

Dariusz Fodczuk

The Tiny Therapeutic Theatre International, metody sprzeciwu wobec zasad kontroli w sztuce i jej instytucjach.

## Abstract

This thesis contemplates possible strategies of rebellion and setting against forcing art into form of entertainment that serves as affirmation of reality and trough that reducing the need of contestation and opposition leading to potential change. Practising disobedience towards common models of artist-receptient-institution were presented.

The focus was put on collective action, participation and building community - in accordance with democratic idea of rule of the people. The perception of art as a motivator was proposed as well; it initiates and supports cultural developments by introducing into discussion new problematic issues and in turn having impact on quality of democracy. Commercial and propaganda art forces well fashioned, comfortable roles and places, and it redirects individuals' creative potential to consumption and realization of priority of political parties. Neither cultural industry nor propaganda art (no matter the politics) cannot stimulate development of culture, quite the opposite - they

can negatively influence dynamics and lead to maintaining political and social status quo.

The starting point for strategies manifested and activities described in hereby text was contemporary reflection on democracy in general, as well as democracy in relation to practising art and culture. This dissertation is based in great part on the ideas of Jacques Rancière, mainly his suggestion that equality should be seen as something elementary, the foundation to build upon; the beginning and not the final destination. Perceiving equality in such way does not allow for existing just one metaphysic and must accept multiplicity. Such views demand distance towards oneself and one's world view, which is in agreement with Richard Rorty's manifest. Despite the gravity of his reflection did not stop him from introducing humorous elements into them - this is represented in the concept liberal ironist - which became important component of performative actions featured in this thesis.

Rancière's declaration that teaching without emancipation is in fact stupefaction can be used in the discourse on the subject of cultural politics as well as practising art. Conservatism of art academies and conservatism of cultural institutions cannot act as an engine of change. Quite the opposite - they restrain development and in extreme cases they can

lead to regress. First chapters of this dissertation are referring to personal experience. They relate turning points and inevitable crisis. The emphasis was put on the importance of impact that one piece of art can have on one's life - in this case the work in question was Manifestation by Jerzy Bereś. Personal narrative is accompanied by historical context which is strongly connected to access - or lack of it - to new art. At the same time, the problem resulting from absence of tools necessary to perceive modern art is pointed out: the first fascination with Joseph Beuys led to impasse.

Crisis, if dealt with properly, can be foundation on which one can build upon. In the next part of hereby document we can acquaint ourselves with genesis of the Game, performance engaging an audience; a piece that became a turning point in hitherto art practices. In the Game Roland Barthes' postulate regarding the Death of the Author is manifested - even though the critic refers in it to literature, the idea can be use in the discourse on the subject of art in general.

Contemplations of author's presence or lack thereof continue in chapter V, which concerns the Tiny Therapeutic Theatre as it was in its early stage. A project was based on cooperation of various artists. People taking part in the project had different experience in public appe-

arance, the Theatre however did not care about participants' individuality. Collectivism was understood us an opposite to individualism and in this way the group was going against the use of personal motifs in performance. Short action based on very simple, elementary functions lacking the narrative - chanting, writing on a typewriter or destruction of furniture - were the substance of the project in question. There was no relation between different parts of the performance - neither cause-effect nor semantic. The aim of the Theatre was to converse the audience; to engage the largest possible crowd in the hope that by doing so these people will choose to stand by art side in the future.

The role of an artist and the matter of they relation to the recipients is brought up again in the chapter titled Private but public. These issues may seem as something obvious - not only to the average person but to people residing in the art world. It easy to say that both positions and relations between them changed over the course of time, harder to accept the fact that this change is - or in any case - should be - constant and inevitable. Such postulate, if agreed upon, impose certain obligation; requires paying attention , which cannot be limited to passive observation only. The reaction and its manifestation is necessary. Finding one's voice and working on believe that

this voice will - and should be - heard. Freedom to formulate problems is a value in itself; the value that cannot be restricted the top-down. It would seem, that democracy should be a guarantee of that. Giving a person or a group a platform to speak is the very essence of equality. It is important however to remember that political system is not fully autonomic formation. It is the result of history of given country, its traditions and upheld rituals. The evolution of democracy in Poland is emblematic of that. Attachment to tradition shaped sensitivity and imagination of the great population of people in such way that it relays strongly on the cult of a romantic hero - and even more often a martyr - and messianic representation, which in turn led to conservative attitude towards many areas of life, including art. Unfortunately, event though such beliefs are not held by everyone, they do affect everyone, and so democracy becomes the terror of majority. If we assume that cultural politics has any their mission that just that of propaganda, it is the government itself that was the first to challenge the rules of democratic society.

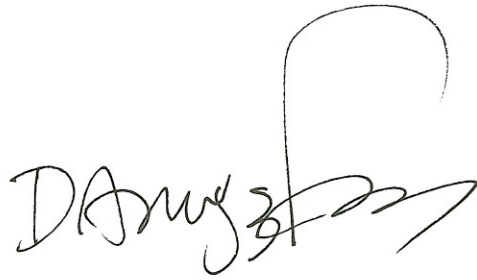
Reflection concerning relations between art and politics is investigated more thoroughly in chapter VII, which is a form of commentary to mistaken - and upheld for the longest time nevertheless - belief that art can be political only if it is involved - when it ful-

fills propaganda functions and serves particular political formation. One more time we are referred to Joseph Beuys, presented here as an example of artist - activist. The idea of social structure and the accompanying notion of direct democracy help to convince us, that the need for change is a natural result of hierarchical society, abasement and limitation of freedom. This can be illustrated perfectly by transformations that occurred in Poland during last few decades. When the martial law was declared, artists tried to take actions that would result in restoring vitality of human relations. After the year 1989 finding justifications for objecting authorities was more difficult - it was no longer dependant on foreign government and democratic in its core -, the need to react however remained in tact. Instrumentalisation of cultural institutions was a shock and demanded action.

In the following chapters, the works based on strategies described in hereby discourse are presented.

The thesis is concluded with reflection on new ways in which art functions and art in general. The focus was put on Beuyes theory according to which creativity allows shaping reality. Whereas well formed reality is a guarantee of happiness. Following this train of thought, the paramount role of art and cultural institutions is extricating all kinds of expres-

sions of creativity and are able to mold creative individuals, which in turn brings to life possibility of Entirely New Reality.

A handwritten signature in black ink, appearing to read "D. Amgen". The signature is written in a cursive style with a large, prominent loop at the end of the word "Amgen".