

Swiss Dada

PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME

Small Parts & Accessories

Rear Derailleur

05.04.2014 | 12:28AM

Pójdźże, kiń tę chmurność w głąb flaszki!

WICHER TRACK

Chwyć małżonkę, strój bądź pleśń z fugi

zwölf boxkämpfer

Pack my box with five dozen liquor jugs.

wielobarwna parzenica

Another of many characteristic feature.

Konstruktywistyczny

Griffo

Wygimnastykowany

OVERSIZED

High Resolution

1901-26-357

FAQ & Help

from voltaire

głos w sprawie pornografii

Miłość szczęśliwa

konkurs piękności męskiej

Silence of Plants

BEZ TYTUŁU

Ella in Heaven

film lata sześćdziesiąte

Ścieżcie

An exhibition of approximately 55 works including prints augmented by drawings, a photograph, and sculpture, is on view through December 4 in the third-floor Sachs Galleries of The Museum of Modern Art.

16/23 The exhibition, directed by Howardena Pindell, Associate Curator, Department of Prints and Illustrated Books, is drawn from the Museum Collection, consisting of work done in the 1920s, '30s, and '40s by members of the *Abstraction - Creation, Art Non-Figuratif* group, an international organization based in Paris during the 1930s that also published a periodical by the same name. Included are works by Albers, Calder, Kandinsky, Moholy-Nagy, Taeuber-Arp, and Vordemberge-Gildewart. In 1930 or early '31, a group of artists concerned with aspects of abstraction including Theo van Doesburg, leader of Art Concret, put forth a proposal for an international union of abstract artists. *Abstraction - Creation, Art Non-Figuratif* was founded February 15, 1931, and between 1932 and 1936 published five issues of their annual periodical, which was used as a means of attracting new members. Artists were invited to submit photographs with accompanying statements, some choosing to offer earlier work from the 1920s, as well as images of current work. The group also held a series of exhibitions showing members work on a rotating basis. An editorial appearing in the first issue of *Abstraction - Creation* stated that artists whose work contained recognizable images were not invited to join. "Their common interest in abstraction was built on further synthesizing elements investigated by the Cubists," explains Ms. Pindell. "Greater emphasis was placed on planes of color and geometric forms." The works in the exhibition were selected, where possible, to show the kind of image chosen by the artist to represent his or

"Their common interest in abstraction was built on further synthesizing elements investigated by the Cubists," explains Ms. Pindell. "Greater emphasis was placed on planes of color and geometric forms." The works in the exhibition were selected, where possible, to show the kind of image chosen by the artist to represent his or her visual concepts in the periodical. Although most of the works in this exhibition were executed in the 1930s, when *Abstraction - Creation* was formally in existence, ex

Creation was formally in existence, examples from the decades immediately preceding and following have been included if they are representative of the artist's style during this period, reflecting both the diversity and the unity of the Abstractionists and the geometrizing Creationist. Massive emigration of European artists to the United States during and following World War II insured the emergence of the principles of European abstraction through the work of American artists.

Podobno w przemówieniu pierwsze zdanie jest zawsze najtrudniejsze. A więc mam je już poza sobą ... Ale czuję, że i następne zdania będą trudne, trzecie, szóste, dziesiąte, aż do ostatniego, ponieważ mam mówić o poezji. Na ten temat wypowiadam się rzadko, prawie wcale. I zawsze towarzyszyło mi przekonanie, że nie robię tego najlepiej. Dlatego mój odczyt nie będzie zbyt długi. Wszelka niedoskonałość lżejsza jest do zniesienia, jeśli podaje się ją w małych dawkach.

21/23

Dzisiejszy poeta jest sceptyczny i podejrzliwy nawet, a może przede wszystkim, wobec samego siebie. Z niechęcią oświadcza publicznie, że jest poetą jakby się tego trochę wstydił. Ale w naszej krzykliwej epoce dużo łatwiej przyznać się do własnych wad, jeżeli tylko prezentują się efektownie, a dużo trudniej do zalet, bo są głębiej ukryte, i w które samemu nie do końca się wierzy ... W różnych ankietach czy rozmowach z przypadkowymi ludźmi, kiedy poecie już koniecznie wypada określić swoje zajęcie, podaje on ogólnikowe „literat” albo wymienia nazwę dodatkowo wykonywanej pracy. Wiadomość, że mają do czynienia z poetą, przyjmowana jest przez urzędników czy współpasażerów autobusu z lekkim niedowierzaniem i zaniepokojeniem. Przypuszczam, że i filozof budzi podobne zakłopotanie.

Jest jednak w lepszym położeniu, bo najczęściej ma możliwość ozdobienia swojej profesji jakimś tytułem naukowym. Profesor filozofii to brzmi już dużo poważniej.

Nie ma jednak profesorów poezji. To by przecież znaczyło, że jest to zatrudnienie wymagające specjalistycznych studiów, regularnie zdawanych egzaminów, rozpraw teoretycznych wzbogaconych bibliografią i odnośnikami, a wreszcie uroczyste otrzymywanych

dypłomów. A to z kolei oznaczałoby, że po to, żeby zostać poetą, nie wystarczą kartki papieru zapisane choćby najświetniejszymi wierszami, konieczny jest i to przede wszystkim, jakiś papierek z pieczętką. Przypomnijmy sobie, że na takiej właśnie podstawie skazano na zesłanie chlubę poezji rosyjskiej, późniejszego Noblistę, Josifa Brodskiego. Uznano go za „pasożyta”, ponieważ nie miał urzędowego zaświadczenia, że wolno mu być poetą ...

12/18

Przed kilkoma laty miałam zaszczyt i radość poznać Go osobiście. Zauważyłam, że on jeden, spośród znanych mi poetów, lubił mówić o sobie „poeta”, wymawiał to słowo bez wewnętrznych oporów, z jakąś nawet wyzywającą swobodą. Myślę, że to przez pamięć brutalnych upokorzeń, jakich doznał w młodości. W krajach szczęśliwszych, gdzie godność ludzka nie jest naruszana tak łatwo, poeci pragną być oczywiście publikowani, czytani i rozumiani, ale nie robią już nic albo bardzo niewiele, żeby na co dzień wyróżniać się wśród innych ludzi. A jeszcze tak niedawno temu, w pierwszych dziesięcioleciach naszego wieku, poeci lubili szokować wymyślnym strojem i ekscentrycznym zachowaniem. Było to jednak zawsze widowisko na użytek publiczny.

Przychodziła chwila, kiedy poeta zamykał za sobą drzwi, zrzucił ze siebie te wszystkie peleryny, błyskotki i inne poetyczne akcesoria, i stawał w ciszy, w oczekiwaniu na samego siebie, nad niezapisaną jeszcze kartką papieru. Bo tak naprawdę tylko to się liczy.

21/23

They say the first sentence in any speech is always the hardest. Well, that one's behind me, anyway. But I have a feeling that the sentences to come - the third, the sixth, the tenth, and so on, up to the final line - will be just as hard, since I'm supposed to talk about poetry. I've said very little on the subject, next to nothing, in fact. And whenever I have said anything, I've always had the sneaking suspicion that I'm not very good at it. This is why my lecture will be rather short. All imperfection is easier to tolerate if served up in small doses.

Contemporary poets are skeptical and suspicious even, or perhaps especially, about themselves. They publicly confess to being poets only reluctantly, as if they were a little ashamed of it. But in our clamorous times it's much easier to acknowledge your faults, at least if they're attractively packaged, than to recognize your own merits, since these are hidden deeper and you never quite believe in them yourself ...

When filling in questionnaires or chatting with strangers, that is, when they can't avoid revealing their profession, poets prefer to use the general term „writer“ or replace „poet“ with the name of whatever job they do in addition to writing. Bureaucrats and bus passengers respond with a touch of incredulity and alarm when they find out that they're dealing with a poet. I suppose philosophers may meet with a similar reaction. Still, they're in a better position, since as often as not they can embellish their calling with some kind of scholarly title. Professor of philosophy - now that sounds much more respectable.

But there are no professors of poetry. This would mean, after all, that poetry is an occupation requiring specialized study, regular examinations, theoretical articles with bibliographies and footnotes attached, and finally, ceremoniously conferred diplomas. And this would mean, in turn, that it's not enough to cover pages with even the most exquisite poems in order to become a poet. The crucial element is some slip of paper bearing an official stamp. Let us recall that the pride of

Russian poetry, the future Nobel Laureate Joseph Brodsky was once sentenced to internal exile precisely on such grounds. They called him „a parasite,” because he lacked official certification granting him the right to be a poet ...

Several years ago, I had the honor and pleasure of meeting Brodsky in person. And I noticed that, of all the poets I've known, he was the only one who enjoyed calling himself a poet. He pronounced the word without inhibitions. Just the opposite - he spoke it with defiant freedom. It seems to me that this must have been because he recalled the brutal humiliations he had experienced in his youth. In more fortunate countries, where human dignity isn't assaulted so readily, poets yearn, of course, to be published, read, and understood, but they do little, if anything, to set themselves above the common herd and the daily grind. And yet it wasn't so long ago, in this century's first decades, that poets strove to shock us with their extravagant dress and eccentric behavior. But all this was merely for the sake of public display. The moment always came when poets had to close the doors behind them, strip off their mantles, fripperies, and other poetic paraphernalia, and confront - silently, patiently awaiting their own selves - the still white sheet of paper. **For this is finally what really counts. It's not accidental that film biographies of great scientists and artists are produced in droves. The more ambitious directors seek to reproduce convincingly the creative process that led to important**