Zbigniew Geppert (1934-1982): Konstruktywizm to problem, a nie estetyka

Agata Pietrasik

Édition électronique

URL : <http://journals.openedition.org/critiquedart/25819>

DOI : 10.4000/critiquedart.25819

ISSN : 2265-9404

Éditeur

Groupement d'intérêt scientifique (GIS) Archives de la critique d'art

Référence électronique

Agata Pietrasik, « *Zbigniew Geppert (1934-1982): Konstruktywizm to problem, a nie estetyka* », *Critique d'art* [En ligne], Toutes les notes de lecture en ligne, mis en ligne le 09 mai 2018, consulté le 24 septembre 2020. URL : <http://journals.openedition.org/critiquedart/25819> ; DOI : <https://doi.org/10.4000/critiquedart.25819>

Ce document a été généré automatiquement le 24 septembre 2020.

EN

Zbigniew Geppert (1934-1982): Konstruktywizm to problem, a nie estetyka

Agata Pietrasik

- ¹ A recent publication by the Muzeum Współczesne in Wrocław sheds light on a compelling, even though not yet fully acknowledged, practice of the Polish artist Zbigniew Geppert (1934-1982). The trajectory of Geppert's artistic development was not uncommon for his time, as the artist studied respectively at the Warsaw Polytechnic, Ecole d'Architecture in Lausanne, Academy of Fine Arts in Warsaw and like many of his contemporaries treated science, design and art as necessarily complementary endeavors. Crucially, in the second half of the 1960s the artist formulated his original idea of cub'art and embarked on making serial paintings, presenting different, spatial configurations of cubes. The simple, yet very dynamic and graphic compositions were always rendered exclusively in black, white and red – colors strongly reminiscent of constructivist paintings by Kasimir Malevich, a heritage influential on Geppert's thinking. Even though the paintings by Geppert formally resemble contemporaneous examples of op-art, the core of his idea of cub'art is far removed from the concepts associated with op-art, such as playing and experimenting with visual appearances, or exploring different optical illusions. The cube was understood by the artist as an example of the most basic and minimal geometric form, which also lends itself eagerly to be employed in different configurations. Through the numerous reiterations of the cubes and through remodeling them into different structures, Geppert sought to think through not only spatial relationships occurring on a surface of canvas but also significantly, as he put it himself, the artist tried to “solve the problem of relations between form, color, space and human emotions.” Geppert created a sophisticated aesthetic system within which a singular painting can be perceived only as an element of a larger structure and not a self-standing object. The practice of the artist, who since 1964 lived outside of Poland, first in Sweden and later in France, could easily fall outside the focus of a national bound art historical enquiry. However, the trilingual Polish-English-French publication presents eloquently the oeuvre of the artists

providing the readers with a rich documentation of Geppert's work, including a comprehensive presentation of his 1970 exhibition in the Aronowitsch Gallery in Stockholm, all of that material is further framed by critical essays, as well as statements given by the artist himself.