

## BOŻENA CZUBAK

### Areas of Identity Negotiating

In coming to its end decade of 90s, socially-political transformations and necessities of cultural verifications have changed the system of key-references for functioning of artistic culture.

One of questions put the most often concerned the notion of identity, considered both in terms of singular, individual category and more general discussions on the identity of Polish culture.

The question of identity has significantly accompanied all Polish culture of XX century. On the turn of the XIX century the historical aspect of this question was painfully marked in the drama by Alfred Jarra: "In Poland, so nowhere". Over last years dilemmas concerning this question appear in the words heard from the stage of another drama; "not the homeland already, not Europe yet". Tensions between the values of local traditions and the assimilation of the market rules of contemporary, consumption culture are not the only sources of dilemmas. The rhetoric of identity question itself, especially its strategic sense suggests being cautious in recalling the identity category. Moreover, because of uncertain criteria, necessity of the revision of cultural identity symbols and the mechanisms of identity constructing, these are, according to Etienne Balibar: first of all, mechanisms to construct collective identities and what is more: in the majority of cases, identity is seen in somebody else, not in the one himself; it is projecting of himself on somebody else. *Last years' experiences correct also understanding of the local, disintegration processes show the ambiguity of the techniques of social consolidation and cultural community formulas. On the other hand, because of cultural globalisation process, the question of identity concerns regional experiences very often.*

The identity problem seen in seen in terms of relations between art. and reality Of 90s, imposes the wide range of questions, i.e. what kind of experiences are expressed in the art. of passing decade, what the strategies and areas of identity negotiations are, what motives of artistic identifications and disidentifications take part in practices of identity construction and deconstruction.

The contemporary humanities reflection also provide us with the premises for identity discussing. The return to the problem of subjectiveness is not the return beyond history and its tensions. The current decade, provoking the revision of paradigm of perception of art. in terms of centre and peripheries, opens a research perspective, in which the local context and tensions concerning debate over the identity topic gathers greater and greater signification. In Polish context, however, it is, among others, the essentialistic vision of identity, situating the individual in dialectic perspective of individual and universal, the perspective of placing Polish art in the image of universal art. Therefore, the question of identity would be as well the question concerning the aspects of Polish art presence in the World art.



**Bożena Czubak**, born in 1960, studies within 1979-85 in the Art History Institute at the Adam Mickiewicz University in Poznań, graduated with the master thesis untitled "Poetics of the modern picture. Art and Discussion about Art in second half of the 50s". The effects further researches on Polish art of late 50s' critics were published in collective paper: "The thaw. Polish Art of 1956", the book that accompanied the exhibition in National Museum in Poznań, 1996.

In 1998 she was a selection editor of texts and bibliographies concerning art critics in Poland of 90s. in terms of Central Europe project, coordinated by Soros Center for Contemporary Art, Zagreb.

In 1989-1994 lectured art. history of XX century, till 1992 at the Fine Arts Academy in Poznań, then in Gdańsk.

In 1987-89 curated author OBRAZ gallery in Poznań, presenting young generation creators, entering artistic stage in the decade of 80s.

In 1997-98 curator of the International Contemporary Art Centre in Poznań, since 1998 curator of the Contemporary Art Centre Łaźnia in Gdańsk.

Realises projects as an independent curator, i.e. Polish-German project interdisciplinary presentations "Drinnen und Draussen", Zakopane – Berlin 1996-97; "Implants" by Grzegorz Kłaman exhibition, Zachęta Contemporary Art gallery, Warsaw 1998; curators competition's award given project of exhibition on contemporary Polish painting planned for realisation in 1999, Bielsko Biala.

Works as an art critic, taking up thematics of contemporary art. culture and its functioning in terms of social and political relations, co-operator of journals Magazyn Sztuki and Pismo Artystyczne FORMAT.

Published widely in catalogues and papers on contemporary art i.e. Le vrai bonheur c'est d'avoir pour se métier sa passion, in the catalogue Roman Cieślewicz, Contemporary Art Gallery Zachęta, Warsaw 1995; Site and Memory Reclamation, in Grzegorz Kłaman's catalogue Pneuma, Main City Council, Gdańsk 1996; Olimpia's Identity, in Katarzyna Kozyra's catalogue, polnische Institut, Leipzig, International Art Centre, Poznań, Contemporary Art Centre Łaźnia, Gdańsk 1998; In Art Space in: New Art Space, Biała Gallery, Lublin 1998. Catalogue editor Grzegorz Kłaman, Contemporary Art Centre Łaźnia, Gdańsk 1998.

Participant of numerous sessions and conferences i.e. "The Turn Time Culture" International Congress, Poznań 1994; "The Changes in Art at the End of Millennium".