

Wincenty Dunikowski-Duniko

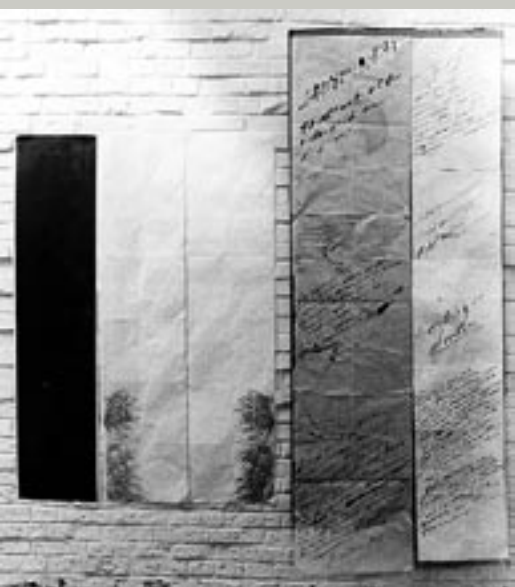
Moment Art





Wincenty Dunikowski-Duniko
Public Work I, 1972, Photography
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Wincenty Dunikowski-Duniko
Public Work II, 1972, Photography
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Wincenty Dunikowski-Duniko
Labyrinth, Painting out the names of streets, 1973
 © ACWD Berlin, Kraków

Anybody does know, Art spozywcze
Work at the exhibition of texts at the butcher's, 1973
Art Festival, Nowa Ruda 1973
 © ACWD Berlin, Kraków

Conceptual texts:
Actions: Drawing, writing and painting on water, 1972
Labyrinth, Painting out the names of streets, 1972
Photo: Exhibition Polish Avantgade, Zagreb, 1975
 © ACWD Berlin, Kraków



Black square on the current program, 1974
 © ACWD Berlin, Kraków

Changes, variations, and the course of processes – these are the phenomena he encompasses, using various means of artistic expression; analyses, using strikingly simple means and presents visually. In this way he achieves startling effects, conveying his uncommon visual experiences and attitudes.

In a very particular way it is the dimension of time which fascinates Duniko; and this in no merely physical sense, but as the principle of all life, as a puzzle, at the heart of which lies the contrast between the physical incomprehensibility of time on the one hand, and its effects on the other, effects which reveal themselves in the ephemerality of all beings and all objects. The fact that time works, and how it works, is manifest in the traces it leaves behind.

His works, which since 1976 have been created under the title “Moment Art”, visualize these searches in the most obvious way. He selects ordinary phenomena, entirely physical processes, such as the gurgling of liquids, floating chips of wood, the condensation of breath on glass. The choice of a process, the observation of its course, and the drawn, photographed, or plastic documentation of it become equally important phases of the work, culminating for the viewer only in the documentary effect, which is a sculpture, a sketch, or a photograph: a liquid, dripping onto plastic, flowing out over the edge of the vessel; a sequence of photographs of the artist's breath, condensed and concealing or revealing the artist's face as he blows on the glass; a drawing captured as a model in a shallow tub of water. These captured moments, these arrested fragments of time – the capturing of that which is in fact impossible to capture, which is to say, the deceptive game with traditional observation, provoking one to have it out with time, experienced as something obvious. Irritation and visual shock arouse a heightened susceptibility to a disquietingly different possible reality: for example, to the fact that even something which is traceless leaves a trace.

*(Konrad Scheurmann, fragment of the text from the catalogue
 W. Dunikowski-Duniko Retrospektive, Bunkier Sztuki, Kraków, 1995)*

I AM ALWAYS CHANGING

DUNIKO 72

TO BE IS TO BE DIFFERENT

DUNIKO 73

MY BEST PICTURE IS A DAY
MY BEST GRAPHIC IS A NIGHT
MY BEST SCULPTURE IS MY WIFE

DUNIKO 73

MY BEST VIDEO IS THE CURRENT PROGRAMME

DUNIKO 74



Wincenty Dunikowski-Duniko
Moment Art – Duniko's Breath, 1976
Transparent photo
© ACWD Berlin, Kraków
Reproduced: Edward Lucie-Smith, ART IN THE SEVENTIES, OXFORD 1980, NEW YORK, 1981, BOOK, p. 39
Collection National Museum Warszawa (since 1979)

Moment Art

Wincenty Dunikowski-Duniko

MOMENT ART (since 1976)

Its main idea is to select the phenomena which – for their triviality and ordinariness – resisted art so far. The dramaturgy of such common incidents as fogging up a pane of glass with breath (“*Duniko’s Breath*” 1976 – Transparent photo) or splitting up a drop of water with a finger (“*Splitting up*” 1976 – Transparent photo film) – is a trial of another, deeper visualization of the assimilation of time passing.

A series of these works was executed on transparent plates (Transparent photo – positive film 1976) and may be viewed from both sides, as well as in the form of a sculpture or an object (since 1980)

The moments – staged, fixed photographically, noted in texts or frozen in objects – gain through another context a new dramaturgy.

Moment Art – I am using this term since 1976, yet this abstractum is the formulation in an artistic notion of also many of my earlier works:

- the usage of light broken by a prism for a projection “*Cezanne’s Medium*”, 1968
- broad ribbons of one color moving so slowly that it is hardly to notice their movement *Moving Monochroms*, 1968
- the freezing of a deconstructed and spreading series made out of transparent prints in the cycle *Klasery*, 1972
- actions and objects: writing, drawing, painting on water 1972

- Text:
I am always changing, 1972

My best picture is a day
My best graphic is a night
My best sculpture is my wife
Duniko, 1973

- shelves with congealed, pouring out and splashing glasses, meniscus out of plaster-milk congealed on a glass-table, 1974/75

- a piece of wax melted a bit by the artists body, 1973
– what is left behind is a trace that makes clear at the same time the warmth and the transitoriness
- above all I am always accompanied by my credo
– taken as a whole an anarchistic artistic program with self-irony and a specific “memento mori” –
I am always changing, 1972.

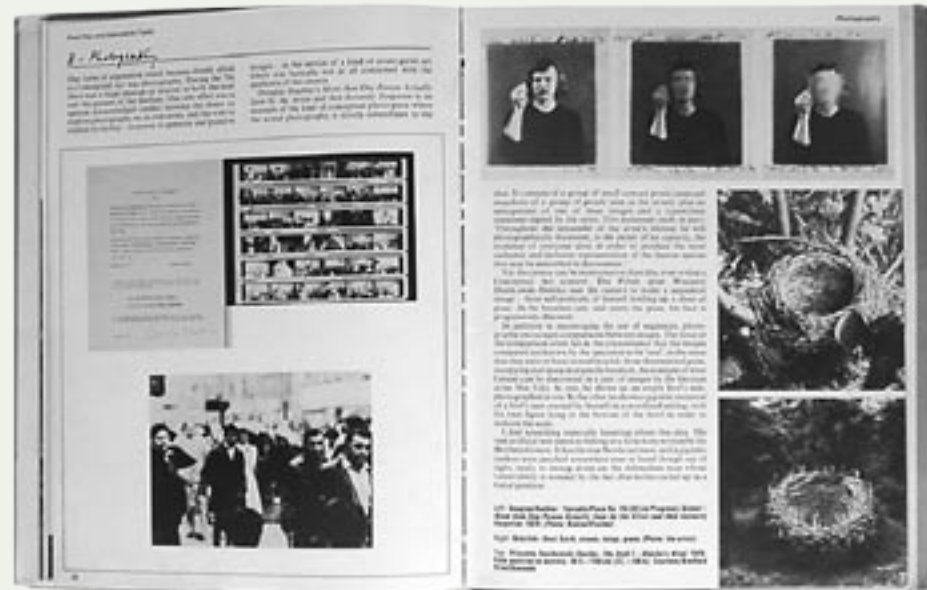
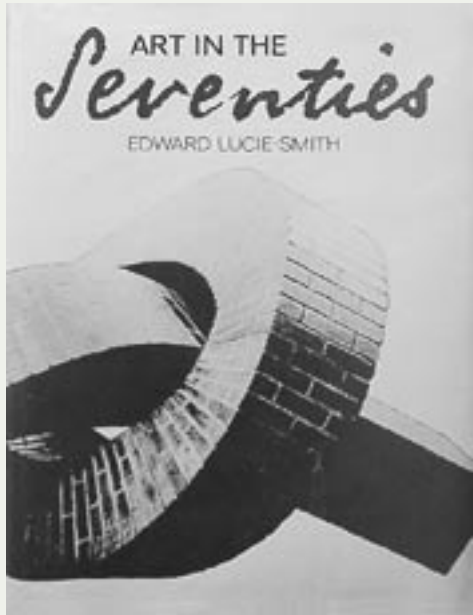
The most characteristic work from this sphere is “*Duniko’s Breath*”, 1976 – The first version of this work I have made as a photo on photo-paper in 1974. In 1976 I have repeated this work with more contrast to do it on plates (transparent-photos). The transparency indeed is in this cycle one of the most important elements. Most clearly the cohesion of the idea with its transparent realization is evident in a photo-sequence in which I destroy glass with a hammer. This caught sequence can be viewed from two sides as the two sides of one platform. This effect is also brought forth when the transparency of this series is exhibited directly on a wall (without a background) or in light-boxes.

When in the late 1980ies there was a sheer explosion of the fashion for big-format, color transparent cibachromes in light-boxes, also the fascination or the trial to fascinate with technical possibilities appeared.

Moment Art, which I was concerned with in the 1970ies, goes further. The cohesion of the idea with its transparent presentation doubles the irritation of a plain space (the water pours out of the glass from two sides), we participate in an occurrence, that is stopped but still, paradoxically – thanks to the element of impossibility – goes on.

W. Dunikowski-Duniko
(1976/1995/ 2001)





Yet the camera can be more creative than this, even within a Conceptual Art context. The Polish artist Wincenty Dunikowski-Duniko uses the camera to make a sequential image – three self-portraits of himself holding up a sheet of glass. As he breathes out, and mists the glass, his face is progressively obscured.

(Edward Lucie-Smith, Art in the Seventies, Oxford 1980, New York 1981)



**Wincenty Dunikowski-Duniko, Moment Art
Drawing in breath, 1976
Transparent photo
© ACWD Berlin, Kraków**

...the realizations from the “Moment Art” series, which by nature are displayed by the photographic documentation of facts and actions from the 1970ies – the artist breathing out a fog which settles on a glass plate, the painting of pictures of his own face – also seem to be not so much a registration as a movement, a gesture, an intuitively actualized experience.

(Ryszard Stanisławski fragment of text from the catalogue W. Dunikowski-Duniko Retrospektive, Bunkier Sztuki, Kraków, 1995)

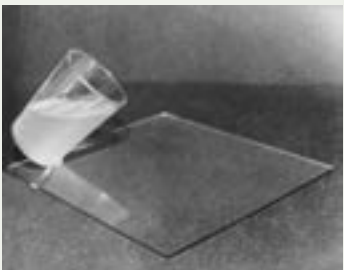
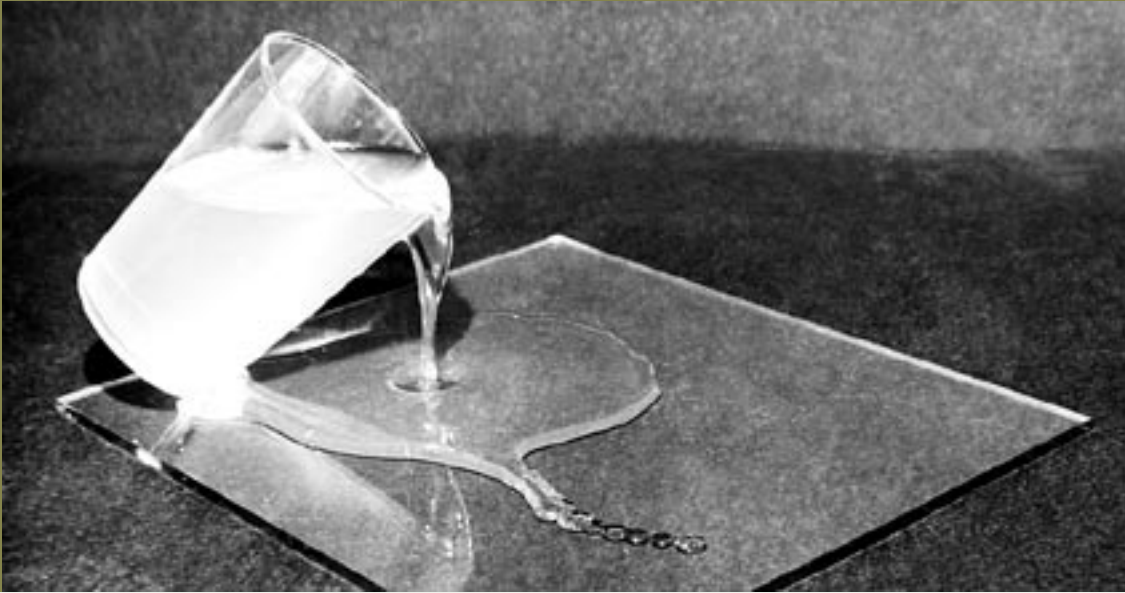


Moment Art – Drawing in breath, 1976
Transparent photo
© ACWD Berlin, Kraków

Moment Art – Drawing in breath, 1976
Transparent photo
© ACWD Berlin, Kraków

Wincenty Dunikowski-Duniko, International Exhibition: Attitudes, Methods, Tendencies (Postawy, Metody, Tendencje), Pałac Sztuki, Kraków, 1978
© ACWD Berlin, Kraków





Wincenty Dunikowski-Duniko
Moment Art – Glass, 1976
© ACWD Berlin, Kraków



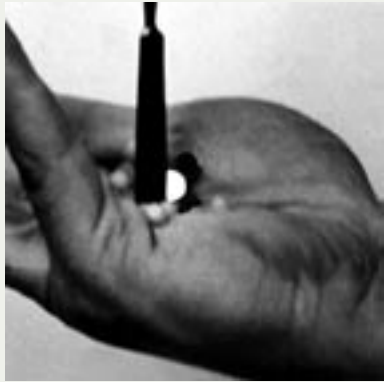
Wincenty Dunikowski-Duniko
The Hammering Artist, 1976
Transparent photo, transparent paint
© ACWD Berlin, Kraków













Wincenty Dunikowski-Duniko – Moment Art



THREE BIG SCREENS
BLACK-WHITE-RED
TOILSOMELY I SCRATCH OFF THE PAINT
AND THERE APPEAR
UNDER BLACK, RED
UNDER WHITE, BLACK
UNDER RED, WHITE
I PUSH THE SCREENS...
TREE BIG SCREENS
RED-BLACK-WHITE
ONLY THE ORDER OF HAPPENINGS AND FEELINGS IS CHANGING
- THE ORDINARY LIFE IS ORDINARY -

DUNIKO 73

Wincenty Dunikowski-Duniko
The scraping of screens
Actions-realizations 1973/ 78/ 83/ 89/ 95/ 01
© ACWD Berlin, Kraków



Wincenty Dunikowski-Duniko
Moment Art – Common printing with breath, 1980
Transparent photo
© ACWD Berlin, Kraków



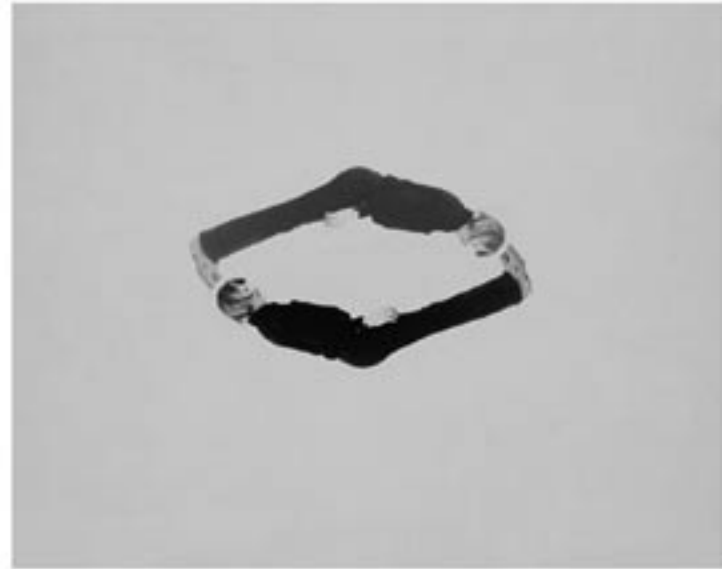
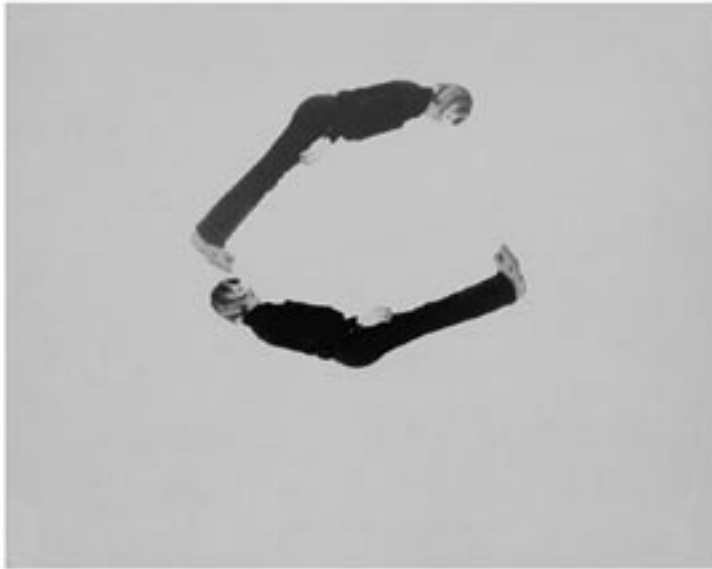
Wincenty Dunikowski-Duniko
Moment Art – Common printing with breath II, 1980
Transparent photo
© ACWD Berlin, Kraków



Wincenty Dunikowski-Duniko
Moment Art – Common printing with breath III, 1980
Transparent photo
© ACWD Berlin, Kraków











Wincenty Dunikowski-Duniko

Sculpture

Moment Art – Common printing with breath, 1981, 210 x 32 x 200 cm,

© ACWD Berlin, Kraków

Wincenty Dunikowski-Duniko – Moment Art



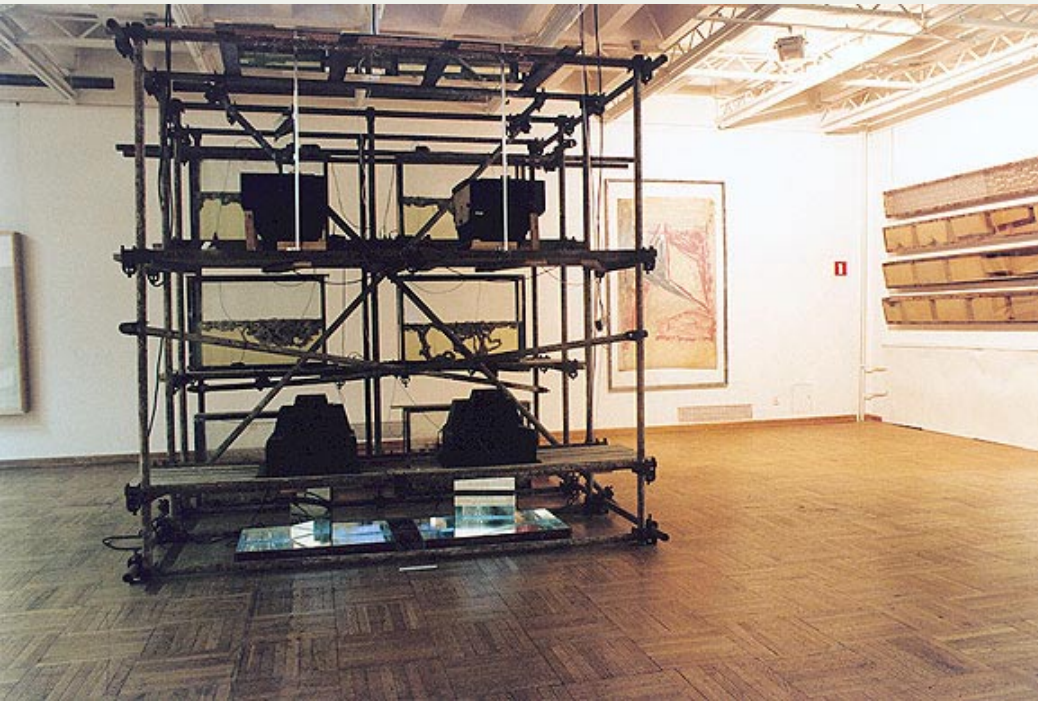
Konrad Scheurmann, *Duniko*, Flash Art Polish Edition, No 1/1990



(...) Moment Art is the title which Duniko gave to his series of transparent photographs made in mid 70s. On transparent, spatially exposed films, Duniko registered a process. For instance, he disappears behind his breath caught on a window pane and reveals himself drawing on it before the mist dispels. Similar, repetitive but elusive images Duniko drew in a film of sawdust floating on water during the action in 1972 – the images of one moment. Duniko tried to weaken the stability of fixed ideas. It is not the transitory character but multiplicity of meanings and openness of ideas that ought to be revealed.(...)

(Konrad Scheurmann, *Duniko*, Flash Art Polish Edition, No 1/1990)





Wincenty Dunikowski-Duniko
Moment Art – Actions: Drawing, writing and painting on water, 1972
Gallery of Contemporary Art Bunkier Sztuki, Kraków, 1995
© ACWD Berlin, Kraków

Exhibition view:
Wincenty Dunikowski-Duniko, Retrospective
Gallery of Contemporary Art Bunkier Sztuki, Kraków, 1995
Moment Art – Current Program – Truth or Lies?, 1995
© ACWD Berlin, Kraków



Wincenty Dunikowski-Duniko
For Your Freedom and Ours, 1989, Photo
variable size
© ACWD Berlin, Kraków



Exhibition view:
Wincenty Dunikowski-Duniko
Retrospective, Heidelberger Kunstverein, Heidelberg/Germany
May-June 2001
© ACWD Berlin, Kraków



Exhibition view:
Wincenty Dunikowski-Duniko
Retrospective, Museum of Contemporary
Sculpture, Oronsco/Poland, 2002
© ACWD Berlin, Kraków



Exhibition view:
Wincenty Dunikowski-Duniko, Retrospec-
tive, Museum of Contemporary Sculpture,
Oronsko/Poland, 2002

(Moment Art – Common printing with
breath, 1980, Transparent photo)
© ACWD Berlin, Kraków



Exhibition view:
Wincenty Dunikowski-Duniko
Retrospective, Museum of Contemporary Sculpture
Oronsko/Poland, 2002

(Moment Art – Current Program – Truth or Lies?, 1995)
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Contact:
Wanda Dunikowska and the Polish Culture Portal O.PL

Plac Kossaka 1/14
31-106 Kraków
Poland

e-mail: info@o.pl
<http://www.o.pl>

Wincenty Dunikowski-Duniko

Moment Art