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SLEEPING, EATING AND SEX

Adam Mazur

**Who were the artists of PERMAFO?
Konceptualistami, fotomedialistami,
and maybe just a pack of attractive men and women, brazen and in
love hunwejbínów?**

"SPERMAFO" - so to speak contemptuously ideowi their opponents. Indeed, in the work of Zbigniew Dłubak, Anthony Dzieduszycki, Natalia LL and Andrzej Lachowicz is something annoying, extreme case of washed with emotion, caustic, not to say numb conceptual art. Present in the action of the circle of artists PERMAFO fascination with popular culture, sex, and the sensual pleasure of consumption demolish thinking about the art of PRL. curated by Anna Markowska Wroclaw exhibition reinterprets one of the most important phenomena of Polish art of the 70s The twentieth century. The exhibition in the former German bunker, which is a temporary home to the Museum of Contemporary, in addition to four artists working Wroclaw also presents the work of a group of loosely related satellites PERMAFO (from Zdzisław Sosnowski and John S. Wojciechowski to Christopher Zarebski).

"Where is PERMAFO?" , curated by Anna Markowska **Karol Radziszewski**, **"America is not ready for this"** , curated by Peter Stasiowski

Both exhibitions to February 4, 2012 at [the Museum of Modern Wroclaw](http://muzeumwspolczesne.pl/mww/kalendarium/wystawa/karol-radziszewski-%E2%80%99America-is-not-ready-for-this/)
(<http://muzeumwspolczesne.pl/mww/kalendarium/wystawa/karol-radziszewski-%E2%80%99America-is-not-ready-for-this/>)

The exhibition is dense of photographic works, videos, objects and documentation of the maze, after which the viewer moves, traversing the floor next bunker. Instead of chronological order,

the exhibition proposes a focus attention on key silhouettes artists, major exhibitions and groundbreaking work. The central role played by the duo Natalia LL - Andrzej Lachowicz, but you can also see unusual and rarely available to the public the work of Zbigniew Dłubak ("Ocean", 1973). By working closely with Jerzy Kosalką curator and author of scenery, sensuous space was created, highlighting the substantial volume of work from the circle PERMAFO.



View of the exhibition "Where is PERMAFO?"

Suggested rather than carefully reconstructed was even a lounge with Creative Trade Club, which held exhibitions and meetings PERMAFO. Far from the dream by the artists themselves galleryjnego "white cube", a common back in the context of former German bunker like unwanted echo of the past. These tables and chairs, mismatched to the end of the frame, and even specially restored CRT TVs may resemble a younger audience with the sale of junk Edward Gierek era. There is irony in this scene, but I would not be surprised if this Showroom trick is not to the liking of developers who dreamed of a normal gallery, and had to act in the common room przyzwyczajonej.



Krzysztof Zarebski, still from the film "Brussels Sprouts" , 1973

May consent to such exposure results from the design to follow the footsteps of the curator consistently fascinating circle PERMAFO banality. Permanently photographed everyday life, reality put to registration, surveillance, segmentation in order to - as written in the manifesto gallery artists - "everything seems to be well known and trivial, revealed its uniqueness, complexity, novelty and strangeness." It is therefore trivial sleeping, eating, and sex (lots of sex, and it's quite sharp as the realities of Polish People's Republic). This is the daily life of bohemian artists from the 70s There is no drudgery of work, raising children, and even acclaimed in the art of the later decades as banal excretion. Everything revolves around the artists and galleries around the group. Playing with the image of his own, displaying artistic ego razily critics such as Wieslaw Borowski (sketch "Pseudoawangarda" published in the "Culture" in 1975), and Piotr Piotrowski ("Decade" in 1991), now a fresh surprise and inspire young artists generations. Anna Markowska is no coincidence - the author of the recently published and commented in the

environment book "Two breakthroughs. Polish art after 1955 and 1989"- suggests przełomowość attitudes PERMAFO circle. According Markowska, enter the art scene marked the beginning of a group of post-modernism in Polish culture. So the third turn?



Carolee Schneemann, Natalia LL/New York 1977

PERMAFO publication , Wrocław, 1978

Regardless of the value of intellectual property and the power generated by the PERMAFO, artists such as Lachowiczów or Dzieduszycki could appear to outside observers as defiantly usurpers, arguers art establishment, who are doing at that instant - but I think also today - time career. It's not just about the exhibition in Wrocław, Łódź, Warsaw, Kraków, and even Belgrade, but a movement of artists and exhibitions between Edinburgh, Paris, Berlin West, Rochester, New York, Buenos Aires and Innsbruck. And then come the 80s and along with Comrade Gierek era ends PERMAFO. Degradation of the environment and the hard landing, in fact, martial law does not mean the end of good, have created individual pieces. But that's another story. Markowska a simple, historical and artificial stories will conducted with the artists and the audience play a not entirely clear and uncertain completion rate. I think the right thing.

Exhibition at the Museum of Modern does not provide a clear answer to the question, what exactly was PERMAFO. Author gallery with an interesting program? Cognitive intriguing artistic circles? Are artists were konceptualistami PERMAFO? Fotomedialistami? Pseudoawangardystami? Is it the first in Poland postmodernistami? Or a pack of young, attractive men and women, living just dreamers, without complexes ambicjonerów, brazen and in love hunwejbínów?



Karol Radziszewski, "Charles and Natalia LL" , 2011

The exhibition opens and puentuje show results of the investigation conducted by Karol Radziszewski, fascinated by the form of Natalia LL. Radziszewski - and only he - already processed jobs, repeated gestures PERMAFO iconic artist, but his latest project as an example of Natalia LL systematically examines the institutional mechanisms of the contemporary art world. During the trip to the United States in the footsteps of the artist, who 34 years earlier was in New York on a scholarship, the young Polish artist meets or desperately trying to meet

today's celebrities Natalia art, curators, critics and artists. All this, to ask questions about Natalia LL, the art of Polish, behind the Iron Curtain. Radziszewski complex work can be read as an attempt to penetrate the rules of art, try to answer the fundamental for each originating from peripheral countries of the artist questions. Why Natalia LL appeared out of nowhere, she was everywhere, was a sought-after, she got the promise of a large, international career, only to disappear into the depths of time późnopeerelowskiej reality? Is it possible that the process of disappearing from the pages of art history to stop global, artist restore its rightful place in the hierarchy of the system? Exhibition Markowska with Kosalka and Radziszewskiego lets hope so. It's part of the Wroclaw consistently maintained museum, which in 2012 already showed Stanislaw Drozd and concrete poetry circle (<http://www.dwutygodnik.com/artykul/3035-wroconcret-w-muzeum-wspolczesnym.html>), and the queue to the exposure of a similar caliber to PERMAFO now waiting Luxus.

<http://www.dwutygodnik.com/artykul/3035-wroconcret-w-muzeum-wspolczesnym.html>

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