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IN THE SHADOW OF THE RED STAR: CAMP STRATEGY IN POLISH ART AFTER 1945

Abstract:

The phenomenon of camp, described for the first time by Susan Sontag in 1964, was rarely present in the analyses of Polish art in socialist Poland due to a lack of adequate language, but this does not mean that it did not exist. Although camp on a broader scale appeared only after 2000, this article aims to demonstrate that it was in fact a continuous thread of oppositional strategy before and after 1989, aiming at the oppressive norms and stereotypes, which did not really disappear with the fall of the socialism.

Despite having many, often contrary definitions, camp will be perceived here as a subversive strategy which is undermining oppressive norms – including heteronormative order – with the help of kitsch aesthetics and laughter. It will be present in the artworks created by female and gay artists as well as those, who regardless their sexuality, questioned the dominant presence of the Roman Catholic Church. The thread of this subversive camp action will start in the late 1960 following problem with the issues, which Poland has still not resolved despite being a democratic country since twenty five years.

Keywords:

Camp, subversion, socialism, Poland, feminism, homosexuals,
the Roman Catholic Church

Although the socialist¹ regime collapsed in Poland twenty-five years ago, there are still issues within Polish society, which are the outcomes of this imposed regime. Such problems like homophobia, misogyny, discrimination or lack of equal rights for every individual were not previously taken into account and appeared only after 1989. Despite the presence of the metaphorical Red Star on the Polish sky for over forty years, one could notice here and there a colourful splashes of excess, laughter, pleasure and the kitsch aesthetic visible in the field of art. These subversive actions were aimed at mocking the power of the regime and therefore were clear signs of an independent and a free thinking people. Such theatrical gorilla fighting is associated with camp and is expressed in various forms of human activity.

The title of the article refers to the Piotr Piotrowski's book *Avant-Garde in the Shadow of Yalta. Art in East-Central Europe, 1945–1989*², but concentrate just on Polish art and on the colourful glimpses of subversive camp actions. Although the socialist star finally set down in 1989, it did not mean that the old problems would disappear automatically nor straight away, just that the camp strategy will become more visible in the present.

The colours of camp

When in 1964 a 31-year old Susan Sontag published her ground-breaking essay *Notes on Camp* in the journal "Partisan Review"³, she consciously detached camp from its homosexual base thus causing an understandable outrage within this spectrum of society. Until the Stonewall Inn riots in 1969 camp was a strategy of communication within the excluded and marginalized sexual minorities, which was based on a specific sense of humour. Sontag, with her essay comprising of fifty-eight loose notes, on the one hand introduced this relatively unknown phenomenon to the mainstream, but on the other took it away from the subcultural circles. Therefore for the mainstream her publication was considered as the birth of camp, but for the gay culture it was its death knell. According to Sontag camp was describing borders of a particular epoch by representing its *zeitgeist* and a "crisis of the humanistic institutions of criticism"⁴. However, she enlarged camp's meaning by adding the attitude of the healthy enjoyment of things so bad that they are actually good,⁵ thus making the definition of camp more blurred, until finally in the 1990's camp was declared dead.⁶ However, just like the mythological Phoenix, it soon reappeared in a new form and in a new, academic environment, together with the introduction of gay and lesbian studies.

At the same time Pamela Robertson argued that the subversive camp strategy had been used by feminists to undermine men's domination. Camp masquerades were especially attractive for feminists because the "female spectator laughs at and plays with her own image [...] by making fun of, and out of, that image – without losing sight of the real power that image has over her"⁷. Robertson understood camp as a form of pleasant domination over male culture, in which so far, women were put under pressure to hold on to a certain image and be excluded from public life, including the art world. Robertson called this subversive feminist camp "guilty pleasures" stressing that the appropriation of various aesthetics is not a one-way process. Women are adopting elements of gay culture in the same way that gays are adopting women's and thus – like gays – they also produced camp. "This tradition of feminist camp, which runs alongside – but is not identical to – gay camp, represents oppositional modes of performance and reception. Through my analysis of feminist camp I reclaim a female form of aestheticism, related to female masquerade and rooted in burlesque, that articulates and subverts the 'image-and culture-making process' to which women have traditionally been given access".⁸ The loosened relations between camp and gay culture exposed the presence of misogyny and gave a way for feminists to use the defensive strategy of a gender parody for their own purpose.⁹

The colours of camp therefore, if one would like to paint it as such, are associated with oppressed groups in the patriarchal, heteronormative environment and are connected to multi-coloured rainbow, a gay symbol and to the pink colour associated with women. With a mocking laughter and a kitsch aesthetic, camp is aiming not to create a new order, but dismantle the old one by showing its absurdities.

The pink shade

After WWII Poland, like most of Eastern Europe, found itself "in the shadow of Jałta" or under the influence of the Soviet Union, which shaped its cultural, social, economical and political situation until the late 1980's. This oppressive regime blocked the country from participating in certain discussions, which were carried out in the West during the 1960's and 1970's and in Poland exploded only after the iron curtain fell down in 1989. There was neither "psychopathology of affluence"¹⁰, so characteristic for camp nor feminist or gay rebellions. The Polish reality was shaped by the domination of the harsh "heteronormative patriarchal system"¹¹, which did not accept neither homoerotic nor female artworks.¹² Anything extravagant, which is

considered as a hallmark of camp, could be perceived as an expression of individuality forbidden in the country based on collectivity. There was no second feminist wave in Poland and no changes in the social conditions, because women were under the pressure of keeping the nation together and staying in their own private place, which was far away from the public life.¹³ Not surprisingly feminism was perceived as a real threat to this precious little Polish family model. A similar situation appeared in the art world, where the strong position of a male, heterosexual artist was based on a romantic paradigm and “in this pathetic, ‘free’ modernist discourse, which survived for so long in Poland, *the subject* was a heterosexual artist–hero, who was living in a world inaccessible for a layman”¹⁴.

A different reality and the strong presence of a modernist paradigm influenced reception of new trends in art and for example the role of pop art started and ended with breaking the resistance towards the figurative painting, because the generation of 1960’s artists was more interested in presenting their moral concerns than an objective and disengaged reality.¹⁵ However, those individuals, who managed to break with this mainstream tendency, were female artists working as sculptresses during a time, when this profession was so far reserved for male artists.

One of the first artists that undertook a subversive camp action towards the dominating men’s art world was Alina Szapocznikow. By creating light, small and colourful assemblages *Desserts* (1970–1971) and *Lamps* (from 1966) she switched from a harsh and heavy materials to light polyester and focused on her own body as the most interesting subject and object for her art. Jerry Saltz from *New York Magazine* called her artworks “post–Pop appropriation, pre–Koonsian”¹⁶, having in mind the exhibition *Sculpture Undone 1955–1972* in 2012 in the Museum of Modern Art in New York.¹⁷ Pierre Restany argued that Szapocznikow treated the body which was “way ahead”¹⁸ and it was focusing on woman’s identity. Agata Jakubowska argued that Szapocznikow was “making a fun of herself” by dressing as a woman and placing herself in a man’s world.¹⁹ Her criticism towards the culture, in which she existed, was visible in the production of figurative artworks, to which she incorporated female motifs. There were leg cast, lips and bellies as well as breasts, frosted and presented on a platter like a dessert. In this grotesque and cannibalistic carnival of sculptures she consolidated biased male artist in his stereotypical opinions about women and then climbed over his shoulders to reach for the next project. Her last and unrealised sculpture – *My American Dream (Rolls–Royce II)* from 1971 – was a pink Rolls Royce

topped with a golden phallus with wings in a 2:1 scale and created in Portuguese marble. She called it an object for snobs, a “very expensive, completely useless, and a reflection of the god of supreme luxury”²⁰. In other words – a perfect joke at the expense of macho man.

To this subversive group of female artists belonged Maria Pinińska-Bereś, whose sculptures resembled a “stipulated place of pleasure and an erotic kitsch created by the middle-class culture”²¹. Anna Markowska argued that both artists (Maria Pinińska-Bereś and Alina Szapocznikow) concentrated on dangerous iconography expelled from the traditional culture,²² while Andrzej Kostołowski added that by using the pink colour she was expressing her sarcasm and unaccepted treatment of women.²³ Her assemblage *Czy kobieta jest człowiekiem?* (*Is a Woman a Human being?*, 1973) was a bitter reminder that a carnality, associated with a woman, foreclosing her from being a real human – hence the information “use by date”, which she placed on the sculpture. The artist deliberately chose secondary subjects and materials (for example *papier-mâché* or textiles) and desperately tried to disconnect herself from her artist-husband and from the whole male dominated art world. This struggle and loneliness illustrated “quilt duvets [which] suppressed her scream and were like a padded walls in an asylum for mad people”²⁴. From the camp perspective however, the most important is the visible dominance of the pink colour associated with an ideal female beauty, youth and eroticism as well as with a bad taste, kitsch and everything which is not serious but is naïve, “girlish” and non-artistic. The pink colour is also very subversive and by using it she created rather a sweet and free from the pathos atmosphere of cheeky criticism. She was brave enough to make a pink colour a hallmark of her art and to tease the establishment so successfully that she was followed by the next generation of camp artists.

One of them was Marta Napiórkowska-Łosin, who in a series of photographs *Princess Bubu* (2005–2007; Figure 1), transformed herself into kind of Barbie doll by overexposing her own characteristic face features. She parodied not only the image of an ideal woman, but also her stereotypically imagined environment dominated by various magazines, cosmetics and beauty accessories. The outcome of the artist's activity was a product of the contemporary pop culture with a name more suitable for a pet dog than a woman. In a male dominated world *Bubu* is not a partner for a conversation, but a puppet. Through her own, theatrical gorilla fight, Marta Napiórkowska-Łosin followed the route of May West, who was a master of disguise

when it came to playing a woman and one of the first female to use camp excess, eroticism, humour and a kitsch aesthetic to expose a much more serious problems.

The pink colour was soon appropriated by male artists, who followed the alternative path created by the first feminist artists. In 2010 Maurycy Gomulicki placed in Poznan's Square Market a three meter tall *Obelisk*, which was a counterpoint for the nearby whipping post – a nasty instrument of torture associated with disgrace and debasement. The artist therefore created its optimistic alter ego with the help of the pink colour, which became a hallmark of his joyful and ostentatious culture of pleasure. “Pink erection”, placed in a public space, thus became a subversive dialogue and a male's masquerade expressed via art. In the Polish context the artwork gained an additional meaning as a symbol of a subversive opposition towards overwhelming martyrdom in the society²⁵. Placed at the heart of the city it teased and seduced by forcing passers-by to reflect not only upon the place of a woman in society and culture, but also upon the role of men. Gomulicki therefore changed the symbolic, phallic meaning of his art object into a manifestation of gender equality and a parody of his own “species”.

The artist is very consistent in creating his hedonistic vision of the world



Figure 1: Marta Napiorkowska-Losin, *Princess Bubu*, 2005-2007. Image: courtesy of the artist.

hence his next artwork created in 2012 was placed in the sea resort Sopot. *Relaks i luksus* (*Relax and Luxus*) resembled a quintessence of a female beauty – two enormous breasts rolling in the water like two, giant buoys. The artist's intention was to expose the erotic atmosphere of the city and its pier, which was used by women as a catwalk and where marketing activity of go-go bars was very visible. It could be said that up to some point this parodist action resembled the attitude of Alina Szapocznikow, who was also overexposing the female body, but could also be read as a pink homage paid by a male artist to the female world of Maria Pinińska-Bereś.

The rainbow tone

The first artist, who broke the silence and presented an optimistic and exhibitionist version of a so far hidden gay world, was the English artist David Hockney. A Polish version of this world, although much more decadent, was painted in the hyperrealist style by Łukasz Korolkiewicz, a master of the male portrait in contemporary Polish art.²⁶ Ewa Kuryluk, however, argued that all that he created was a comical mystification filled with posing friends pretending to be women.²⁷ Paweł Leszkowicz called his art works a picture of the moral bohemian world, through which he created his own, private space in the socialist country.²⁸

Just like David Hockney left England for California in 1964, Wojciech Ćwiertniewicz left Kraków in 1984 and travelled to the Portuguese island of Madeira, where he painted a series of night portraits with Carlos (Figure 2 and 3). That picturesque, nocturnal art trip was a reflection of a reality, in which a young Polish artist wonder around empty city streets, filled with nostalgia and melancholy. Not surprisingly the world, which he created, was a reversal of the happy-sunny experience of Hockney, but still filled with a desire and an atmosphere of intimate love. Paweł Leszkowicz argued that only homosexuality could free male nudity, because “just as in the history of art female nudes represented desires, fantasies and frustrations of heterosexual artists, erotic male nudes are an expression of homosexual desires, obsessions and experience”²⁹. According to him Wojciech Ćwiertniewicz was “the first artist in the whole history of Polish painting, who really sees, feels and shows the male body”³⁰, especially that his nudes were painted during the time when it was usually deformed or simply did not exist. The picture therefore, in which a man is looking with a desire at another man, was a form of a revolt and a sign of liberation from the heterosexual world. Contrary to the consumptionist culture the

socialist one was constricting the pleasure, because “an excess of pleasure [...] could be associated with a turn towards the Western culture. The body, which welcomes pleasure, can easily cross the moral norms set up in the socialist country”³¹.

It is important to stress that there was no such turning point in Polish society like the gay uprising in Stonewall Inn in New York in 1969, although Paweł Leszkowicz argued that its Polish version took place in 2003, during the artistic action *Let Them See Us*.³² The action aimed at presenting homosexual couples as normal human beings living in society, thus the artist Karolina Breguła photographed thirty couples holding their hands and then exhibited these photographs in in the city space. This action faced aggressive responses and – unlike the New York rebellion – was unsuccessful. Yet just a couple of years later things seem to be changing, perhaps because the gay art gained a new, humorous face.

In 2006 a young photographer Oiko Petersen created a series of photographs *Guys. From Poland with Love*,³³ which Paweł Leszkowicz called “the most positive and erotic postcards from the contemporary Poland”³⁴. The alternative Poland was presented there as a kitsch, fairy tale-like land, where lived a new “species” of Polish man. Similarly to Marta Napiórkowska-Łosin, who created an image of a woman based on a stereotypical jokes, Oiko Petersen proposed the same false image of a homosexual, although he went even further by presenting him with a “self-awareness that he is an object of desire [...]”. Petersen photographed a male’s narcissism, beauty and an aura of sexuality³⁵. Agnieszka Gniotek called



Figure 2: Wojciech Cwierniewicz, *Hidden Things*, 1985, 148 x 148 cm, acrylic on canvas. Image: courtesy of the artist.



Figure 3: Wojciech Cwierniewicz, *Such*, 1986, 100 x 162 cm, acrylic on canvas. Image: courtesy of the artist.

his project “a real document of the horrific fears”³⁶ of the society construed by prejudices and phobias, but despite this – or maybe because of this – the project was an example of a successful, subversive camp action, which created various bridges between heterosexuals and homosexuals, old and young, female and male and so on. Petersen gave men the freedom to expressing themselves as they wish, thus breaking with a stereotypical image of a macho man.³⁷

The artwork, which is symbolically connecting the present and the past with a whole set of rainbow colours is *Tęcza* (Rainbow), created by Julita Wójcik in 2011 in Warsaw.³⁸ Although she did not have an intention of making a gay art, but rather focused on pleasant emotions invoked by the appearance of a rainbow in the sky,³⁹ the artwork soon became connected with the LGBT and later on destroyed several times. It is therefore not only a symbol of love, but also a probe for checking the level of tolerance within the society and a kind of a fragile symbol of the new, democratic Poland.

Overcoming the black

The influences of the Catholic Church over the Polish society cannot be overestimated and when the regime fell and the opposition gained power, the Church wanted its own shares. It soon started to interfere not only with the politics of the country, but also with the private life of its citizens. The present Church and the pro-Catholic parties dominant position is therefore a bitter reflection upon a history, which repeats itself over and over again. During the socialist times, however, artists were not concerned about the Church’s oppressive activity but were rather inspired by its baroque aestheticism and a theatrical environment. That was precisely the domain of Władysław Hasior, who was also incorporating everyday leftovers into his artworks, which gained him the name of the first pop art artist in Eastern Europe, or – as it is sometimes said – the first one in the world⁴⁰. But while the American pop art was basing on the big cities agglomerations and on a consumerist civilization, its Polish version focused on leftovers found in small towns, villages and markets thus creating metaphors and symbols illustrating folk and martyrdom awareness.⁴¹

Hasior tried to find his own language of expression as well as to break off with the masochism of art by creating a more optimistic picture framed in gold.⁴² The best examples of such approach were banners created from the middle of 1960’s to the beginning of 1990’s, which were filled with “gold and silver as colours

of elevation”⁴³, exaggerated with a collection of fringes, haberdashery, bulbs, toys, chains, rosaries, foil and various leftovers available on the nearest rubbish place. By incorporating kitsch objects into sacral banners he was degrading its pathos but at the same time adding to them a new, ironical meanings. Just like a dandy, as described by Susan Sontag in her *Notes on Camp*, Hasiór was fascinated by the vulgar tackiness, cheap kitsch and artificiality, subverting not only the seriousness of the art, but also of the Church itself. In this way he created his own, blasphemous version of art.

After 1989 a new democratic Poland faced such “problem” like equal right for every citizen regardless gender and sexual orientation, to which the Catholic Church decisively opposed. Artists therefore became to use gay icons in order to subversively undermine the oppressive Catholic domination. One of them was saint Sebastian, who lived in the II century and was a Roman soldier of Christian faith, which made the Roman Emperor Diocletian so angry that he ordered his execution with arrows. Saint Sebastian thus died because he was pretending to be someone else while hiding his true identity. The reminiscence of his life to the situation of gays, who are forced to live “in the closet” with a double identity gained him the title of the gay icon. Because the saint is usually portrayed half naked and as a very handsome young man, this ambiguity was exposed by Bitch von Kicz (Joanna Wilińska) in her photography created in 2009. The photographer, instead of tidying the saint to the tree as the previous artists did, simply made him handcuffed, so he appears like a participant of some perverse sex game. As her photography appeared on the cover of the *Slajd* magazine, she metaphorically gave the social visibility to all those who were still in the closet. Saint Sebastian personifies a “gender without genitals”⁴⁴ in the same way that camp blurs the borders between a man and a woman. By creating a Catholic saint, who at the same time is holding the status of a gay icon, Joanna Wilińska is bantering with the Church institution understood as a place created by men and for men and giving to both – camp and the Saint – the right to exist, because “camp, like saint Sebastian, belongs to the reality of pleasure”⁴⁵.

Conclusion

Although the political system has changed in Poland there are still many unresolved issues within the society. Together with the rising of dominant position of the Catholic Church a new, previously unknown problems have appeared, making camp once more the aesthetic strategy of subversion. Camp witnessed

the first female masquerades and an exaggerated identification through which female artists contested the male dominated art world. By incorporating casts of their own bodies into art, the body thus became an important subject and an object of art, because “in the patriarchal culture exists a strong identification between a female and a body contrary to an intellect connected with man”⁴⁶.

The patriarchal culture is slowly (although too slowly) changing and female artists started to receive support from male artists, who pursued their own approach to overcoming prejudice, oppressive norms, damaging influences of stereotypes as well as social and cultural obligations. For the first time a subversive camp art appeared in the public space and thus became visible, while artists focused on creating a positive image of excluded groups and individuals, who simply were a “product” of heteronormative phobias.

The goal of camp strategy in Poland is therefore to place all things *queer* in the centre of attention and encourage all citizens, despite their sexual orientation, race or religious beliefs, to take part in a democratic and constructive discussion. This could be precisely the reason for why camp will not disappear, but will only change its own assumptions. Maybe that is why Philip Core highlighted that “camp is always in the future; that is why the present needs it so badly”⁴⁷.

Notes:

¹ In the Polish People's Republic, like in the most of the Eastern European countries, the term “communism” is problematic and the system should be rather called “real socialism”. Poland was ruled by the corrupted state bureaucracy, which belonged to the Party, but it did not follow the communist ideals (P. Leszkowicz, *Nagi mężczyzna. Akt męski w sztuce polskiej po 1945 roku*, Poznań 2012, 27).

² P. Piotrowski, *Awangarda w cieniu Jąty. Sztuka w Europie Środkowo-Wschodniej w latach 1945-1989*, Poznań 2005.

³ Polish translation of *Notes on Camp* was published in 1979 in the journal *Literature of the World* (*Literatura na Świecie*). The 1970s were a time of a better relationship between East and West thanks to the politics of Edward Gierek, who also created an illusion of a consumptive culture within the Polish society: Ł. Ronduda, *Sztuka polska lat 70. Awangarda*, Warszawa 2009, 324.

⁴ L. Christian, “The Sign's Send-up: Camp and the Performing Subject of Semiosis”, *Semiotica*, 137, 2001, 118.

⁵ S. Sontag, “Notes on Camp”, *Against Interpretation*, London 2001, 291.

⁶ C. Flinn, “The Deaths of Camp”, *Camp. Queer Aesthetics and the Performing Subject. A Reader*, ed. Fabio Cleto, Edinburgh 1999, 433–457.

⁷ P. Robertson, *Guilty Pleasures. Feminist Camp from Mae West to Madonna*, London 1996, 17.

⁸ Robertson 1996, 9.

⁹ P. Czaplinski, “Kamp – gry antropologiczne”, *Teksty Drugie*, 5, 2012, 22–23.

¹⁰ Sontag 2001, 289.

¹¹ Leszkowicz 2012, 24.

¹² Leszkowicz 2012, 23–24.

¹³ E. Zierkiewicz, I. Kowalczyk, “Oswajanie feminizmu? Feminizm i feministki w prasie kobiecej”, *Kobiety, feminizm i media*, eds. E. Zierkiewicz, I. Kowalczyk, Poznań 2005, 65.

- ¹⁴ A. Markowska, *Definiowanie sztuki – objaśnianie świata. O pojmowaniu sztuki w PRL-u*, Katowice 2003, 15.
- ¹⁵ A. Wojciechowski, *Młode malarstwo polskie 1944–1974*, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1983, 18, 104.
- ¹⁶ J. Saltz, “Five Shows Jerry Saltz Really Wants to See”, *New York Magazine*, Fall Preview, 19.08.2012, URL: <http://nymag.com/guides/fallpreview/2012/art-critics-picks-2012-8/index1.html> (accessed: 28.10.2014).
- ¹⁷ In 2009 in the Museum of Modern Art in Warsaw Joanna Mytkowska and Agata Jakubowska presented her artworks in the context of the Western female artists. When placed next to works of Louise Bourgeois Agnieszka Sabor concluded that both artists were very aware of woman’s eroticism and this knowledge allowed them to express themselves in a form of a joke and at the same time to mock the male dominated world (A. Sabor, “Siła kobiecości”, *Tygodnik Powszechny*, 7.06.2009, 39).
- ¹⁸ P. Restany, “Alchemik sztuki”. Interview conducted by Ewa I. Nowak, *Arteon*, 4, 2003, 25.
- ¹⁹ A. Jakubowska, *Portret wielokrotny dziecka Aliny Szapocznikow*, Poznań 2008, 159–160.
- ²⁰ A. Szapocznikow, “My American Dream” (project’s description from 1971), *Alina Szapocznikow: Sculpture Undone 1955–1972*, eds. E. Filipovic, J. Mytkowska New York 2011, 58.
- ²¹ A. Rottenberg, *Sztuka w Polsce 1945–2005*, Warszawa 2007, 214.
- ²² A. Markowska, *Definiowanie sztuki – objaśnianie świata. O pojmowaniu sztuki w PRL-u*, Katowice 2003, 157.
- ²³ A. Kostołowski, “Azył Marii”, *Magazyn Sztuki Sztukpuk*, [no date], URL: <http://www.sztukpuk.art.pl/documents/764.html> (accessed: 01.10.2014).
- ²⁴ K. Czerni, “Skrawki życia – różowe sny Marii Pinińskiej-Bereś”, *Rezerwat sztuki. Tropami artystów polskich XX wieku*, Kraków 2000, 176.
- ²⁵ M. Gomulicki, “Raj to przecież ogród. Interview conducted by Aleksandra Łukaszewicz–Alcaraz”, *Magazyn Sztuki*, 4, 2013, 18.
- ²⁶ Leszkowicz 2012, 84.
- ²⁷ E. Kuryluk, *Hiperrealizm – nowy realizm*, Warszawa 1979, 178.
- ²⁸ Leszkowicz 2012, 310.
- ²⁹ P. Leszkowicz, *Ars Homo Erotica*, exhibition catalogue, Warszawa 2010, 72–73.
- ³⁰ Leszkowicz 2010, 333.
- ³¹ I. Kowalczyk, *Ciało i władza: polska sztuka krytyczna lat 90*, Warszawa 2002, 39–40.
- ³² P. Leszkowicz, “Sztuka a seksualna przebudowa polskiej przestrzeni publicznej. Igor Mitoraj i ‘Niech nas zobacz’”, *Obieg*, 18.05.2005, URL: <http://www.obieg.pl/teksty/5771>, (accessed: 20.08.2014). Also available in his book *Nagi mężczyzna*, 362–376.
- ³³ Original title in English.
- ³⁴ P. Leszkowicz, “Młodzieńcy o wzorowych obyczajach. Erotyka i polityka sztuki gejowskiej w Polsce”, *Secesja*, 2, 2007, 80.
- ³⁵ Leszkowicz 2007, 80.
- ³⁶ A. Gniolek, “Oiko Petersen – Guys. From Poland with Love”, *Artinfo. Portal Rynku Sztuki*, 25.04.2008, URL: <http://www.artinfo.pl/?pid=events&sp=relation&id=8946&lng=1>, (accessed: 29.06.2014).
- ³⁷ Leszkowicz 2007, 82.
- ³⁸ The rainbow is 9 meters tall, 26 meters wide and consists of 16 thousand artificial flowers. It was constructed for the first time in 2010 and a year later placed in Brussels during the Polish Presidency of the Council of the European Union. The artwork then came back to Warsaw, where it was burned down several times.
- ³⁹ J. Wójcik, “Co dręczy Panią Tęczę. Interview conducted by Piotr Szarzyński”, *Polityka*, 6, 2013, 71.
- ⁴⁰ A. Micińska, *Władysław Hasiór*, Warszawa 1983, 45; B. Kowalska, *Polska awangarda malarska 1945–1980. Szanse i mity*, Warszawa 1988, 123, 152; R. Dąbrowiecki, *Upadły anioł. Rzecz o Władysławie Hasiórze*, Katowice 2004, 97.
- ⁴¹ W. Włodarczyk, *Sztuka polska 1918–2000*, Warszawa 2000, 124.
- ⁴² W. Hasiór, “Misterium współczesne”. Interview conducted by Wiesław Darkiewicz, *Tygodnik Kulturalny*, 30, 1977, 3.
- ⁴³ H. Kirschner, *Hasiór. Opowieść na dwa głosy*, Warszawa 2005, 122.
- ⁴⁴ P. Core, *Camp: The Lie that Tells the Truth*, London 1984, 7.
- ⁴⁵ T. Kaliściak, “Święty kamp. Psychoanalityczne studium świętego Sebastiana”, *Campania. Zjawisko campu we współczesnej kulturze*, ed. P. Oczko, Warszawa 2008, 140.
- ⁴⁶ Leszkowicz 2012, 82.
- ⁴⁷ Core 1984, 15.

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U SENCI PETOKRAKE: STRATEGIJA KEMPA U POLJSKOJ UMETNOSTI POSLE 1945. GODINE

Sažetak:

Fenomen kempa, koji je po prvi put opisala Suzan Sontag 1964. godine, retko je prisutan u analizama umetnosti socijalističke Poljske zbog nedostatka adekvatnog jezika, što ne znači da nije bio prisutan. Iako se kemp i širem smislu javlja tek nakon 2000. godine, ovaj tekst teži da demonstrira da je on zapravo u kontinuitetu prisutan u strategijama pre i nakon 1989. godine, ciljajući na opresivne norme i stereoripe koji nisu nestali ni sa padom socijalizma.

Uprkos mnogim, neretko suprotstavljenim definicijama, kemp će ovde biti percipiran kao subverzivna strategija koja podriva opresivne norme – uključujući i heteronormativni red – koji deluje uz pomoć estetike kiča i smeha. Prisutan je u umetničkim radovima koji propituju dominantno prisustvo Rimokatoličke crkve. Početak ove subverzivne kemp akcije je počeo tokom kasnih 1960-ih, prateći probleme koje Poljska nije uspela da reši uprkos tome što je demokratski uređena zemlja već dvadeset i pet godina.

Ključne reči:

kemp, subverzija, socijalizam, Poljska, feminizam, homoseksualnost, Rimokatolička crkva