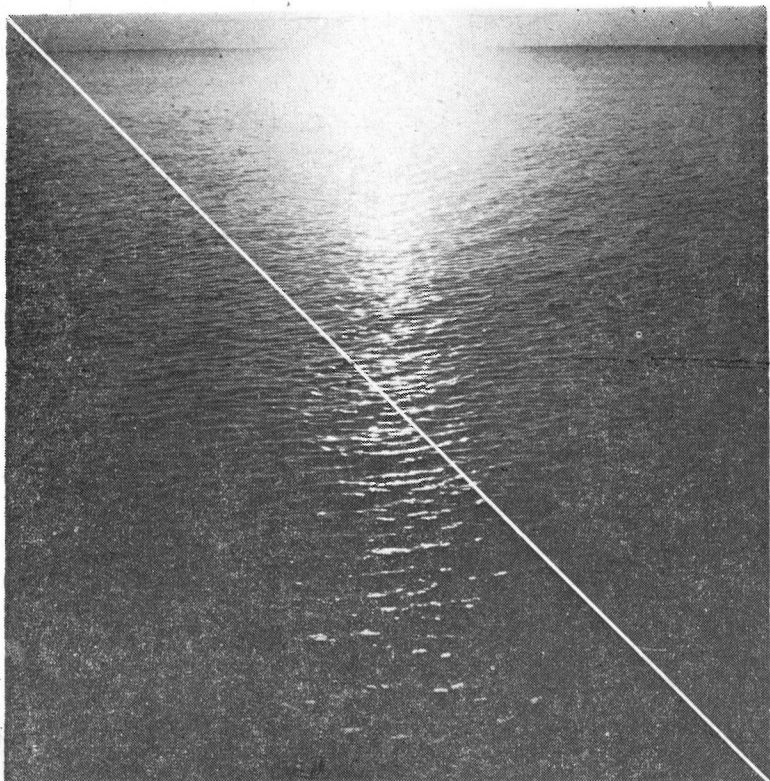
Zdzisław Sosnowski — 1975



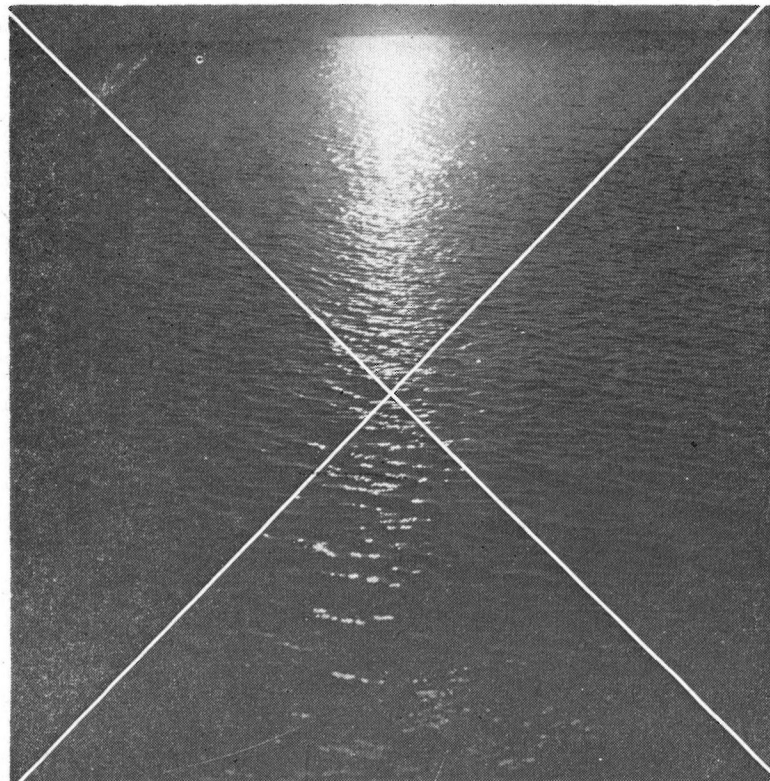
Józef Robakowski — Strefa optyczna 1975



Wacław Ropiecki — LOTRYT 1978



Andrzej Lachowicz — Korekta 1978



Andrzej Lachowicz — Korekta 1978