

# Summary

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Władysław Hasiór's 'Cinema'. Intertextuality and performativity in the context of slides from the artist's archive.

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The subject of thesis was inspired by the materials stored in the archives of Władysław Hasiór in his Gallery, a branch of the Tatra Museum in Zakopane. Among the materials remaining after his death, slides are considered as a separate collection. They were sorted by the artist in 381 sets and almost every of them was given a specific title. In total, the collection cover over 20,000 photographs. This group clearly stands out from the entire heritage of the artist, mainly due to the fact of their specific arrangement. Hasiór used his photographs mainly for slide shows, called by him the "Cinema".

This dissertation is divided into three fundamentally different parts. The introduction is a presentation of the subject of research as well as a summary of the previous studies of Władysław Hasiór's photographic activity. The last chapter of this part is an analyze of the possibility of determining the slide resource as a photographic archive. Hence, in many places of the thesis, the term "atlas" will be used for naming the collection of slides sets.

Chapter I is devoted to Hasiór's legacy and discusses the subject of research in terms of the dating the photos and the names given by the artist to his work (this is where the provenance of the title "Kino" is explained), as well as the individual components that created the diaporama technique used by Hasiór.

Chapter II covers the genesis of cinema. The concept shown in the thesis implies the presence of five factors that directly influenced the artist's interest in photography and documenting the surrounding visual reality. As first explained are the influence of years spent in the High School of Art Techniques in Zakopane under the supervision of Antoni Kenar, but also at the Warsaw Academy of Fine Arts, where he met, among other things, the didactic

activity of Oskar Hansen, shaped Hasiór not only as an artist, but above all as a teacher. Another area that I considered important in the development of Hasiór as a photographer is a visit to Paris. In addition to the probable encounter with the activities of Andree Malreaux, described in the introduction to this work, it is worth mentioning the reports from this trip preserved in "Diary". On the other hand, Hasiór's connections with the activities of Polish post-war ethnographers were indicated as indirect reasons. They are helpful in tracing the formation of the "Cinema". The implication of biographical perspective allowed to analyze of the influence and circulation of artistic tendencies within Hasiór's photography and their presentation.

The chapters that follow are the application of three research methods to the analysis of Władysław Hasiór's work. Chapter III shows its similarity with the issue of agency and the Actor-Network Theory, which results from the artist's interest in objects from everyday surroundings. The apotheosis of objects and making them the main subject of photography relates to the politics of not only the things themselves, but mainly their images. Returning to objects and giving them the right to speak, included in the ANT is a very attractive assumption for art history. On the one hand, such studies may go in the direction of the inter-image relation and the efficiency of images and photographs, on the other - actors created by Hasiór makes networks, connections regardless of its author, entering relationships with numerous actors (artworks, public viewers, etc.) around. The intertextuality of the Hasiór archive comes in a double way. First, it is a method of working on the construction of each slides set. Here the artist acts as a researcher. Hasiór's 'Notebooks' are not a chaotic set of photographs, but a transparent arrangement, mini-narratives in which the text plays an extremely important role. Hasiór uses photography as a picture language. The use of intertextuality for their analysis was a natural turn of things. The slides, arranged in sequences of associations, operate not so much in comparisons as in the wider approach, where it is noticeable to loosen the alienative recognition of tradition, both in the field of high art and broadly understood visuality. They do not have the task of tracing the formation of a given iconographic thread over the centuries, but rather expanding the field of art to what surround. Hence, references to such seemingly distant elements as natural phenomena, rubbish, cemeteries, all kinds of tapestries, garden gargoyles or art of primitive peoples, Asian.

The second intertextuality is the interrelations between the various fields of the artist's activity. And this does not apply only to such explicit areas as the 'Inspirations' 'Notebook'. This type of interdependence and constant exchange, influences that usually act bi-directionally applies to elements such: assemblages, monuments; the artist's studio (as a visual and

performative space) didactics (taken out of school, but also the applied one), the photographs themselves and the ways of composing them, slides as artefacts, 'Notebooks' (in the meaning of the set-assemblage), 'Cinema' as a performative work. Therefore, chapter V is devoted to the analysis of the monuments of Władysław Hasiór and their relationship with Cinema in an intertextual and performative perspective.

Chapter VI ends the analytical part of the dissertation with a discussion of Cinema as a performative work, linking its development with a shift towards the ephemeral art of the 1960s. They were also analyzed in terms of narratology, as it was adopted by the author as an audiovisual work based as much on the image (displayed slides) as on the text, i.e. the artist's verbal commentary, preserved on several dozen recordings on audio cassettes. The beginnings of the formation of Władysław Hasiór's cinema fall in the middle of the sixties and coincide with the institutional crisis and the performative turnaround. Artists changed the relationship between the viewer. From the very beginning of his artistic career, Hasiór has had the opportunity to draw on world-wide innovations. His presence at the 8th Biennale in São Paulo (1965), then in Montevideo and Buenos Aires (1969), or an exhibition at Moderna Musset (1968) made it possible to get acquainted with new tendencies in art. The awareness of performative tendencies is also observable in Hasiór's other areas of activity.

Marco De Marinis, trying to develop a definition of performance, assumed the recognition of each is based on a human action. Such broadly understood activities will therefore include both theatrical, as well as political and sports activities. An important element of its existence will be the presence of the audience. Based on definitions that broadly deal with the issue of performance, Hasiór's 'Cinema' should be perceived as a performative artwork, built on the basis of the agency of objects and subjects as well as propagating the principle of intertextuality. Hasiór created in his studio specific conditions for watching and experiencing the 'Cinema', directing viewers' perception.

This desideration was not intended to discuss only what is on 20,424 photos stored in the collections of the Tatra Museum in Zakopane. It was important for the author to try to answer some questions, like: why more than 20,000 photos were made, why just on slides, why they were arranged in such, and no other sets. The selection of photographic material was dictated by educational purposes. This is what also the 'Cinema' was - a teaching platform, in an innovative way and deprived of a mentored tone. Hasiór tried to change the universal perception of artistic creations, to teach his own, critical view.

These issues influenced the structure of this dissertation and drew the author's attention towards the Actor-Network Theory, intertextuality and performativity. Photography was only a tool for Hasior, another technique that, however, allowed to build multi-threaded visual-audial narratives.