

Summary

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The title of this article refers to Rosalind Krauss' famous essay entitled *The Sculpture in Expanded Field* (“October” 1979, No. 8), which has been an inspiration to present the Polish avant-garde artist, Adam Marczyński. He belongs to a special group of artists who “expanded the field” of sculpture. However, Marczyński exceeded the frames of painting first. The cycle of artworks called the image-objects illustrates this process (after 1960). Five years later, during the I Biennale of Spatial Forms in Elbląg (1965) he prepared the sculpture entitled *Composition of the Variable Elements*. In this work he pioneered his later artistic research. First of all he revealed his interest in a kinetic form. The artist was fascinated by instability of form as an exemplification of the idea of change. Today we can read those experiments as the forecast of the interactive art. Two cycles of Marczyński's works: *Decompositions* and *Open Systems* confirm this opinion: the artist introduced interaction and spectators' interference with an artwork – the recipient was not the passive observer but he could interfere by moving rearrangeable elements. During examining the “traces” of multiplicity of Polish sculpture I'm especially interested in Marczyński's works as an example of use of modular constructs, permutations and repetitions. During the 8th Meeting of Artists and Theoreticians of Art in Osieki (1970) the artist installed coffers directly in nature (on the trees): *Shifting Reflexes*. This work is comparatively analysed in relation to the works of other artists, e.g. Robert Smithson's *Mirror Displacements in the Yucatan* (1969), cited by Krauss. The Krauss' essay, therefore, staples together these considerations, announced by the title of this paper.