

Paulina Sztabińska-Kałowska

ORCID <https://orcid.org/0000-0003-4617-7947>

Institute of Art History, University of Łódź

paulina.sztabinska@uni.lodz.pl

HOW DOES THE ARTIST THINK? – AN ANALYSIS OF GRZEGORZ SZTABIŃSKI'S WORKS

Abstract: The author starts with the question that Grzegorz Sztabiński asked in 1991 in the introduction to his book *Problemy intelektualizacji sztuki w tendencjach awangardowych (Problems of intellectualization of art in avantgarde tendencies)* - "Does the artist need thinking?" Then she discusses Sztabiński's artistic activity, taking into consideration his texts devoted to his own work. The author purposefully omits Sztabiński's books and numerous articles related to purely theoretical issues, as well as those from the domain of artistic critique, and concentrates on his artistic activity and selfcomments, to show how much importance he attached to theoretical justification of his own artistic actions.

Keywords: Grzegorz Sztabiński, Polish modern art, installation art, geometric art, conceptualism, intellectualization of art

Grzegorz Sztabiński opened his book *Problemy intelektualizacji sztuki w tendencjach awangardowych (Problems of intellectualization of art in avantgarde tendencies)*, published in 1991, with the question: "Does the artist need thinking?". The question, as he noticed, "may either seem devoid of more significant meaning, or purely academic. However, upon consideration, it has a long tradition, and has been asked multiple times in many forms".¹ In his rich theoretical works, Sztabiński proved that, at least since the times of the Great Avant-garde, self-reflection on one's artistic activity is an extremely important element of it. Sometimes, as in conceptualism, such selfreflection can replace

¹ G. Sztabiński, *Problemy intelektualizacji sztuki w tendencjach awangardowych*, Łódź 1991, p. 3.

artistic actions.² In the article, however, the author would not like to focus on Sztabiński's theoretical views, but analyze his art, considering numerous theoretical papers that he devoted to his own actions.

The first important cycle of the artist's works was *Pejzaże logiczne* (*Logical Landscapes*). The name reveals Sztabiński's aspirations to combine rationality and visuality in art. The word "landscape" refers to landscape elements (usually trees) used in most works from the series. Sztabiński emphasized: "The reason I chose trees was not because I see them as symbols of some deeper meanings but simply because they are part of the visible world. I like looking at them. Besides, I find them relatively neutral in an emotional sense".³ As for the word "logical", it indicates including "the sphere of abstract thought"⁴ in the picture. In these works, the author therefore combined what is visible and relatively neutral in terms of meaning with rational actions consisting in subjecting landscape fragments to "a series of transformations that occur according to principles accepted a priori. The operations consist in repeating outlines of the elements as a whole or in parts".⁵ The rules that Sztabiński adopted were borrowed from logic and mathematics. Sometimes he would establish them himself during actions consisting in transforming or grouping elements. They would always, however, have to be clear and specifically determined. The tree, for example, being the main motif of *Pejzaże logiczne* (*Logical Landscapes*), was divided into six equal parts, where the whole tree corresponded to the digit "6" and further divisions gradually lead to showing its smaller and smaller fragments (Fig. 1). Apart from rules borrowed from mathematics, regarding the composition of the whole work or its components (as in the case of the above division of the tree), the artist also quite often used the rule of a series - i.e., elements occurring in the given series constituted visual equivalents of the sequence of natural numbers from 1 to 6. The sequence was presented in a series arrangement. Subsequent elements were placed next to one another, beginning from the left towards the right, analogously to the arrangement of text in a book. After reaching the last element, the sequence was presented in the reverse variant from 6 to 1. In his subsequent works, the artist introduced various modifications of the described arrangement. A very

² See S. LeWitt, *Paragraphs on Conceptual Art*, „Artforum”, June 1967; J. Kosuth, *Art after Philosophy*, 1969, reprinted in Peter Osborne, *Conceptual Art: Themes and Movements*, Phaidon, London, 2002. p. 232, T. Godfrey, *Conceptual Art (Art & Ideas)*, Phaidon Press Ltd., London 1988.

³ G. Sztabiński, *Concrete Elements and Abstract Thought: Problems in Non-Mimetic Composition of Pictorial Elements in Paintings and Drawings*, „Leonardo. Journal of the International Society for the Arts, Science and Technology” 1988, no. 2, p. 157.

⁴ Ibidem.

⁵ Ibidem.

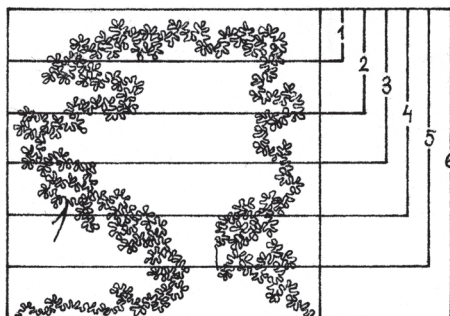


Fig. 1. The principles by which the selected tree was divided into six parts

good example is the cycle of works *Logika kwadratu* (*The Logic of a Square*) from 1977 (Fig. 2). In these works, as the artist put it, "the composition of the elements stresses the equilateral property of the square; two equal diagonal lines cut each other in the middle of their length and locate at their meeting point the center of the figure. I wanted to show all these properties in a composition formed from the sequence 1 2 3 4 5 6".⁶

6	5	4	3	2	1
5	6	5	4	3	2
4	5	6	5	4	3
3	4	5	6	5	4
2	3	4	5	6	5
1	2	3	4	5	6

In yet other works, instead of six digits, there were seven in the sequence. However, according to the adopted rule, the numbering was always from one to six. That is why the seventh digit in the sequence was the one that should occur next, according to the rule of counting from 1 to 6 and again to 1. For example:

1	2	3	4	5	6	5
4	3	2	1	2	3	4
5	6	1	2	3	4	5
6	5	4	3	2	1	2
3	4	5	6	5	4	3
2	1	2	3	4	5	6

⁶ Ibidem.

In his subsequent works, the artist introduced various modifications of the arrangement, but also used other rules stemming from mathematics and logic. The element that connected all the works, apart from the rational approach to dividing a picture, were trees or landscape fragments that occurred in them. (Fig. 3). Bożena Kowalska wrote: "a strictly intellectual approach to the pictures and drawings that he built never featured spontaneity or emotions. It was also never controlled by striving for visually aesthetic effects. If his works, and especially drawings, possess this quality, it is, as it were, the byproduct of the artist's conduct".⁷

The 1980s brought a gradual change in Sztabiński's works. Most importantly, the number and type of elements used were extended. Symbols appeared, such as a cross or the Star of David, while geometrical elements (a circle, a triangle, or a square) became more explicit (Fig. 4). However, the most important modification that the artist paid attention to occurred in the way of thinking that, as he would emphasize multiple times, always constituted the basis of his artistic activity.⁸ While earlier it had been "linear (it had a starting point, clearly defined principles of evolution and an aim), now [in the 1980s – author's note] I rather let my thoughts wander about"⁹ – he wrote. People connected with Sztabiński would point out that his works from the late 1970s and early 1980s have a more and more distorted structure, as they "were piling up, intruding one another, partly interpenetrating. It was more and more difficult to discover one principle of organization of the elements".¹⁰ As the artist would recall, he began to wonder whether that was a symptom of post-modernism, under the influence of works by Jean-Francois Lyotard.¹¹ In his theoretical texts written at that time, the author defined "postmodernism as a loss of faith in systematicity, emphasis on partiality, incompleteness",¹² but he did not give up his intellectual stance in art, which had always constituted the basis for his actions. Sztabiński did not agree, either, with the quite frequent and too radical (in his opinion) division, in which art critics contrasted the

⁷ B. Kowalska, in: *Grzegorz Sztabiński - malarstwo, rysunek*, Galeria Rzeźby, Warszawa 1989, page not numbered.

⁸ *Grzegorz Sztabiński, The eighties*, in: *Grzegorz Sztabiński. Retrospekcja - obrazy, rysunki, instalacje* [*Grzegorz Sztabiński. Retrospection - paintings, drawings, installations*], Miejska Galeria Sztuki w Łodzi, Łódź 2008, p. 49.

⁹ Ibidem.

¹⁰ G. Sztabiński, *Grzegorz Sztabiński - Cięcia* [*Cuttings*], katalog wystawy Ośrodek Propagandy Sztuki, Łódź 1997, p. 13.

¹¹ See J.-F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, Manchester University Press, 1984 (originally published in France in 1979 under the title *La Condition Postmoderne: Rapport sur le savoir*, Les Editions de Minuit).

¹² G. Sztabiński, *Rysunek i malarstwo Grzegorza Sztabińskiego*, Muzeum Okręgowe w Wałbrzychu, 1990, quoted according to *Grzegorz Sztabiński. Cięcia* [*Cuttings*], p. 14.

intellectualism of the 1970s with the aintellectual approach of the later decade. He thought this approach was too simplified. He wrote: "In my opinion, the experience of the 1970s should not lead us to rejecting intellectualism, but only to giving up some of its characteristic illusions. Thus, we should abandon the illusion of full systematicity, of a universal method which would let us solve all our problems (or at least the most important ones), reject the end that was to determine the means. Instead, we should become aware of incompleteness, uncertainty, incoherence".¹³ He also pointed out that in the postmodern era it is difficult to seek unambiguity, strive for creating definitions. What dominates is multidimensionality, "often self-contradictory or obscure. Intellect has gained knowledge of its limitations, its incapacity. Still, it should keep on building entireties, even if they are constantly breaking up. It must only beware of the temptation to escape difficulties by retreating into emotions, spontaneity, and a lack of reflections".¹⁴

Sztabiński's reflections were demonstrated in a few cycles of works created in the 1980s. The problem of multidimensionality, interpenetration and ambiguity was connected by the artist with the problem of tautology, among others. His inclination towards repetitions can already be noticed in *Pejzaże logiczne (Logical Landscapes)*. However, repetitions there were subjected to logical actions and adopted mathematical rules. In the 1980s, the artist gave up the objectivization of initial assumptions in favor of more freedom and ambiguity. He would place, onto the form of an isosceles cross or an equilateral triangle, an identical shape drawn on carbon paper (Fig. 5). Next, the carbon paper was folded and crumpled in various ways. It made the recipient of the artwork know that the same motif was shown twice, but the visual experiences created by both overlapping forms were different. An additional tautological effect was created by placing these artworks during exhibitions in the form of long series, making it possible to confront them on the basis of equivalence.¹⁵

Another cycle started in the mid 1980s were *Cięcia (Cuttings)*. The artist would draw horizontally arranged beams of the same size on large unprimed linen canvas. Looking briefly at the works, it might seem that the rule of repeatability of elements was very clearly present in them. However, the effect of similarities was apparent. The beams were differentiated using incisions and cuts.¹⁶ The artist would initially look for certain order in beam shape distortions appearing in the drawings. "For example - he wrote - I discovered

¹³ Ibidem.

¹⁴ Ibidem.

¹⁵ G. Sztabiński, *Grzegorz Sztabiński - tautologie i powtórzenia | Grzegorz Sztabiński - Tautologies and Repetitions*, Galeria Wozownia, Toruń 2010, p. 14.

¹⁶ Ibidem.

that intersections are arranged in the (usually incomplete, somehow disturbed) form of a triangle or square. I emphasized these suggestions, drawing the perceived outlines of geometrical shapes with a white crayon. In certain works, I supplemented the repetition of bars appearing on canvas with schematic drawings made on paper. There, I showed other options of distorting the shape of the bar by making an incision. I laid out drawings on paper on the floor underneath the work on canvas hanging on the wall. From time to time, I also carried out the so-called summations, arranging on one bar a number of modifications which had previously appeared on its individual reproductions occurring in various drawings"¹⁷ (Fig. 6 and 7).

Parallel to the works from the *Cięcia* (*Cuttings*) cycle, the artist created *Autocytaty* (*Selfquotations*). He used the term broadly, as the title of individual works or cycles, but also as a definition of an artistic concept. He was interested in the problem of relating to his own works, selfquotations, sometimes multiple ones. He wrote: "I repeat the same motif, previously created by me, for the second, third, and fourth time, showing it in its entirety or partially, with greater or smaller changes in the manner of capturing".¹⁸ At the beginning, his selfquotations mainly consisted in including (in new works) elements that the artist had already used a few or several years before (e.g., the motif of clouds, or a tree). Later, for the purpose of duplicating elements, the artist started using a technique similar to frottage (for example, in the cycle *Autocytat: chmury na papierze* [*Selfquotation: Clouds on Paper*] from the years 1990-1991 - Fig. 8 and 9), as well as created originally flat forms using different materials (e.g., corrugated cardboard, wood, etc.), which would give them a spatial character.¹⁹ The artist would also initially include works from the *Cięcia* (*Cuttings*) cycle in the domain of selfquotation, but then he concluded, however, that the contexts of both works were different. What was primarily important in *Selfquotations* was the problem of repetitions, similarities, or differences in relation to what he had created in different periods. Yet another form of selfquotations involved recreating spatial arrangements in another gallery, city, or country. For this purpose, the artist used works from the *Pismo natury* (*The Writing of Nature*) cycle many times - i.e., twigs arranged on A4 pieces of paper. The title *Pismo natury* (*The Writing of Nature*) itself reveals their essence, an attempt to seek a peculiar language that nature might use to communicate with us. For the first time, the artist made them in 1993 during the 3rd East-West Photo Conference *European Exchange* in Wojnowice near Wrocław (Fig. 10). The work consisted of an arrangement of pieces of paper (11 x 10). A twig was placed on

¹⁷ Ibidem, p. 29.

¹⁸ G. Sztabiński, *Selfquotations*, in: *Grzegorz Sztabiński - Retrospekcja...*, p. 54.

¹⁹ G. Sztabiński, *Grzegorz Sztabiński - tautologie i powtórzenia*, p. 14

the pieces of paper in every second row. While commenting on this work, the artist emphasized that nature had always fascinated him and he "strongly felt its mystery", it had always seemed to him that "some truth is hidden in it".²⁰ Sztabiński wrote: "I was greatly impressed by the views of medieval and romantic philosophers who compared nature to a book (William of Conches) or hieroglyphs and digits (Goethe, Schiller). I did not initially emphasize this source of inspiration, as I wanted to be rational and logical in art. However, the thought would return to me during lonely hours spent in my studio".²¹ While in *Pejzaże logiczne* (*Logical Landscapes*) fragments of nature in the form of trees were only treated as an element that was subjected to transformations based on logical and mathematical rules, in works from the *Pismo natury* (*The Writing of Nature*) series nature played the most important role. Another event that provoked Sztabiński to continue this cycle occurred during a vernissage in Wojnowice. As the work was being shown as part of a symposium and works of individual artists were situated in different spaces within the area of the castle complex in Wojnowice, the presentation of artworks consisted in walking in the park and looking at each of the works together. When all the vernissage participants came to an old stable, in two parts of which two different artworks were being displayed: Sztabiński's and Ryszard Winiarski's, it turned out that the former had been destroyed by a few-year-old girl living in the neighborhood. As a result, apart from the artist, the documenting photographer and a few people who had visited the artist when the work was being created, no one had seen the original in its entirety. The situation provoked the artist to display the work again in another location. What is more, the idea perfectly corresponded with the concept of selfquotations that had originated a few years earlier. Subsequent repetitions of the work consisted in preserving the basic concept (sticks arranged on A4 pieces of paper, creating some sort of mysterious writing), although their number and arrangement method in each case depended on different architectural contexts, and sometimes also on broader urban and cultural ones. Because of this, different types of modifications appeared. When, for example, the inside of the gallery where the artist was to perform a selfquotation turned out to be too narrow to repeat the former arrangement of pieces of paper with twigs, he would "fold" them, transferring the work partly onto a wall. Since he was not able to arrange real twigs on pieces of paper attached to a wall, he would replace them with photocopies. These had been made by placing a real twig inside

²⁰ G. Sztabiński, *Grzegorz Sztabiński - Pismo natury II: Autocytat, Galeria Rzeźby*, Warszawa 1995, p. pages not numbered.

²¹ Ibidem.

²² Ibidem.

²³ Ł. Guzek, <http://www.artysta-lodzkie.pl/pl/artysta/s/grzegorz-sztabinski/>

the photocopier and turning the device on, because of which the replica was devoid of individual interpretation features, or subjective distortions. The object would imprint its appearance onto paper by itself.²² Yet another variation of *Pismo natury* (*The Writing of Nature*) consisted in arranging lightcolored pieces of wood on black pieces of paper. (Fig. 11). While discussing Sztabiński's artistic activity, Łukasz Guzek pointed out that "the topic of his works is art semiotics, treating it like a language. The semantics of characters used to <<talk>> in this language refers to art. However, it is not about modernist <<art for art's sake>> but examining the possibility of constructing and communicating content".²³

The artist continued exploring his interests introduced in the *Cięcia* (*Cuttings*), *Autocytaty* (*Selfquotations*) and *Pismo natury* (*The Writing of Nature*) series in the cycle *Między-rzeczy* (*Inter-Objects*). This title refers to both individual works of the artist, as well as whole exhibitions that were actually installations (the creator himself would refer to them as exhibitions-installations). As for individual works, Sztabiński still (as in the *Cięcia* [*Cuttings*] cycle) painted geometrical elements on unprimed canvas, such as rectangles resembling wooden beams, or triangles, but he would also add "non-painting" elements arranged on the floor, such as old mirrors which reflected fragments of the work, plates and planks covered with small white squares attached to them, etc. Each of the works had a title and it was possible to present them individually. When it comes to exhibitions-installations that always featured their own title, the artist would not, however, reveal the names of individual works, striving for creating a holistic vision, a complete presentation of the concept included in the overall title. The method of presenting "non-painting" elements was also modified. The artist would sometimes give up using them completely, at other times limited their number or placed them directly onto the floor, instead of a platform or plinth (in this way, the floor, which seemed especially interesting to the artist in some interiors, became an element of the display).

Based on this overall rule, a lot of exhibitions-installations were organized (e.g., at the *Centre of Polish Sculpture* in Orońsko in 2003, the *Wozownia Art Gallery* in Toruń in 2010, three displays under the common title *Pismo natury: Transcendencja* (*The Writing of Nature: Transcendence*) in Frankfurt (Oder) in 2014 and 2015 as part of the *Festival of New Art lAbiRynT*, and in 2016 at *Otwarta Pracownia* in Cracow).

The last individual exhibition of the artist took place in autumn 2018 at Gallery EL in Elbląg. It was a large exhibitions-installation under the meaningful

²² Ibidem.

²³ Ł. Guzek, <http://www.artysty-lodzkie.pl/pl/artysta/s/grzegorz-sztabinski/>

title *ciąg dalszy nastąpi...*, *ciąg dalszy nastąpi...* (*to be continued...*, *to be continued...*). Works from, among others, the *Cięcia* (*Cuttings*), *Pismo natury* (*The Writing of Nature*) and *Między-rzeczy* (*Inter-Objects*) cycles were presented on the ground floor, alongside Sztabiński's documented performances. This part of the exhibition took on the form of a sitespecific installation. (Fig. 12). The works fit niches located in the gallery. The artist also decided not to use platforms, as he wanted to utilize the natural look of the floor which was to correspond with the works. Paintings from the *Milczący collage* (*The Silent Collage*) 1988-2004 (Fig. 13), *Wewnętrzne związki* (*Inter Relations*) 1990 (Fig. 14), *Pamięć obrazu* (*The Memory of Painting*) 1995-2005 cycles (Fig. 15) and works of the artist that had not been previously exhibited were displayed in the upper part of the gallery (a twostory structure made of glass and steel, added in 2010 and located in an aisle). This part of the exhibition had a more traditional form. The works were presented on white walls located in this part of the gallery. The exhibition at Gallery EL, as the artist emphasized, originated from the concept of self-quotation that he had adopted, i.e., focusing one's attention on the function of repetitions on the one hand, and, on the other hand, the role of noncompletion and unwillingness to consider works to be finished, due to displaying them at other exhibitions, in different contexts and arrangements. They will end at the moment of "the author's death, even though – Sztabiński added – it will not be an end, either, but a discontinuation. Thus, the proposed actions can be interpreted from an existential perspective".²⁴

Summarizing Sztabiński's artistic activity, it can be seen how much importance he attached to the role of theory, the need to justify and explain his own actions. Already in 1986, Stefan Morawski wrote in the catalogue of Sztabiński's exhibition at the Bureau of Artistic Exhibitions (BWA) in Łódź: "Sztabiński's selfawareness is so high – which is reflected in his comments on his own exhibitions [...] that any mystification in his judgement of his own artistic output is unlikely".²⁵ In later years, the artist continued this way of approaching art. He considered a theoretical comment to be as important as a work itself, although not more important, despite everything.

²⁴ G. Sztabiński, *ciąg dalszy nastąpi... ciąg dalszy nastąpi...*, exhibition folder, pages not numbered.

²⁵ S. Morawski, foreword to the catalogue *Grzegorz Sztabiński - malarstwo i rysunek*, Biuro Wystaw Artystycznych in Łódź, 1986, pages not numbered.

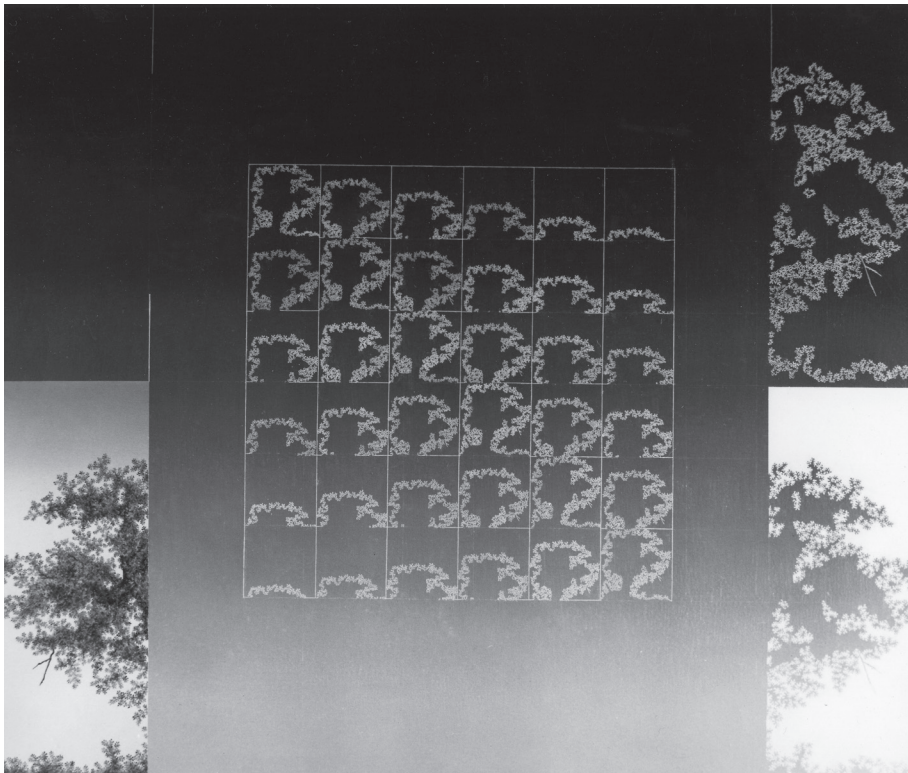


Fig. 2. Grzegorz Sztabiński, *The Logic of a Square IV*, oil on canvas, 1977



Fig. 3. Grzegorz Sztabiński, *The Logic of a Square II*, oil on canvas, 1976

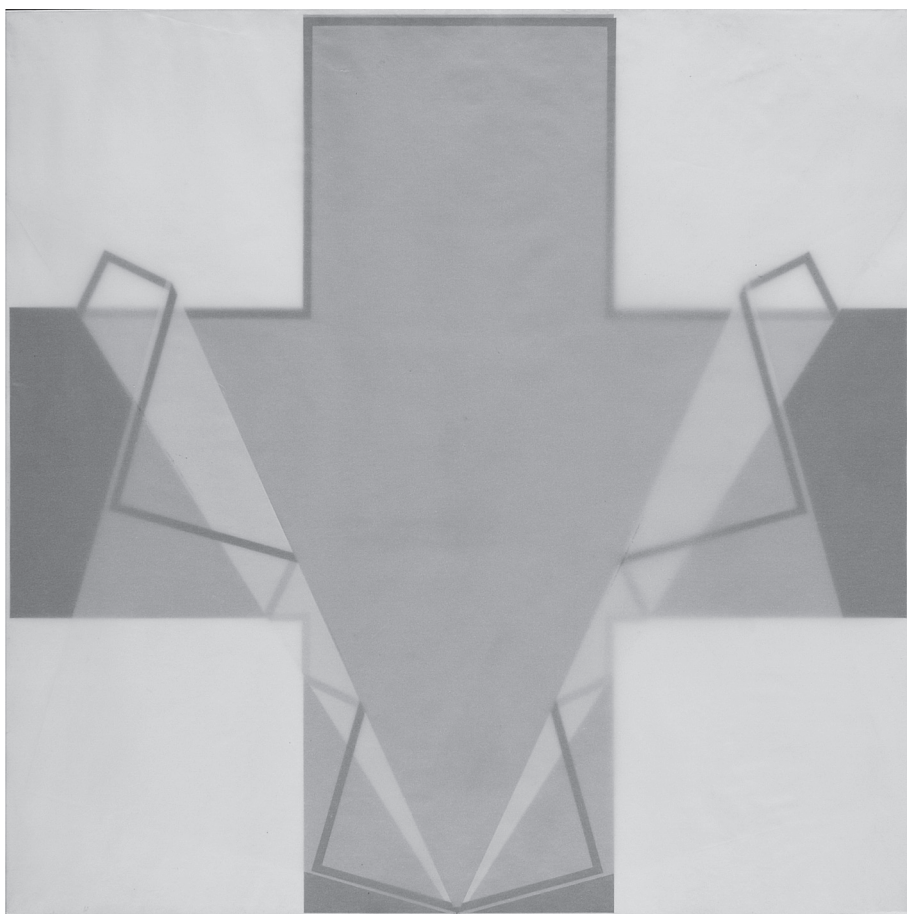


Fig. 4. Grzegorz Sztabiński, *About the Cross I/4*, India ink on paper and tracing paper, 1982

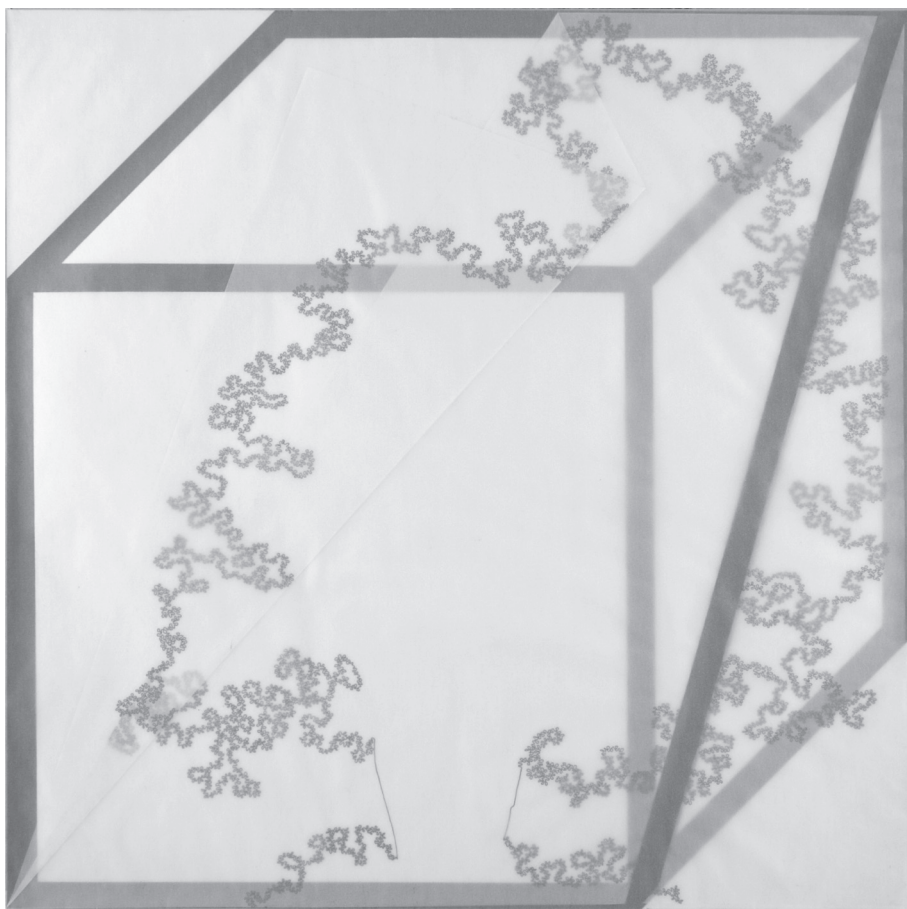


Fig. 5. Grzegorz Sztabiński, *The Exit (Cage of the Space)*, India ink on paper and tracing paper, 1985

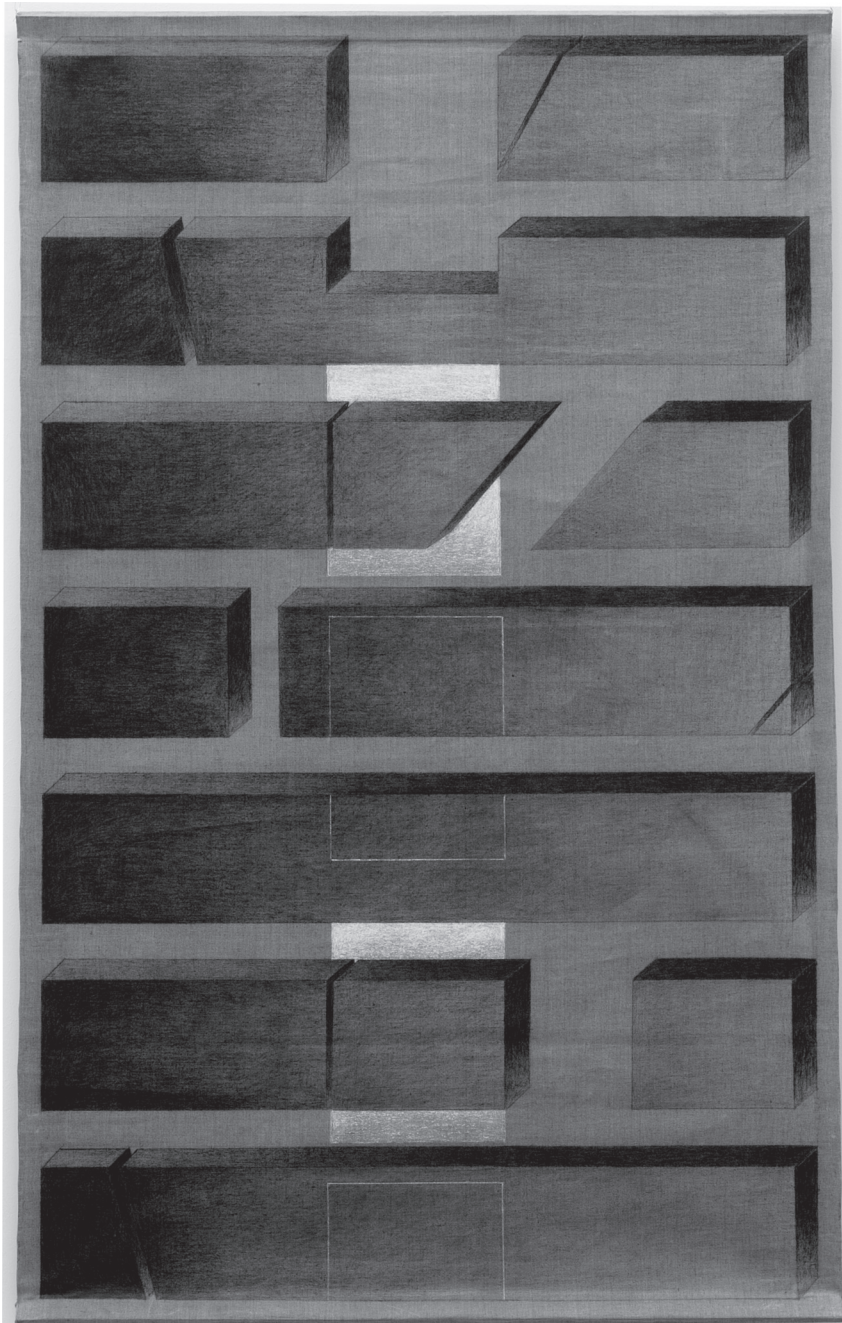


Fig. 6. Grzegorz Sztabiński, *The Cuttings: Passage*, crayon on lien, 1994



Fig. 7. Grzegorz Sztabiński, *The Cuttings: Square II*, crayon on lien, beams, India ink on paper, 1993

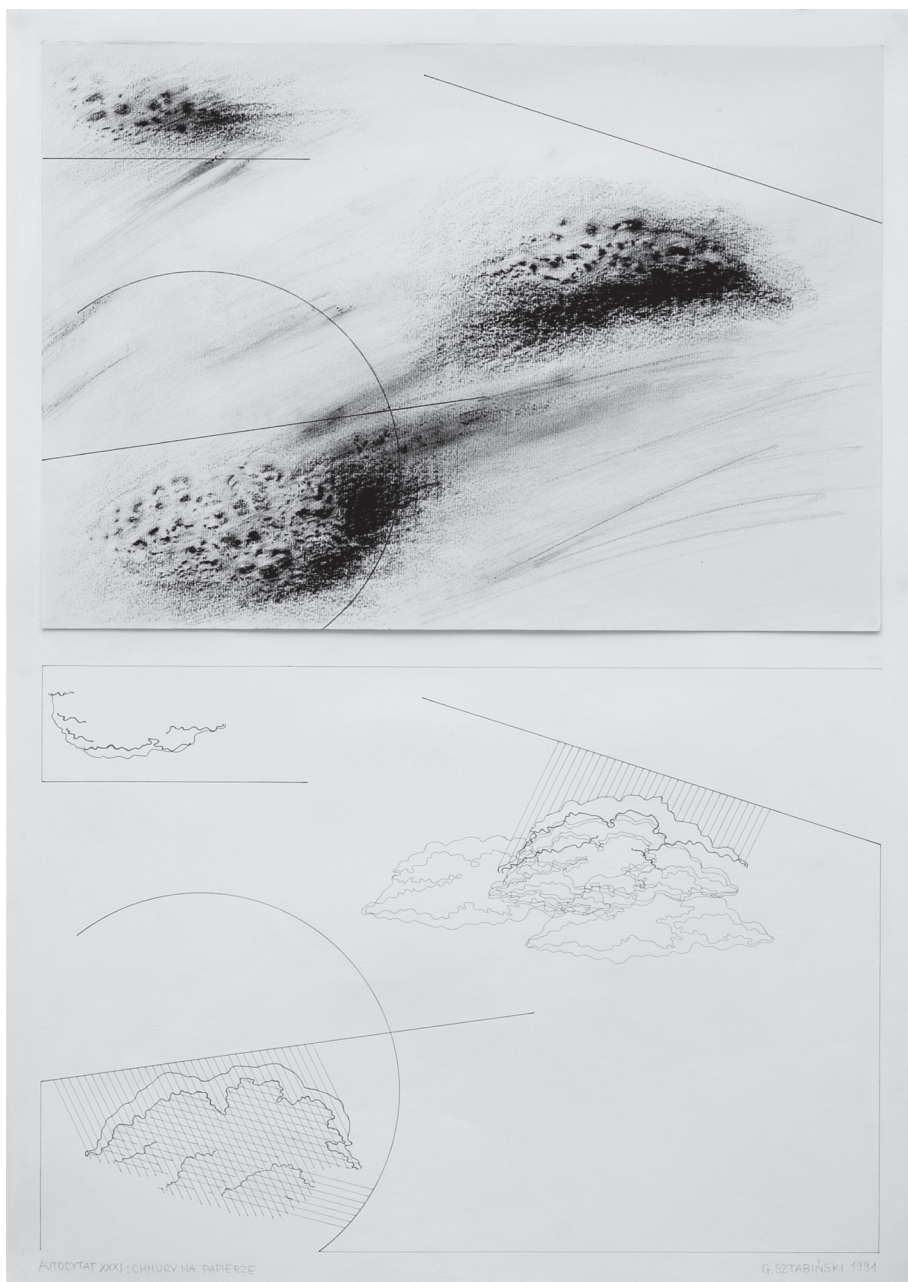


Fig. 8. Grzegorz Sztabiński, *Self-Quotation XXI: Clouds on Paper*, frottage and drawing on paper, 1991

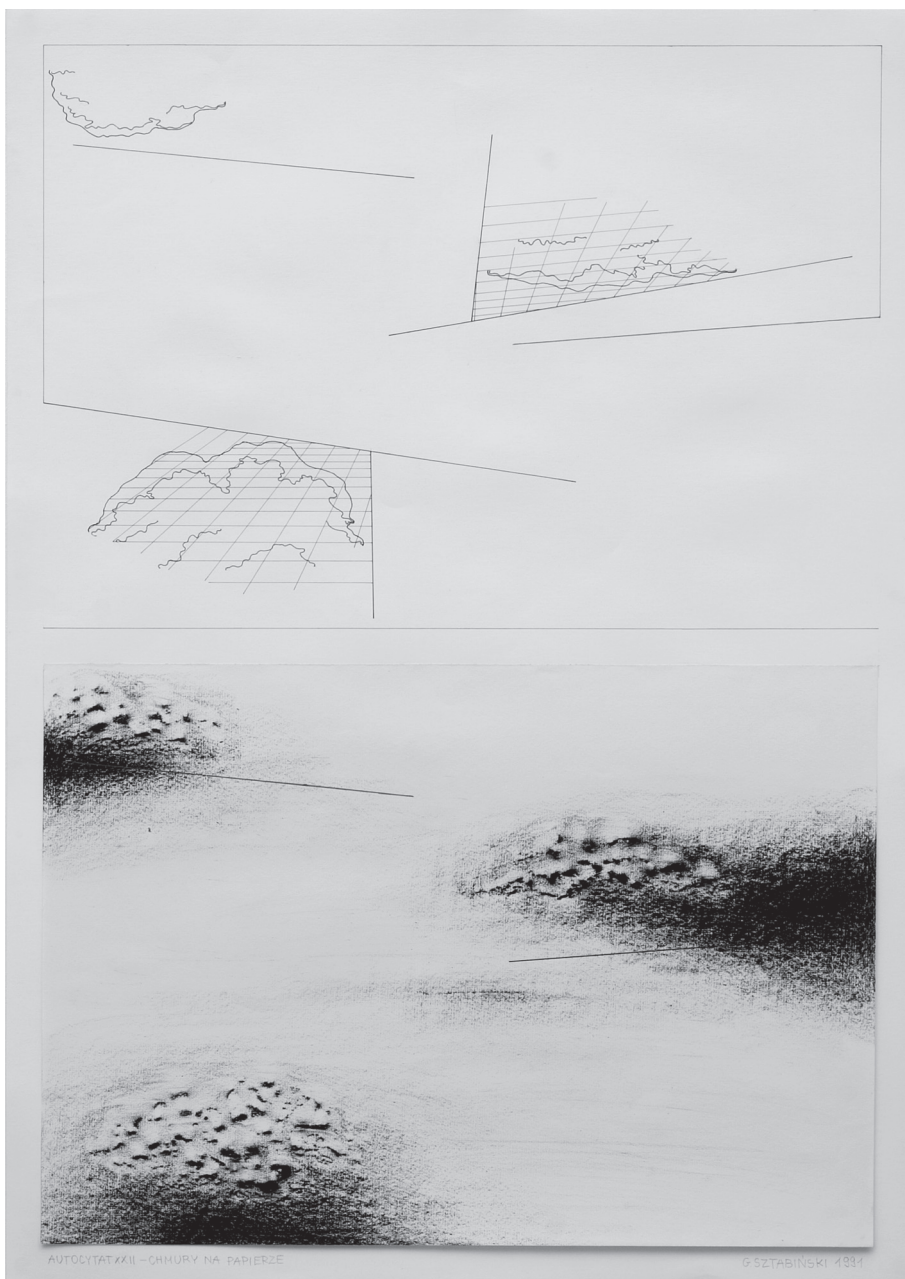


Fig. 9. Grzegorz Sztabiński, *Self-Quotation XXII: Clouds on Paper*, frottage and drawing on paper, 1991

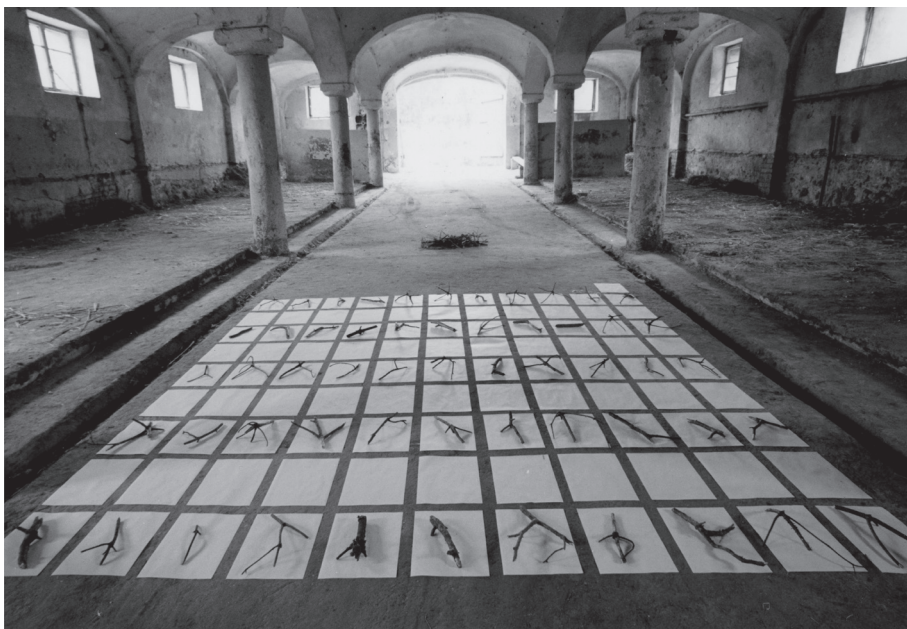


Fig. 10. Grzegorz Sztabiński, *The Writing of Nature*, installation, Wojnowice 1993

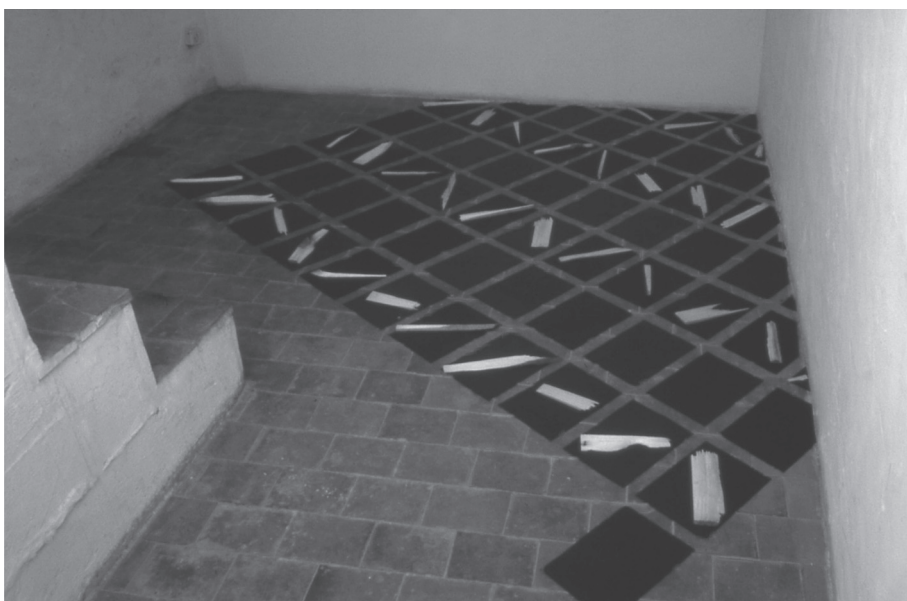


Fig. 11. Grzegorz Sztabiński, *The Writing of Nature VI: Self-Quotation*, installation, Galeria Labirynt 2, Lublin 1996

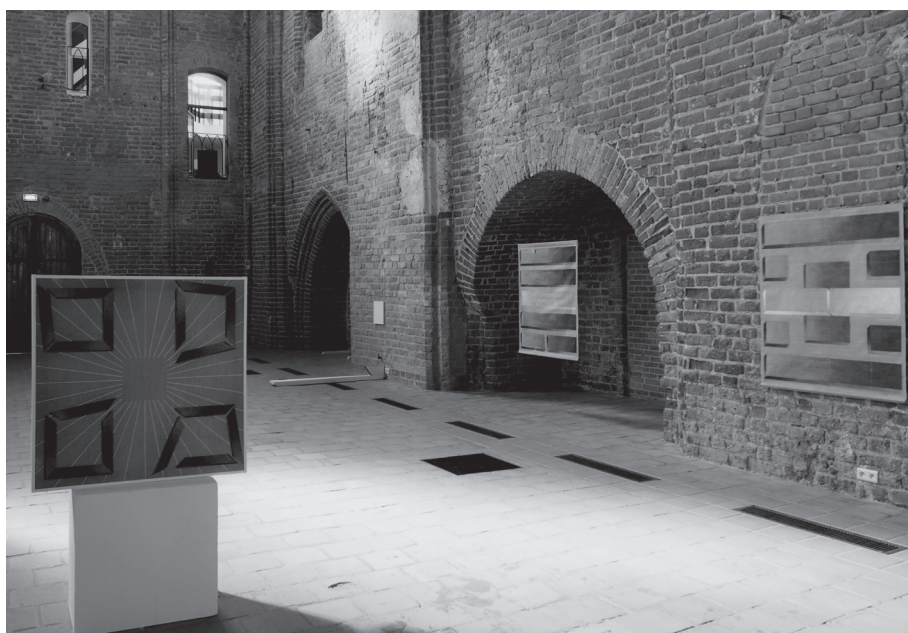


Fig. 12. Grzegorz Sztabiński, *to be continued... to be continued..., to be continued...*, fragment of the exhibition, Galeria EL, Elbląg 2018

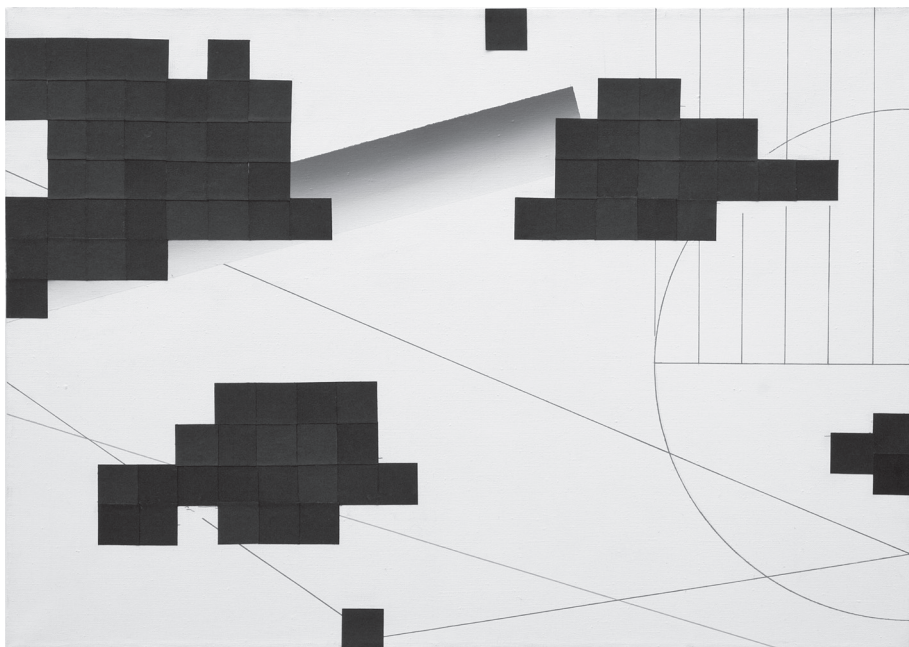


Fig. 13. Grzegorz Sztabiński, *The Silent Collage I*, oil on canvas, 1988-2004



Fig. 14. Grzegorz Sztabiński, *Inner Relations I*, acrylic oil and crayon on canvas, 1990



Fig. 15. Grzegorz Sztabiński, *The memory of Painting IV*, acrylic on canvas and wood, 1992

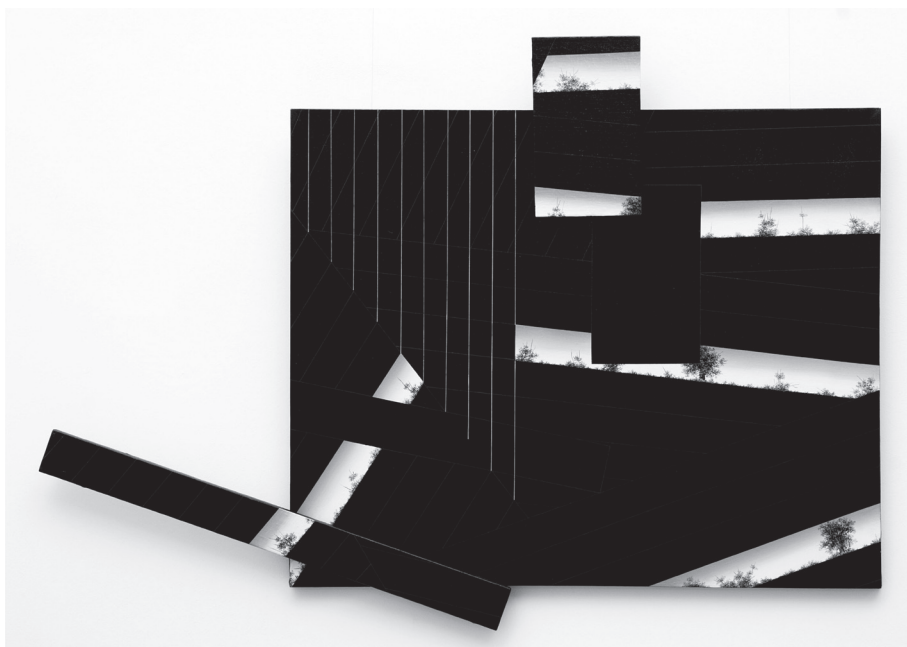


Fig. 16. Grzegorz Sztabiński, *Multiplicity of Landscape I*, acrylic on canvas and wood, 1995

BIBLIOGRAPHY

- Godrey T. (1988), *Conceptual Art (Art & Ideas)*, London: Phaidon Press Ltd.
- Grzegorz Sztabiński - *Pismo natury II: Autocytat* (1995) Warszawa: Galeria Rzeźby, Warszawa.
- Grzegorz Sztabiński - *Cięcia* (1997) Łódź: Ośrodek Propagandy Sztuki.
- Grzegorz Sztabiński. *Retrospekcja - obrazy, rysunki, instalacje* [Grzegorz Sztabiński. *Retrospection - paintings, drawings, installations*] (2008) Łódź: Miejska Galeria Sztuki w Łodzi.
- Grzegorz Sztabiński - *tautologie i powtórzenia* | Grzegorz Sztabiński - *Tautologies and Repetitions* (2010) Toruń: Galeria Wozownia.
- Grzegorz Sztabiński, *ciąg dalszy nastąpi... ciąg dalszy nastąpi...*, (2018) Elbląg: Galeria EL.
- Guzek Ł., <http://www.artysty-lodzkie.pl/pl/artysta/s/grzegorz-sztabinski/>
- Kosuth J. (1969) *Art after Philosophy*, reprinted in Peter Osborne, *Conceptual Art: Themes and Movements*, Phaidon, London, 2002. p. 232.
- Kowalska B. (1981) *Twórcy-Postawy. Artyści mojej galerii*, Kraków: Wydawnictwo Literackie.
- Kowalska B. (1989) *Grzegorz Sztabiński - malarstwo, rysunek*, Galeria Rzeźby, Warszawa 1989.
- LeWitt S. (1967) *Paragraphs on Conceptual Art*, "Artforum", June.
- Liotard J. -F. (1984) *The Postmodern Condition: A Report on Knowledge*, Manchester: Manchester University Press (Lyoyard J. -F. (1979) *La Condition Postmoderne: Rapport sur le savoir*, Paris: Les Editions de Minuit).
- Morawski S. (1986) *foreword to the catalogue Grzegorz Sztabiński - malarstwo i rysunek*, Łódź: Biuro Wystaw Artystycznych w Łodzi.
- Rysunek i malarstwo Grzegorza Sztabińskiego* (1990) Wałbrzych: Muzeum Okręgowe w Wałbrzychu.
- Sztabiński G. (1988) *Concrete Elements and Abstract Thought: Problems in Non-Mimetic Composition of Pictorial Elements in Paintings and Drawings*, "Leonardo. Journal of the International Society for the Arts, Science and Technology" no. 2, pp. 155-160.
- Sztabiński G. (1991), *Problemy intelektualizacji sztuki w tendencjach awangardowych*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

JAK MYŚLI ARTYSTA? - ANALIZA TWÓRCZOŚCI GRZEGORZA SZTABIŃSKIEGO (streszczenie)

Autorka wychodzi od pytania, które w 1991 zadał Grzegorz Sztabiński we wstępie swojej książki pt. *Problemy intelektualizacji sztuki w tendencjach awangardowych* - „czy artyście potrzebne jest myślenie?”. Następnie omawia działalność artystyczną Sztabińskiego uwzględniając jego teksty poświęcone własnej twórczości. Autorka celowo pominęła książki i liczne artykuły Sztabińskiego dotyczące zagadnień czysto teoretycznych, jak również te z zakresu krytyki artystycznej, koncentrując się na jego działalności plastycznej oraz autokomentarzach, żeby pokazać jak dużą rolę przywiązywał on do teoretycznego uzasadnienie własnych działań plastycznych.

Słowa kluczowe: Grzegorz Sztabiński, polska sztuka współczesna, sztuka instalacji, sztuka geometryczna, konceptualizm, intelektualizacja sztuki

Paulina Sztabińska-Kałowska - PhD, associate professor at the Department of Art History, University of Łódź. Winner of the Jan Józef Lipski award for the best MA thesis (2003) and the Szczesny Dettloff award for the best doctoral dissertation (2008). Author of the books: *Geometria a natura. Polska sztuka abstrakcyjna w drugiej połowie XX wieku* [*Geometry and nature. Polish abstract art in the second half of the twentieth century*], Warszawa 2010 and *Sztuka geometryczna a postmodernizm* [*Geometric Art and Postmodernism*], Warszawa 2011. Co-author and co-editor of the book *The proper names in the art of Łódź. Contemporary painting, graphic arts, sculpture and intermedia*, Łódź 2008. Editorial associate of the journal *Art Inquiry. Recherches sur les arts*. Her research interests focus on 20th century art and art theory.