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*Family Conduct, Album of Confrontation*

*Polish and English Summary*

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Visual work and doctoral dissertation entitled "Family conduct, album of confrontation" concerns the broadly understood topic of the family in the context of a social phenomenon as well as a topic taken up in the visual arts. In his doctoral thesis, I refer to the motive of a family album, which is particularly important and noticeable in the visual aspect

In the first chapter "The problem with the family, who defines it, what it is and what is not? How to define a family?", I present the issue from the attempt to determine when the family began to be defined, whether it was the same as we know it now, what structure and role it had. In this chapter I refer to concepts such as mother and religion. I also look for traces of family in the material heritage left by ancient cultures and groups. I refer to distant times, from which the figurines of Neolithic women came from, but also to later Etruscans, depictions of a madonna with a child or a much later painting by Gustave Courbet "The Origin of the World". In the chapter I focus on the connections of religion and family in the context of the image of Our Lady of Czestochowa. Referring to the same painting, I recall the delicacy of the subject on the occasion of the controversy aroused in Poland by the cover of the "Machina" magazine from 2006, where faces of singer Madonna and her daughter were pasted. In this chapter I also focus on the iconic depiction of the family that was formed based on Christianity. The role of a father is also significant, and in this case subsequent appearance of St. Joseph in visual terms in paintings or sculptures. However, I consciously do not create a subsection about the father, due to the formation of the role of a man in the family on the example of the figure of St. Joseph.

Chapter II "Not a holy" family. Reflections on the theme of the family in the work of selected artists of the 20th and 21st centuries". It concerns a review of the works of the indicated artists, in which it more or less referred to or refers to the issue of the family. I mainly focused on Polish artists, with one exception, where the Polish plot appears in the artist's work. I considered the work of Wojciech Fangora, Aneta Grzeszykowska, KwieKulik duet, Andrzej Wróblewski, Art Spiegelman, Wilhelm Sasnal, Zbigniew Libera, Pola Dwurnik, Edward Dwurnik, Teresa Gierzyńska i Karol Radziszewski. When reviewing the activities of these artists, I also focused on the subplots that showed the main theme of the new page. The family thread appeared in a formal way in the works of creators, but also intertwined with private life. Sometimes the creative perspective resulted from identifying of oneself in the role of a mother, father, daughter or grandson, but it also took on reflections on the background of feminism, sacrifice, death, apparent presence or tolerance and acceptance. The issue of using unconscious family members for creative activities in the case of the duo KwieKulik and Zbigniew Libera

can be interpreted as a side consideration. KwieKulik used their own child in their activities, "Activities with Dobromierz", while Zbigniew Libera used his grandmother in "Intimate Rites". In my considerations, I not only noticed that the work caused controversy, but also drew attention to the consequences in the actions of artists and the lack of disguise in the means in order to build artistic value. I pointed out that the controversy may have resulted from misunderstanding the works or perceiving them in a very literal way. In the case of "Activities with Dobromierz", one can see the similarity of the child to the creative material, which can be freely shaped by the artist, just like the child by the parents. Similarly, in the work "Intimate Rites", we deal with an old person who is dependent on another person, who can actually do what he wants with her, but ultimately takes care of her. The works of Wilhelm Sasnal and Aneta Grzeszykowska are analyzed. Sasnal faces the problem of perceiving and realizing fatherhood. Grzeszykowska, on the other hand, deals with the topic of the parent's presence and its correlation with the child. The topic is also the relationship in the artistic family, the influence of parents on the child's work, based on the example of Edward Dwurnik, Teresa Gierzyńska and their daughter Pola Dwurnik. The last artist is a representative of the young generation, Karol Radziszewski, who recognised family theme in his works from a queer perspective.

Chapter III, entitled "Synesthesia, influences, conduct - the merits", deals with the presentation of various views and judgments about the family. The aim was not to obtain a specific result or to confirm the validity of a given view, but to show their occurrence. In the chapter, I refer to such figures as: Leszek Kołakowski, Erich Fromm or Francis Fukuyama. However, the topic of the family and its vision is based on the experience of Professor Zbigniew Tyszka, who initiated family sociology in Poland as an academic discipline and Professor Maria Braun-Gałkowska. Additionally, I put together two authorities with different views on the family: Wanda Póltawska and Magdalena Środa. The first of them is a psychiatrist, she dealt with the subject of the family from a conservative and Christian perspective, privately she was a friend of Pope John Paul II. The second one, on the other hand, can be identified with the progressive movements, referring to the liberal concept of the family. In my reflections, I avoided making judgments, mainly focusing on presenting various currents of thought.

Chapter IV "Family Tales" consists of several essays-stories about private family matters referring to "Baptism, religion and mysticism", "Occupation and song", "Siberia and the death of fathers", "Coins in a bed, daughters and a black man", "New family and a death by phone", "Brother, altar and a notebook of fear", "Language, woman, wilderness". In my work, I did not

want to avoid personal threads, because the family as a structure creates private mythologies, and to a large extent in each of these mythologies one can find archetypes that are similar or constant for different groups. However, for the authenticity of the topic, I reached for family stories, which became for me research material, taken from oral transmission from my relatives. The acquired content was recorded and subjectively processed by me, which probably deviates to some extent from the original material. This is connected with Zygmunt Bauman's theory about the book we read, where by accepting its contents, we actually create new content in our heads, becoming, in a way, co-authors.

Chapter V "Visual Layer Structure and Influences" In the final chapter describes artists whose work simulated my creative activities. Often these were issues of changing thinking about technical issues, the visual part. Admiration of the artist's attitude, his mental concept, or such mundane, yet important issues as the attitude towards life. In terms of aesthetics and presentation of the visual part of my doctoral thesis, I looked in family albums, boxes with photographic slides of my father. The visual part of the doctoral thesis is based mainly on a series of slides from the borderline of the fields of: painting, drawing, photography or graphic elements. In addition, the diploma is complemented by a series of small drawings, painting objects and ready-made objects. The final component of the diploma is a video production, which form refers to the family video archive. The structure of the whole realization seemingly resembles documentary solutions. However, it is a creation that refers to the theme of memories and their formation, which is discussed in the last chapter. It is a subjective image, which from my perspective seems to be a report from memories, but from the point of view of another participant in a given event, it may differ from reality or be a neutral form that does not cause confrontation because the event was not connected with the emotions of that person. In addition, in the visual part, it refers to old technologies, which is related to the sphere of memories. I am trying to recreate the function of a family album that I knew from my childhood, which was performed by a collection of photographic slides in my family home. The works from this series are often supplemented with text, sometimes it is a digression, commentary, other times a caption, the names of the persons depicted. In this case, the text is an integral part of the work, that adds a meaning, or it complements the visual sphere. In a way, it is a reference to the motif of the graphic novel, but also to the drawing stories I know from my childhood, presented on slides. However, this is not a carbon copy of the same album, but a deconstruction of the form. Trying to create a perfect memory, which is utopia. The visual side of the doctoral dissertation "Family conduit, album of confrontation"

consists of a set of slides, displayed using projectors, and can be viewed using slide viewers. In addition, the visual part consists of series of drawings, paintings, ready-made objects, audio recording and video production. The title album will be realized in the form of a collection of slides and drawings. Some of the slides will be placed in overhead projectors, and the rest will be displayed in slide boxes, with the possibility of viewing them using handheld slide viewers. I wanted the aesthetics of the visual side of my thesis to reflect the stylistics of the family albums and boxes with slides of my father, who was passionate about photography in his youth. The drawings were made on crafted paper, using ink, paint, crayons or felt-tip pens. In particular, I wanted to refer to family photographs taken in the east of Poland, where the photos were hand-retouched after the print was developed. The last component of the diploma is a video and audio recordings. The form refers to the family video archive. The whole structure of the project seemingly resembles documentary solutions. However, it is a creation that refers to the subject of memories and their formation, which is discussed in the last chapter of the written work. It is a subjective image which, from my perspective, seems to be a report from memories, but from the point of view of another participant of a given event, or an eyewitness, it may deviate from reality or constitute a neutral form that does not cause confrontation because the event was not connected with the emotions of that person. In the visual part of the diploma, there is an audio realization, which from the visual side is limited to headphones, but its essence is recordings of family stories. Often the person being recorded was not aware of being recorded, but this was due to the desire to create authentic statements, unmarked by artificially studied issues. In addition, in the visual part I refer to old technologies, which is related to the sphere of memories. I try to recreate the function of a family album known to me from my childhood, which was displayed in my family home by a collection of photographic slides. Works from this series are often supplemented with text, there are names of people, dates or comments. In this case, the text is an integral part of the work, giving it a different meaning, or complementing the visual sphere. In a sense, this is a reference to the motif of the graphic novel, but also to the stories of cartoons presented on slides known to me from my childhood. It is not a carbon copy of the same album, but a deconstruction of the form. At the same time, it is an attempt to create the perfect memory, which is a utopia. This is related to the need to preserve the memory of loved ones who have already passed away, which is why "ready-made" objects appear in the set of works, as peculiar relics, artifacts or attributes in which the memory can be metaphorically recorded. The series of drawings consists of about 120 works. The series of drawings consists of about 120 works from small size 3 x 2 cm to works of 29 x 40 cm, the series was created in the years 2015-2021, it has not been exhibited

before. The impulse to create this material was a technical procedure used by photographers from small towns in Podlasie, who retouched their photo prints, painting them in order to create idealized likenesses. The series is an attempt to create a new idealized family album. The series contains images of people but also refers to the memory of the place with which people from the family were associated.

Memories copy'