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**MEDIA ART IN THE FACE OF POLITICAL, IDENTITY
AND TECHNOLOGICAL TRANSFORMATIONS.
REDEFINING UPPER SILESIA
BY MEANS OF VIDEO AND DIGITAL MEDIA**

ABSTRACT

The first decades of digital media art in Poland and Central Europe were associated not only with breaking the technological barrier and creating new means of expression, as was the case in the West, but also with social and mental transformations, economic and identity problems of the period of political transformation. Media art (including computer art and video art) is a creative area strongly dependent on the access to new technologies, the cost of this access and the technology itself, as well as on problems resulting from its use and the need to cross the boundaries of the language of the medium. Creators experimenting with video and computer in the 1970s, 1980s and 1990s had to face not only economic difficulties, but also the reluctance of the institutions to a new means of expression and the resistance of artistic circles to expanding artistic instrumentation. This article will describe a particular case of the first decades of the development of media art in Upper Silesia and the cultural contexts of the process of paving the way for social recognition and regular functioning in the art gallery circulation. The case of media art shows strong links between political, identity and technological changes that influenced local consciousness and its redefinition, and the fate of creators and creative institutions in the region.

Keywords: media art, video art, pioneers of media art, Laboratory of Presentation Techniques (Laboratorium Technik Prezentacyjnych – LTP), Academy of Fine Arts in Katowice, BWA in Katowice, Upper Silesia, identity, political transformations, digital breakthrough, emigration

INTRODUCTION: VIDEO ART PIONEERS - EXPERIMENTS AND EMIGRATION

The development of media art in Poland and Europe is associated with the 1960s experiments in computer art and the development of video technology in the 1970s. In Poland and Central Europe the process of implementing new technologies into artistic practices was slower than in the West owing to very limited access to technology, high costs of the technology itself and the access to it, as well as to difficulties resulting from the mental resistance of artistic circles that did not want to recognise new media as creative tools. On the one hand, these were problems of an economic and technological nature, on the other - institutional, social and mental limitations. These issues are very clearly present in the history of media art in Upper Silesia, but also in other more prominent places of Central Europe, e.g. in Prague or Bratislava.

In Poland it was probably in the Upper Silesia that the most characteristic processes of this period became visible. Although there were technological foundations for the development of such activities due to the multitude of scientific, artistic and technical institutions and the development of the television center, apart from a small group of experimenters, media art developed here only after the generational changes of the following decades. Upper Silesia is also a region that was affected by the need to rebuild its identity after the collapse of heavy industry which brought high unemployment and enormous social costs of the transformation period. It is also a region that has been facing the ecological effects of the long-term devastating policy of the industrial period, and its transformation into a post-industrial space, attractive for life and leisure, is still ongoing. It is also associated with identity changes, building local pride and awareness of positively valued *genius loci*, contrasting with decades of negative patterns and prejudices towards the local community and Silesian cities as a place for living.

The beginning of media art, and more specifically video art in Upper Silesia, dates back to the activity of the artistic student association of the Laboratory of Presentation Techniques (LTP)¹ at the Faculty of Graphics, the

¹ Information on LTP comes from interviews with Grzegorz G. Zgraja, which I conducted in February 2021 and June 2022, and from the artist's doctoral dissertation: Grzegorz G. Zgraja: *Stan pogranicza. Rys historyczny pogranicza sztuk wizualnych i muzyki*

Academy of Fine Arts in Katowice in the years 1975-1978. Media art began here with the manifesto of a group of students and a program exhibition, presenting an avant-garde approach to image, media and space as a medium of visual communication. However, the symbolic significance of the breakthrough was primarily the defence of the diploma thesis by a student of spatial graphic design, Grzegorz G. Zgraja, one of the leading representatives of LTP. It aroused a lot of emotions and was denounced as a scandal by the Academy of Fine Arts professors (probably also by Jerzy Duda-Gracz), and at the same time it was rewarded with student applause. Perhaps LTP's activity fits into the classic pattern of artists' generational struggle for new means of expression, many of which can be found in the art history. However, what seems particularly interesting is the fact that a new medium has been at the center of the dispute: video.

The Laboratory of Presentation Techniques is a group of young artists, students of the Academy of Fine Arts, who boldly experimented with the new medium and its special features, as well as with the essence of television broadcasting. They used equipment borrowed from the Technical Progress Center in Katowice: a CCTV camera, an MTV-20 video recorder and a Soviet monitor². The LTP group consisted, among others, of Grzegorz G. Zgraja, Jacek Singer, Jadwiga Włodarczyk (later Singer) and Marek Kołaczkowski. LTP was *de facto* the second artistic group in Poland to use video programming in artistic activities (after the Łódź Film Form Workshop whose activity began in 1970 and which was represented by such artists as Józef Robakowski, Wojciech Bruszewski, Ryszard Waśko, Jolanta Marcolla, Magdalena Potocka, etc.).

The Katowice Laboratory of Presentation Techniques was established in December 1975, and already on March 13, 1976 their first public "action-exhibition" named *The First Show* took place³, which can be definitely called a

w aspekcie rozwoju sztuki medialnej, doctoral dissertation, supervisor Prof. Jacek Szewczyk, Academy of Fine Arts in Wrocław, 2008, pp. 55-57. Access to materials thanks to the courtesy of the artist. I write more about LTP elsewhere: A. Maj: *Światło w czarnej dziurze. Historia sztuki multimediów na Śląsku (nie tylko) po 1989 roku*. In: *Sztuka i dizajn w województwie śląskim po 1989 roku*. Eds. Marian Oslisło, Irma Kozina. Katowice 2023 (in print).

² Łukasz Kałębasiak: *Wideo na Śląsku zaczęło się od skandalu*. "Gazeta Wyborcza" Katowice, January 7, 2009. URL: < https://katowice.wyborcza.pl/katowice/1,35018,6132466,Wideo_na_Slasku_zaczelo_sie_od_skandalu.html > (access: 21.01.2021).

³ In the interview with Grzegorz G. Zgraja, the theme of the exhibition *Autoportret (Self-portrait)* also appears. Similarly, in the book by Marika Kuźmicz, Łukasz Mojsak and Tomasz Załuski, which was being written at the same time as my article, and to which I had access only at the last stage of editing my text, this title of the LTP exhibition of March 13, 1976 appears. Press materials from that time, however, indicate that the title *The First Show* was used as often. Cf. Marika Kuźmicz: *Laboratorium Technik Prezentacyjnych. Eskalacja przekazu*. In: Marika Kuźmicz, Łukasz Mojsak, Tomasz Załuski: *Laboratorium Technik Prezentacyjnych /Laboratory*

multimedia event due to the repertoire of means of expression used. The modernist interiors of the Academy of Fine Arts in Katowice⁴, especially the presentable foyer and staircase of the building, were used for spatial development. Visual experiments of the *environment* type were accompanied by video projections as well as an audiovisual experiment and performance.

In the following years, the artists created interesting works and video installations as well as TV broadcast concepts, close circuit works, photographic works, serigraphs, structural films, multimedia concerts using TV broadcasting, multimedia works combining video and music as well as image and/or sound manipulation, experiments in asynchrony, editing and image manipulation using various means (e.g. graphics, magnets, film and photographic means). The artistic and conceptual activity of LTP was undoubtedly pioneering and constitutes the subject of my other study⁵. The creative activity of the group was noticed supra-locally, the group was active for several years and exhibited works in various centres in the country⁶.

At this point, however, it should be noted that the fate of the artists reflects the dynamics of the era: only Grzegorz G. Zgraja, who emigrated to Germany in search of better opportunities for creative activity at the Academy of Fine Arts in Braunschweig (where there were both access to new technologies and the environment interested in the development of this type of search), continued the artistic activity that had been initiated in LTP. Jadwiga Singer was an assistant at her *alma mater* for a year after graduation, but she did not continue this cooperation, choosing individual work instead. Jacek Singer also briefly worked as an assistant at WRiTV UŚ in Katowice, where he lectured on art, then took up work in various cultural institutions, including the one as a theatre photographer, and also ran his own company, taking up work in the field of advertising photography. The breakthrough period in Poland turned out to be difficult for the Singers who oscillated between artistic creation, Jacek's political activity, commercial activity and its intricacies in the new economic reality of freedom, as well as personal and creative crises. Marek Kołaczowski, on the other hand, abandoned his artistic activity and emigrated to Australia, only occasionally contacting his colleagues. Grzegorz G. Zgraja, developing

of Presentation Techniques. Wyd. Fundacja Arton, Warszawa 2020, p. 9.

⁴ The building at 37 Raciborska Street (then Świerczewskiego Street) in Katowice.

⁵ A. Maj: *Światło w czarnej dziurze...*, *op. cit.*

⁶ The Forgotten Heritage project indicates several important exhibitions of the group: 1979 *Time Stopped*; BWA Poznań Gallery, BWA Łódź Gallery 1978 - *I AM - International Artists Meeting*; Remont Gallery, Warsaw - *Graphics. Methods, attitudes, tendencies*. International Biennial of Graphics in Krakow - National Exhibition of Young Art, BWA Sopot - Other Media, Studio Gallery, Warsaw 1977 - Laboratory of Presentation Techniques Galeria Mały Rynek, Krakow - Border States of Photography (symposium), ZPAF, Katowice - CDN. *Presentations of Young Art*, Warsaw - *Photography as a medium of art* (symposium), Wrocław 1976 - *Photography outside the gallery* (symposium), Uniejów.

artistically and academically, began his academic work at the Academy of Fine Arts in Braunschweig. The artist would sometimes return to Poland, especially to Lower and Upper Silesia. Here he was awarded a doctoral degree (Wrocław 2008), held exhibitions and concerts – but it was already part of his individual activity. The LTP group disintegrated as a result of emigration of some members and the divergence of their paths with those of their colleagues struggling for survival in the Polish, Silesian, difficult economic and cultural reality. However, there is no doubt that the LTP experiments of the 1970s can be called pioneering on a national and perhaps European scale.

1. TIME OF TRANSFORMATION: ART AND CULTURAL INSTITUTIONS IN THE FACE OF THE "MINING AND PROCESSING ETHOS"

The innovativeness of the Laboratory of Presentation Techniques can be properly assessed only when one looks at the atmosphere of those years more broadly, and even more so – the next decade. It was not conducive, to put it mildly, to experimental activity either in the field of art or in the area of new technologies and digital media. And thus media art faced a lot of obstacles. There was no such technical potential or humanistic engineering thought in the country that would provoke new questions. The 1980s were rather "coarse" in terms of aesthetics, society was tired of the difficult economic situation and political uncertainty, social communication in many areas was subject to censorship. Of course, this also affected the cultural sector and art, particularly their institutional dimension. Negative phenomena in the area of cultural management were increasing until the breakthrough of 1989 and did not disappear immediately afterwards. A change in mentality was needed. In his monumental work on the first fifty years of the existence of the BWA Gallery in Katowice, Marek Meschnik describes the end of the 1980s and the time of the political breakthrough in the cultural policy of the region quite bitterly:

In the last years of this decade, the ossification of the BWA's activity was so evident, with constant submission to the culture administrators in the Katowice Voivodeship, that it was difficult to talk about any authority of the BWA in this situation. Authors writing about a false cultural policy in the region (with its, as it was called, "mining and processing ethos"), about the populist model of culture promoted here for years, present the BWA as a perfect example of institutions functioning within such a model. Journalists of the magazine *Tak i Nie* commented: "In Katowice the director of the presentable Bureau of Artistic Exhibitions was the former head of urban greenery, and the poster biennale disappeared from the placard because Barbórka was coming – a traditional holiday, but taken over by politicians. And this way of thinking is not quite dead yet. "Problems with holding important events such as Intergrafia ("who needs this? the miner will not understand it") was one of the effects of the bad state of culture in Silesia, where culture officials are (were?) willing to accept only what

they themselves can understand. Even if the artistic awareness of the recipients is higher – in the end the officials take the decisions.⁷

These findings can be generalised because the BWA is an institution representative of the region in terms of management and freedom (or rather its lack and gradual recovery, or even being created anew in the new political system) of cultural, educational and artistic activities.

This bitter tone is confirmed by memories of both Marek Zieliński, an art curator and long-term director of one of the most important Cultural Institutions in Silesia – Ars Cameralis, and Marek Kuś, an artist and curator of art, co-founder of the Kronika Gallery in Bytom and a long-term director of BWA in Katowice, who took over the gallery after Małgorzata Panek who was its director during the time of the political breakthrough⁸. Meschnik notes that it was only her activities in the 1990s, and even more so those of Marek Kuś, that brought a renewal of the BWA's authority as a contemporary art gallery and a turn to new forms of expression, including media and multimedia⁹. However, it should be added that this turn was neither quick nor radical, and that it was also forced by artists and changes in the artistic techniques of the era in question.

A review of the critical press of this decade enables understanding that the 1990s were difficult in many respects. Also for art. Especially for media art which depends not only on the imagination, but which also requires significant financing and access to technology and *know-how*, in this case knowledge of software and proficiency in using it. Symbolically, the problems of artists looking for new forms of expression could be summed up by the titles of two exhibitions organised at that time in the BWA in Katowice: between the "black hole" and the "desert storm"¹⁰. This is a particularly difficult time for young artists, including those trying to experiment with new media – in the introduction to the catalogue of the exhibition "Generation '96" (which presented both Silesian

⁷ Marek Meschnik: *Biuro Wystaw Artystycznych w Katowicach, 1949-1999*. Galeria Sztuki Współczesnej BWA, Katowice 2001, p. 31 (quote from: M. Baster: *Kilka pytań o Akademię*. „Tak i Nie” 1989, no 7, p. 9 and polemics: *Listy: „Kilka pytań o Akademię”*. 1989, No. 27, p. 7 (and M. Baster's answer: *Ibidem*, p. 6). It is also worth adding that even in the 1990s this type of thinking was present among editors of the Silesian press or television publishers – when I cooperated with the Silesian media during this period I often encountered similar arguments and the need to simplify the message, to adapt it to a "mental level of the average miner".

⁸ I conducted (unpublished) interviews with Marek Zieliński and Marek Kuś in November 2020.

⁹ Meschnik, *Biuro Wystaw Artystycznych w Katowicach...*, p. 34.

¹⁰ *Czarna dziura (Black Hole)*. Ed. Jarosław Świerszcz. [Catalogue of the BWA Katowice exhibition, 20.03.-22.04.1990] BWA Gallery of Contemporary Art, Katowice 1990; *Pustynna Burza (Desert Storm)*. Ed. Jarosław Świerszcz. [Catalogue of the BWA Katowice exhibition, 22.04.-26.05.1994]. BWA Gallery of Contemporary Art, Katowice 1994.

artists such as Wojtek Kucharczyk experimenting with various media, Piotr Muszalik and Sławomir Brzoska, but also artists from other centres, today associated with video art, e.g. Artur Żmijewski), its curator, Marek Kuś, even affirms "the lack of an art market in Poland"¹¹. This is a time of searching both for curators (exhibitions of this time seem to be a random collection of works by artists who are connected only by an epoch) and for artists – in the subject matter as well as in the technique area. Simultaneously – at least for some artists and regardless of the era – creativity, despite the medium used, remains an attempt to confront *genius loci*. And yet Katowice and Upper Silesia constitute a special place: for some, a bottomless black hole (both the one in the ground and the cosmic one), for others a desert (also cultural and axiological), for some a realisation of the modernist ideal of city-mass-machine, for others an embodiment of familiarity, an oasis and home (or maybe a house and a pear tree as depicted in Kazimierz Kutz's Silesian films).

Marek Meschnik notes that for the BWA in Katowice the 1990s were a time of exploration, including multimedia. However, the further query¹² confirms this only to a limited extent: yes, there is *multimediality*, but rather in the sense of appreciating new techniques or temporal and performative artistic practices (performances, concerts, shows, installations). It does not mean multimedia art as understood in today's *digital and virtual* sense. In relation to the 1990s, the multimedia element is rather an extension of the repertoire of artistic practices, an extension of techniques. Exhibitions present not only painting, graphics, sculpture and applied art: textiles, ceramics and glass, as it was in previous decades. However, the "presentations of multimedia art" mentioned by Meschnik appear rather at the end of the decade, especially during the International Art Meetings (1997, 1998), created thanks to the concepts of Józef Bury and Marek Kuś, during which "the gallery became [...] a place of exhibitions referring to new activities and media, artistic forms of ephemeral expression, as well as authorial meetings and lively discussions"¹³. It was these events that were accompanied by media and intermedia experiments, video and multimedia performances, as well as – equally important – theoretical reflection in

¹¹ *Pokolenie '96 (Generation '96)*. Ed. Marek Kuś [Catalogue of the Katowice BWA exhibition, July-September 1996]. BWA Gallery in Katowice, Katowice 1996, p. 3.

¹² The query was carried out in December 2020 and January 2021 at the Archives of the BWA Gallery of Contemporary Art in Katowice. I would like to take this opportunity to thank Magdalena Lisok, PhD, manager of BWA, Marek Kuś and other employees of the gallery for their help in carrying it out during the lockdown. I also conducted a separate query in January and February 2021 in similar pandemic conditions at the Academy of Fine Arts Library in Katowice – I would like to thank Barbara Firla, PhD, for her help. Unfortunately, at that time, several cultural institutions did not allow me to conduct the research due to the epidemic situation.

¹³ Ibidem. Emphasis added by A.M.

this field. The initiator of the Meetings, Józef Bury, then, similarly to the leading media experts of the time, reflected upon the essence of human functioning in cyberspace and the ontological aspects of digital images:

Flatness, speed, fluidity, simultaneousness, odourlessness, temperature-less luminosity, subliminal stimulations and mono-sensitivity of the visual channel (supported by a sound band which is by no means a verification channel) are components of the cyberspace climate [...]. Effective 'moving' in virtual reality, the only materialisation of which is its incarnation in the image on the edge of the interface, is conditioned by the development of new cognitive attitudes, dependent on the redefinition of the time dimension of cyberspace and based on effective image authentication methods.¹⁴

The Meetings were dominated by foreign media artists, but Polish artists experimenting with new media also presented their works – both those from Silesia and those associated with the local creative environment in various ways (Lech Majewski, Wojtek Kucharczyk, Józef Bury, Anna Płotnicka and Paweł Janicki, Józef Robakowski, Sławomir Brzoska, etc.)¹⁵. Sometimes, as part of the Meetings, works that had previously been exhibited at the WRO Media Art Biennale or foreign media art festivals were presented too. The International Art Meetings are, however, activities from the turn of the 1990s and the beginning of the 21st century.

Both before and beyond this review, video art and media art appear sporadically at exhibitions in this, after all, leading gallery in the region, namely the BWA. However, this is also the time of other new initiatives, e.g. the Triennial of Polish Graphics has been held in the BWA in Katowice since 1991, presenting various stages of graphics development (and – over time – the media breakthrough in terms of artistic techniques), and since 1994 – Intergrafia World Award Winners Gallery (exhibition in the triennial cycle, initially accompanying the International Triennial of Graphics in Krakow). It is worth looking at the evolution of the approach to media experiments in the 1980s and 1990s, which was preserved in the words of critics who commented on those events at that time.

¹⁴ Józef Bury: *Cyberprzestrzeń i iluzja lokalna. Notatki robocze 2002-2004*, In: *V Międzynarodowe Spotkania Sztuki/ 5th International Art Meeting, 27-30 kwietnia, Katowice 2004*, [exhibition catalogue] BWA Katowice 2004, p. 20.

¹⁵ *1st International Art Meeting, 26-29 September, Katowice 1997*, [exhibition catalogue] BWA Katowice 1997. *2nd International Art Meeting, 8-12.10.1998, Katowice '98*, [exhibition catalogue] BWA Katowice 1998.

2. THE 1980S: BLACK HOLE

Let us compare a few exhibitions and recall a few of the many voices of critics. The BWA in Katowice is undoubtedly a good object for such an analysis as – in addition to institutional durability and a profile aimed at exhibiting contemporary art – it has one of the central positions among the cultural institutions of the Silesian Voivodeship. A great help in this respect is also a comprehensive study by Marek Meschnik, who not only documented half a century of the BWA activity in Katowice, but also made a selection of press materials¹⁶.

The 1980s are well summarised by the Academy of Fine Arts diploma exhibition from 1984, an exhibition on the occasion of the 40th anniversary of the Silesian creative community and two "Intergrafie" (1986, 1988). The culmination, and perhaps the announcement of the breakthrough, is the exhibition "Young Wrocław", the first accent in the series of presentations of young Polish artists continued in the following decade. It is also symbolic that the Upper Silesian circle was shown only after the Lower Silesian one. However, this is partly explained in Ryszard Kujawski's review of the exhibition Diploma'84: "At the same time, the rejection of constantly growing new media and the continuation of very pure, classic, one could say, means of expression are surprising in painting"¹⁷. The critic emphasises here the conservatism of young artists' projects and the dominance of painting on the so-called additional diploma. It should be noted that this was probably due to the traditionalism of the then Academy of Fine Arts as well as the need to implement a "safe" form as a diploma thesis. There was no avant-garde spirit of the previous decade and it is hardly surprising – martial law, difficult economic situation and social tensions perhaps did not encourage avant-garde gestures. According to Stanisław Piskor, however, conservatism was characteristic of the Silesian creative community at that time, or at least of the attempts to present it¹⁸. According to the critic, the

¹⁶ Meschnik, *Biuro Wystaw Artystycznych w Katowicach...*, passim. The quoted fragments are therefore a second-order selection, a selection of selected opinions on a topic that is interesting for me. However, I consciously refer here to the material subjected to such specialist pre-selection, because I do not mean a detailed review of the press at that time, but a selection of significant opinions.

¹⁷ *Dyplom '84 (Diploma '84). Exhibition of diploma works of graduates of the Academy of Fine Arts in Krakow, Faculty of Graphics in Katowice, 9-21.10.1984*, in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 487. (The quoted fragment comes from: Ryszard Kujawski: *Diploma '84. „Tak i Nie” 1984*, no 43, p.13).

¹⁸ *40 lat twórczości artystów plastyków województwa katowickiego. Malarstwo, rzeźba*,

review exhibition of the 40th anniversary of the work of Silesian artists did not show, for example, interesting transformations and evolution of creativity, especially the departure from socialist realism and settling accounts with it, thanks to which "the entire opposition of the „St-53" group – which has its place in the history of contemporary art – disappeared", the Oneiron group – which "inspired the artistic movement in the late 1960s and early 1970s – passed into nonexistence". To sum up, Piskor assessed this exhibition simply as "too biased"¹⁹. Of course, there was no new media here, they were also absent – and this should be surprising – on *Intergrafia '86* and *Intergrafia '88*. The critic wrote about the latter:

Graphics is defended by the nobility of the technique. Just like two years ago, we can now see a return to the old techniques abandoned over the last decades. Copper engravings and mezzotints, clean, jointless aquatintes, etc. are common. Serigraphy traditionally triumphs. *There is no computer graphics at all*. An innovative proposal is equally poor.²⁰

It seems that this return to traditional techniques may have resulted from the complexity of contemporary phenomena and the emergence of new tools, which caused consternation among some artists. Marking the beginning of a new series of reviews of young creative circles, the exhibition "Young Wrocław", showing the achievements of the generation of graduates of the Academy of Fine Arts in Wrocław during the breakthrough period, was critically evaluated by the press. It seems to be a picture of uncertainty and an aesthetic and axiological crisis of those times: installations and *found objects*, based on exploring pop culture; at the same time, there is no new media or even video²¹.

grafika, plakat, tkanina, szkło, 10.05-2.06.1985, in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., pp. 493-4. (The quoted fragment comes from: Stanisław Piskor: *Niepełne odbicie*. in: "Tak i Nie" 1985, No. 22, p. 13). It should be added that in 1983 Piskor noticed that poor exhibitions have a better press (e.g. a review of the amateur artwork of miners) than serious art exhibitions (e.g. of Marek Kamiński's works). Ibidem, p. 474.

¹⁹ Ibidem.

²⁰ *Intergrafia '88. 23.09-23.10.1988*, in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 541 (The quoted fragment comes from: Leszek Michalski: *Wartościowy przegląd. Intergrafia '88*. in: „Tak i Nie” 1988, no 44, p. 13). Emphasis added by A.M.

²¹ *Młody Wrocław, 10.01.-2.02.1989* in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., pp. 548-9.

The second exhibition in this series, "Black Hole", presenting young Silesian art (centred around the Katowice community, although not treated dogmatically by the exhibition commissioner, Jarosław Świerszcz), was very successful²². However, it contained carefully selected works by several artists chosen by the curator. It is worth adding that it consisted of works which also included installations and videos. A suggestive poster for this exhibition of young artists was created by Marian Oslislo, a figure important in retrospect for the Academy of Fine Arts in Katowice and for the development of media art in Silesia. It can be said that his activities have been multimedia since the beginning, because the artist has been dealing with graphics, poster and graphic design for years, and for some time he has also been implementing multimedia projects in which the combination of music, image and calligraphy plays an important role. Undoubtedly, however, posters are the most recognisable in his artistic output. On the occasion of the artist's individual exhibition at the BWA in Katowice, which took place shortly after the "Black Hole", referring to the posters, critics commented that "the unbridled lettering in them is a graphic message in itself"²³, and over time they recognised this style as the hallmark of the Silesian poster school²⁴.

The poster for "Black Hole" is also important because it interprets the creative search of this time and thus shows a digital breakthrough. The motif of a black hole refers to the cosmic attraction inherent in these creatures, but the black hole in Marian Oslislo's approach is not a spiral, but rather a rectangular spiral meander, suggesting entering an image, a screen, or maybe even a computer monitor. Stylistically, it fits into the field of computer graphics of the era of the first PCs, presented suggestively in the science-fiction film *T.R.O.N.*, which was made at that time and is considered today one of the first films to

²² *Czarna Dziura. Wystawa młodej plastyki katowickiej, 20-03.-22.04.1990*, (malarstwo, rysunek, grafika, rzeźby, instalacje, video), exhibition commissioner: Jarosław Świerszcz, in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach ...*, op. cit., p. 566 (Krzysztof Stanisławski: *Czarna dziura*. in: "Art & Business" 1990, No. 3, pp. 40-41).

²³ Marian Oslislo: *Wystawa plakatu i grafiki (Exhibition of poster and graphics), 17.10.-4.11.90*. in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach ...*, op. cit., p. 571. (The quoted fragment comes from: Joanna Gawrych: *Kalarus radosny*. "Dziennik Zachodni" 1990, No. 207, p. 5).

²⁴ Cf. Małgorzata Charyło: *Czy potrzebne nam jeszcze przeglądy plakatu?* Art & Business "1998, No. 3, pp. 48-49. (review of the 15th Polish Poster Biennale in BWA Katowice, 21.11.-4.01.1997, commissioner: Michał Kliś).

use extensive digital special effects²⁵. The graphic sign created by Oslislo also evokes, although perhaps less directly, the error of the monitor from Stanisław Lem's story about the Pirks pilot – a mysterious point towards which the recipient's eye and body are heading infinitely (towards the interior of the black hole), even to their own destruction. Art attracts and engages. The colour stratification of the poster, realised for the needs of the exhibition in several colour versions, also transported the recipient to the digital age: it was (then) a progressive type of thinking about creativity and media.

This progressivism is also visible in other artistic, scientific and organisational activities of Marian Oslislo, the result of which is the elaboration of the identity of the Academy of Fine Arts in Katowice, its development, especially the creation of the Faculty of Design and the new headquarters of the Academy, and the creation of the Department of Multimedia and Multimedia Activities Studio with modern facilities (studio and gallery) and an innovative team of artists of the younger generation (Ksawery Kaliski, Piotr Ceglarek, Krzysztof Zygalski). However, this is a recent history – the period of the first and second decades of the 21st century.

3. THE 1990S: DESERT STORM

The previous decade – the 1990s (not only in Silesia) was a period of fatigue and slow recovery of the creative community from stagnation. In 1991, on the occasion of the review of "Intergrafia", Jarosław Świerszcz, an art critic and curator, wrote:

The period of the galloping avant-garde is long over. In graphics, as in other fields of art, today there is a period of apnea – the syndrome of an orphan abandoned by the avant-garde grandmother characteristic of today's art. And so, in the Triennial exhibition, there is a noticeable turn towards traditional techniques, objectivity, departure from photo-reproduction techniques, *lack of media experiments (not a single computer graphics)*.²⁶

²⁵ T.R.O.N., dir. Steven Lisberger (USA, 1982).

²⁶ *Intergrafia* 91. 17.09.-1.12.1991, in: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 585. (The quoted fragment comes from: Jarosław Świerszcz: *Syndrom sieroty*. "Gazeta Katowicka" 1991, No. 132, p. 2). Emphasis added by A.M.

Over time, of course, there are exhibitions where either video art²⁷ or computer graphics and original techniques based on new technologies appear²⁸. Silesian artists and designers, like in other circles, incorporate new media into their creative techniques. In the middle of the decade the repertoire of the BWA in Katowice began to include both exhibitions of painting and the art of light evoking thinking in terms of digitality (Leon Tarasewicz²⁹, Heinz Mack), as well as attempts to move towards new media ("The Art of Energy Mediation", "Generation '96", "Parteitag", "Janusz Kapusta: K-dron")³⁰, and finally the

²⁷ *Oko na widelcu albo gorące lody czyli creme de la creme sztuki polskiej lat 90.*, 18.03.-20.04.1992, exhibition commissioners: Jarosław Świerszcz, Krzysztof Stanisławski. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 587. (The exhibition presented a selection of works using various techniques, including video art, representative of young Polish art of the 1990s).

²⁸ *2nd Triennial of Polish Graphics*, 10.06.- 31.07.1994, Exhibition Commissioner: Ewa Zawadzka. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 601. The critical description of the works selected for the Triennial brings to mind a certain transformation that took place at that time: "In addition to Poles' favourite lithographs, linocuts, etchings, engravings and woodcuts, one could also notice offset prints, photographs, collages, reliefs, various complex original techniques and quite a few computer graphics. All this unprecedented wealth of techniques probably also affects the different atmosphere of contemporary Polish graphics. Its wise, but also bitter, ironic and grotesque face begins to cheer up." (Katarzyna Bik: *Pogodniejsze oblicze grafiki*, "Gazeta Wyborcza", 1994, No. 137, p. 11, emphasis by A.M.). Application of postmodern stylistics is noticeable: a multitude of quotes, pastiches, allusions. (Cf. Sławomir Chmielewski: *2 Triennele Grafiki Polskiej*. Opcje 1994, No. 4, p. 138).

²⁹ *Leon Tarasewicz: Nowe prace BWA Katowice i Leon Tarasewicz: Obrazy 1983-1994*, Muzeum Górnośląskie w Bytomiu, 17.03.-23.04.95, curators: Marek Kuś, Marek Meschnik. „*Heinz Mack: Światło w spojrzeniu*”, BWA in Katowice, 4.08.-14.09.1997, curator: Bożena Kowalska.

³⁰ *Sztuka Mediacji Energetycznych*, (wystawa multimedialna: malarstwo, rysunek, rzeźba, instalacje, performancem, koncerty), 2.05-5.06.1995, curator: Józef Robakowski. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 612. An exhibition summarising art being precursor to media art (including The Themersons, Opalka, Szpakowski, Sosnowski, Pawłowski) was accompanied by a postmodern theoretical symposium. Cf. Anna Zeidler-Janiszewska: *Awangardowe impulsy w ponowoczesnym świecie*. "Kultura Współczesna" 1995, No. 3-4, pp. 191-192. *Pokolenie '96 (Generation '96)*, (instalacje, obiekty, malarstwo, rysunek, fotografia, video), 26.07.-8.09.1996, curator: Marek Kuś. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 623; *Parteitag*, Warszawa 1997/Płock 1998/Katowice 1999, the BWA gallery in Katowice 16.07.-15.08.1999 [exhibition catalogue], Wyd. BWA Katowice, Katowice 1999. (review of works by artists associated with Grzegorz Kowalski's studio at the Academy of Fine Arts in Warsaw, including video art and media art, from Paweł Althammer, through Anna Konik, to Artur Żmijewski); *Janusz Kapusta: K-Dron*. Muzeum Sztuki w Łodzi-

mentioned "International Meetings of Art" curated by Józef Bury and Marek Kuś³¹. A significant end of the 1990s decade in the exhibition activity of the BWA in Katowice was Lech Majewski's individual exhibition, or rather an exhibition-performance³².

The figure of Lech Majewski is also significant for Silesian media art. He is the most recognisable on the world art market and the most awarded media artist from Silesia. He studied directing at the Film School in Łódź³³. In Majewski's artistic output, which is undoubtedly appreciated not only for its aesthetics but also for its universalism and depth of message, autobiographical threads connected with Katowice and Silesian are also strongly present. Not only did the director live in Katowice in his youth and has been returning to it again and again (although today he lives in Venice and the USA too), but also his artistic activity has been clearly visible in Silesia. It was here that he took photos for many of his films and videos, including *The Mill and the Cross*, it was here that the premiere of the multimedia opera *Deer Room* took place, it was here that he also held a mobile exhibition - the performance *Tram* (first in Katowice, then in Düsseldorf) and presented his media works at important exhibitions (e.g. 2nd International Art Meeting 1998 – *Wypadek*, performance; *Medium... Post... Mortem... – Slaughterhouse Poem*, video, 2006³⁴, etc.). He has also often represented the Silesian Voivodeship and Polish art at various international events

Galeria Sztuki Współczesnej BWA w Katowicach 15.10.-14.11.1999 (curator: Maria Morzuch) and 26.11.-19.12.1999 (curator: Bożena Kowalska), [exhibition catalogue], Wyd. Muzeum Sztuki w Łodzi-Galeria Sztuki Współczesnej BWA w Katowicach 1999.

³¹ *1st International Meetings of Art Katowice*, 97, curators: Józef Bury, Marek Kuś, 26-29.09.1997. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 636. The meetings were multimedia in nature, focused on new forms, performances and videos, artists from different parts of the world (several subsequent editions were organised).

³² *Lech Majewski: Wypadek, (performance, objects)*, 14-23.10.1998. In: M. Meschnik: *Biuro Wystaw Artystycznych w Katowicach...*, op. cit., p. 649.

³³ There is a lot of conflicting threads concerning Lech Majewski's place of studies, including the one that he studied at the Academy of Fine Arts in Krakow. However, the archival research I conducted in the Archives of the Academy of Fine Arts in Krakow and in the Archives of the Academy of Fine Arts in Katowice (at that time the branch of the Academy of Fine Arts in Krakow) does not confirm the director's version. Cf. the official website of Lech Majewski. URL: <<https://lechmajewski.com/biography/>> (access: 15.01.2021).

³⁴ *Lech Majewski*, in: *Medium... Post... Mortem...* (Vol. I & II). Bałtycka Galeria Sztuki Współczesnej, Słupsk-Ustka, March 2008, Galeria Sztuki Współczesnej BWA, Ka-

(EXPO 2000, Days of the Silesian Voivodeship in Düsseldorf 2002, Biennale di Venezia 2007). His films *Wojaczek* and *Angelus* are Silesian *per se* as they refer to the works of other Silesian artists – Rafał Wojaczek, a poet from Mikołów, and the Janów occult group of miners-painters. The artist, who was honoured with an individual retrospective exhibition at MoMa in 2006³⁵ (but not in the BWA in Katowice, and only in 2015 in the Silesian Museum in a truncated form³⁶), despite his global career in the world of art and film, often likes to return to his "black hole", finding there further layers of *genius loci* that can be explored³⁷.

However, Majewski's returns to Silesia allow us to notice that even in these difficult decades, the artist found an institutional environment here that supported his interesting formal experiments and was not afraid to engage in sometimes risky artistic ventures. This proves the maturity of local cultural institutions and openness to new forms of expression, although at the same time it should be noted that new media are among the most demanding forms of artistic creation due to technological entanglements and economic requirements that Polish and particularly local institutions are not always able to meet. This is why exhibitions or presentations of this type of artistic output are often of an intimate nature (as in the Kronika Gallery), otherwise numerous institutions must participate to obtain various financial resources (as in the case of Majewski's experimental opera, *Deer Room* (1996), staged by the Silesian Opera in

towice, June 2008, Galeria BWA, Zielona Góra, October 2008. Curator of the project: Roman Lewandowski, [exhibition catalogue], Wyd. Bałtycka Galeria Sztuki Współczesnej, Słupsk 2008.

³⁵ *Lech Majewski: Conjuring the Moving Image*, May 3–14, 2006 MoMA. Curator: Laurence Kardish, with the support of: Polish Film Institute, Consulate General of the Republic of Poland in New York, Institution of Culture Ars Cameralis Silesiae Superioris. URL: <https://www.moma.org/calendar/film/910> (access: 15.01.2021).

³⁶ *Lech Majewski: Podziemne słońce, (wideo-art, rzeźba)*, 19.09.-8.11.2015, Muzeum Śląskie w Katowicach, curator: Agnieszka Mori, URL: <https://muzeumslaskie.pl/pl/wystawy/lech-majewski-podziemne-slonce-wideo-art-rzezba/> (access: 13.01.2021); Marta Odziomek: *Muzeum Śląskie w Katowicach. Lech Majewski o życiu i sztuce*. "Gazeta Wyborcza", September 14, 2015. URL: <https://katowice.wyborcza.pl/katowice/1,35018,18816555,muzeum-slaskie-w-katowicach-lech-majewski-o-zyciu-i-sztuce.html> (access: 13.01.2021).

³⁷ More on the topic in: Piotr Zawojski: *A Transmedia Journey Through the World of Lech Majewski 's Art*. In: *City Film/Film City. II International Film Festival Regiofun*. Ed. Agnieszka Skrzelowska [catalogue], Katowice 2011. URL: <http://www.zawojski.com/2011/12/18/a-transmedia-journey-through-the-world-of-lech-majewskis-art/> (access: 16.01.2021).

Bytom and the Silesian Theatre in Katowice, the film version of which was produced for Polish Television, or as in the case of the review exhibition of the video art "Memory Labyrinth. The Faces of Evil 1939-2009", presenting the confrontation with the topic of war, death and memory in video art by artists from different countries (held by the Ars Cameralis Cultural Institution in 2011 thanks to cooperation with the BWA Gallery in Katowice, the Academy of Fine Arts in Katowice and the Rondo Sztuki Gallery in Katowice)³⁸.

4. THE FIRST DECADE OF THE 21ST CENTURY: *OLD AND NEW DREAMS* AND CONSTRUCTING A "CYBERGARDEN"

After 2000, both artists and cultural institutions in the Silesian Voivodeship began to approach digital media more boldly. Compared to previous decades, the BWA Gallery in Katowice hosted exhibitions devoted increasingly to media art and those redefining the landscape of techniques employed by contemporary artists, especially the younger generation: "Diploma 2006", "Silesia Active" (2005-2006), "Labyrinth of Memory. Faces of Evil 1939-2009". However, the real change and acceptance of new means came only in the following decade, as is illustrated by the projects of recent years: "Line and chaos" (2017), "Deep Listening" (2019), "Art_in_the_gallery" (2020). The media are already an equal means of expression owing to both the artists themselves and the curators (Marek Zieliński, Marta Lisok, Ewa Kokot, Marek Kuś, Tomasz Dąbrowski, Piotr Lutyński).

It is necessary to mention several cultural institutions whose managers and teams have been shaping the image of contemporary art in Silesia for years (in the formal sense: in the voivodeship), presenting openness to media, inter-media and multimedia experiments. They include: Ars Cameralis (and the Ars Cameralis Silesiae Superioris festival), BWA in Katowice, BWA in Bielsko-Biała, Kronika Gallery in Bytom, Silesian Museum and Upper Silesian Museum in Bytom, Katowice – City of Gardens (former Upper Silesian Cultural Center, and then K.Bochenek Katowice Cultural Center), Rondo Sztuki Gallery, Szara Gallery and Cieszyn Castle of Art, etc. In addition, of course, there are many institutions operating in the field of music and music festivals (in the field of

³⁸ *Labirynt pamięci. Oblicza zła 1939-2009 (Memory Labyrinth. The Faces of Evil 1939-2009)*, exhibition July-August 2009, [Galeria Sztuki Współczesnej BWA, Katowice](#), curator: Marek Zieliński.

classical and jazz music and – extremely important for the art of new media – electronic and alternative music, headed by Tauron Nowa Muzyka and Off Festival). Exhibitions, festivals or presentations of art outside Poland (EXPO, Days of the Silesian Voivodeship, cooperation with Institutes of Culture, etc.) are only some of the forms of promoting Silesian contemporary art. Finally – academic institutions, headed by the Academy of Fine Arts and the University of Silesia, which bring together creative and scientific communities supporting cultural activities. Also noteworthy here is the ASP Rondo Sztuki Gallery, which since its foundation in March 2007 has been very open to all media activities, exhibitions, performances, concerts and thematic conferences (including AgraFA, New Media Days³⁹, etc.). It can be said that it was the beginning of "taking over the city for the sake of culture and art" – its success triggered the efforts to create the Katowice Culture Zone.

However, the redefinition of the "Silesian mentality" was tedious and actually occurred only at the turn of the next two decades – with Katowice applying for the title of the European Capital of Culture 2016 (the project was prepared in 2010-2011) and the entry into professional life of a new generation of graduates of the Academy of Fine Arts – not only media creators, but above all designers. It does not mean that the latter were better – it means that design is a better urban policy tool than media art. This is why the "young Silesian design" is more visible in the urban and virtual, as well as commercial – tourist space. It is also simply cheaper, in production and technological terms. However, digital media and multimedia are undoubtedly at the heart of these changes, thanks to people and institutions.

It was then that a concept of building the identity of the city based on cultural, educational and academic activities was addressed seriously for the first time. At that time, the city authorities noticed the economic potential of cultural institutions and the value of art as a magnet attracting tourists and residents, business and investments. Funds were directed to the Culture Zone, which transformed the image of urban space, turning the post-mining landscape

³⁹ I had the pleasure of being the initiator and coordinator of the New Media Days project in 2008 and 2010. It was during the first Days of New Media that Marian Oslislo gave a lecture *Old and New Dreams*, which was significant for the redefinition of local identity. Cf. Marian Oslislo: *Old and New Dreams*, in: *Kody McLuhana. Topografia nowych mediów*. Eds. A. Maj, M. Derda-Nowakowski, with the participation of Derrick de Kerckhove. Series: Media Studies. Wydawnictwo Naukowe ExMachina, Katowice 2009, pp. 225-230.

into a space of art and activities at the intersection of culture and science – today it houses the Silesian Museum, the NOSPR hall, the International Congress Centre, the Spodek and the ASP Rondo Sztuki Gallery, and in the immediate vicinity – the BWA Gallery of Contemporary Art, the University of Silesia in Katowice and CINIBA⁴⁰.

It is impossible to list all the people involved in these transformations: visual and multimedia theoreticians and artists, musicians, architects, designers, cultural animators, politicians – visionaries who turned their dreams of a city into reality. Among the several platforms designed for the needs of the Capital of Culture project, identified with the slogan *Katowice – City of Gardens* (which at that time sounded quite abstract to most Silesians, not to say absurd), there was also the new media platform *Cybergarden (Cyberogród)* which I co-authored with Michał Derda-Nowakowski⁴¹. Lecturers from the University of Silesia, the Academy of Fine Arts and the Academy of Music in Katowice were in the expert team led by Piotr Zaczekowski and Marek Zieliński, whose aim was to create the concept of urban development and which significantly influenced the redefinition of local cultural policy of the next decade. It was then that Medialab Katowice headed by Karol Piekarski was born, and as a result of the efforts of Marek Zieliński and Piotr Zaczekowski⁴², the Katowice Cultural Center evolved into Katowice – the City of Gardens, a cultural institution of a new

⁴⁰ It is due to these efforts, mental and social changes of the next decade, that the city won the title of the UNESCO European City of Music, the European City of Science and has renewed its efforts to become the European Capital of Culture.

⁴¹ Anna Maj, Michał Derda-Nowakowski: *Cyberogród / Cybergarden*. In: *Katowice – Miasto / Katowice—the City of Gardens*. Collective volume edited by Piotr Zaczekowski. Centrum Kultury Katowice im. Krystyna Bochenek, Katowice 2010, pp. 171-185.

⁴² See the "founding" publication for Polish media labs which promoted the idea of open digital media laboratories and two later publications presenting the projects of Medialab Katowice (which turned out to be the longest-running medialab in Poland): *Medialab. Instrukcja obsługi*. Eds. Mirek Filiciak, Alek Tarkowski, Agata Jałosińska. Wyd. Fundacja Ortus, Chrzelice 2011; *Przyjemność eksperymentowania / The Joy of Experimenting*. Medialab Katowice 2012. Ed. Karol Piekarski. Wyd. Instytucja Kultury Katowice — Miasto Ogrodów, Katowice 2013; *Metody badania i odkrywania miasta oparte na danych*. Ed. Karol Piekarski. Instytucja Kultury Miasto Ogrodów — Medialab Katowice 2015. See also my article on the formula of medialab: *Medialaby, fablaby i banki wiedzy jako nowe modele instytucji edukacyjnych i animacyjnych. Problemy i wyzwania*. „Państwo i Społeczeństwo” 2017, no 3, pp. 85-103.

generation. Festivals such as Ars Independent Festival, Katowice JazzArt Festival or Katowice Street Art⁴³ were also born, and in the course of time efforts to become a UNESCO Creative City in the sphere of music were successful. Undoubtedly, subsequent editions of music and visual festivals (Off Festival, Tauron, Videonale) or scientific conferences (Agrafta, New Media Days, Usability Day, 4 Design Days) also contributed to the promotion of new media and knowledge about them. Previously, Katowice and Silesian artistic and humanities universities had undergone a period of reconstruction and expansion: the Academy of Fine Arts, Academy of Music, University of Silesia in Katowice, University of Economics.

This imperceptibly changed the mental horizon of the entire generation which, devoid of the "Silesian complexes" and the burdens of previous eras, began to draw on the traditions and cultural distinctiveness of Silesia as an open repository of cultural practices and symbols. "Silesian" suddenly became "gryfne" (Silesian „nice”). The aesthetic model based on the cult of the mining industry ceased to be a valid model of thinking about the city and the region. This is symbolically illustrated by the promotional animation of Katowice from that time, made by Marek Gajowski, a student of the Multimedia Activities Lab, the Academy of Fine Arts in Katowice: trees explode in colour, as if blowing up the roof of the Spodek building in Katowice. Over time, this eruption of creative energy was noticed not only by residents and tourists, but also by the nationwide media⁴⁴.

CONCLUSION

Today, the creative activities of media art pioneers are continued by successive generations of young artists-graduates of the Chair of New Media at the Academy of Fine Arts in Katowice including the Multimedia Activities Lab⁴⁵, the Animation and Computer Games Lab and the Photography Lab. In a sense, the history of artistic exploration comes full circle, linking various digital media

⁴³ They are currently organized by Institution of [Culture Katowice – Miasto Ogrodów](http://miasto-ogrodow.eu). URL: <<http://miasto-ogrodow.eu>>.

⁴⁴ Cf. e.g. Roman Pawłowski: *Ogrody na kopalniach. Kto pojedzie do Katowic, ten ich nie pozna*. "Gazeta Wyborcza" 31 December 2014. URL: < https://wyborcza.pl/1,76842,17196617,Ogrody_na_kopalniach_Kto_pojedzie_do_Katowic_ten.html > (access: 17.01.2021).

⁴⁵ I write more about the genesis and activities of the studio in the article cited above: A. Maj: *Światło w czarnej dziurze..., op. cit.*

and formal experiments in activities based on constantly new media and technologies. Looking at the diploma theses of the students of the Academy of Fine Arts today and the support provided by their current teachers and masters, such as Marian Oslislo, Ksawery Kaliski, Piotr Ceglarek, Bogdan Król, Piotr Muschalik, Marcin Nowrotek and others, one can reflect upon the difficult environment the young artists from the Laboratory of Presentation Techniques had to live in the times of the Polish People's Republic a few decades ago, when they were trying to use video as a new means of expression. Today it is difficult to imagine or recall living in a "black hole" and its hopelessness which forced people to struggle for everyday life and to persist in trying to save imagination and freedom, or to emigrate in order to get a chance for normal existence and development. Fortunately, the transformations of local reality and identity proved to be successful, although they lasted almost the entire life of one generation.

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INTERVIEWS

Interviews with Grzegorz G. Zgraja, an artist and the leader of ltp, conducted in
February 2021 (online) and in June 2022 in Gliwice.

Interview with Marek Zieliński, Director of Ars Cameralis Silesiae Superioris,
conducted in November 2020, in Katowice.

Interview with Marek Kuś, Director of BWA, conducted in November 2020, in
Katowice.

ARCHIVES

The query was carried out in December 2020 and January 2021 at the Archives of
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