

ART PAPERS

032c
A Prior
Adult Magazine
African Arts
Afterall
Afterimage
American Art
American Art Journal
American Art Review
American Artist
American Ceramics
American Fine Art Magazine
American Indian Art Magazine
Antike Kunst
Antike Welt
Aperture
Apollo
Appearances
Archigram
Archives of American Art Journal
Archivo Español de Arte
Arkitip
Ars
Ars Orientalis
Art & Antiques
Art & Artists
Art & Australia
Art & Design
Art & Seoul
Art & Text
Art & the Public Sphere
Art + Auction
Art-Language
Art-Rite
Art Agenda
Art AsiaPacific
Art Book
Art Bulletin
Art Business News
Art Criticism
Art in America
Art Issues
Art Journal
Art Licks
Art Lies
Art Monthly
Art Newspaper
Art Nexus
Art on Paper
Art Papers
Art Review
Art South Africa
Art Tomorrow
Art World
Art/Text

Art-E
Art.es
Artfancy
Art Revista
Arte Veneta
Arte y Parte
Artes de Mexico
Artext
Artforum International
Artist
Artnet
ARTnews
Artonview
Art-Press
Arts & Activities
Arts & the Islamic World
Arts Asiatiques
Arts d'Afrique Noire
Arts Journal
Arts Magazine
Arts Review
ArtUS
Artweek
Aspen
Avalanche
Bad Day
Bidoun
Blind Spot
Bomb
Brooklyn Rail
Bulletins of the Serving Library
Burlington Magazine
C: Magazine
CAA Reviews
Cabinet
Camera Austria International
Camera Obscura
Camerawork
Canadian Art
Canvas
Capricious
Casco Issues
Ceramic Review
Ceramica
Ceramics Monthly
Cine Qua Non
Circa: Art Magazine
Contemporanea
Corduoy
Corridor 8
Craft Arts International
Creative Quarterly
Cura Magazine
Curator
Curious
Das Kunstwerk
Das Muenster
Depart
der:die:das
Die Bohm
Die Kunst
Documents

Dog Food
Dot Dot Dot
Draft
E-flux Journal
E II Topo
Ein Magazin über Orte
Elephant
Errata#
Esopus
Etc. Montréal
Everything
File Magazine
Fillip
Flash Art International
Framework
Frau Boehm
Frieze
Frieze d/e
Fukt Magazine
Gagarin
Garageland
Girls Like Us
Grapheion
Hali
Harbour
Headmaster
Heresies
Hesperia
Hunter and Cook
Hyperallergic
Imbroglio
Inuit Art Quarterly
Interview
Issues
Jamini
Jewish Art
Juxtapoz
K48
Kaleidoscope
Karen
Kayısi Kent A4
Kilimanjaro
Kingbrown
Kunstforum International
Krytyka Polityczna
Latin American Art
LEAP
Little Big Man
Lovely Daze
LTR
Matte Magazine
May
M/E/A/N/I/N/G
Modern Matter
Modern Painters
Monaco Magazine
Mono.Kultur
Mousse Magazine
Myth of Europa
Naked Punch
Nero Magazine
Neural
n.paradoxa
New Art Examiner
New Ceramics
Nka
Objects
October

ART MAGAZINES
NOVEMBER/DECEMBER 2013 US \$7 CAN \$9 UK £6 EU €8

Octopus
On Paper
Oriental Art
Osmos
Outpost Journal
P: Art & Culture
PAJ
Paper Monument
Parachute
Paragone
Parkett
Partisan Review
Performance Research
Permanent Food
Perspecta
Picture Magazine
Pop-Up Magazine
Possibilities
Printed Project
Printmaking Today
Product
Provence
Public Art Review
Raw Vision
Rhizome
Rooms
Sculpture
Sculpture Journal
Sculpture Review
Shifter
Shopping Hour
Smug Magazine
South Magazine
Spike Art Quarterly
Storia dell'Arte
Structurist
Sup
Tate Etc.
Texte zur Kunst
The Artist
The Blackmail
The Journal
The Thing
Third Text
Tiger's Eye
Toilet Paper Magazine
Tribal Art
Triple Canopy
Umbrella Online
Unpublished Magazine
V&A Magazine
Vague Paper
Varoom
Veneer
Very Nearly Almost
Vie des Arts
Visible Language
Visual Arts Research
Visual Culture & Gender
Volume
Whitewall Magazine
Whole Earth Catalog
Woman's Art Journal
X Magazine
X-tra
Zing Magazine



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KRYTYKA POLITYCZNA
Warsaw, Poland, krytykapolityczna.pl

Krytyka Polityczna is not an art magazine. But in Poland—a country where museums are regular sites of protest, the morality and purpose of art are publicly debated in ongoing culture wars, and an Israeli artist representing the country in Venice could arguably found a viable political party—this distinction hardly matters. Here art and politics often go hand in hand.

Ostensibly a journal devoted to science, culture, and politics, *KP* is undeniably a force within the contemporary art conversation as well. Since the journal's first appearance in 2002, the issues produced over the last decade have made the journal into not only the largest intellectual periodical in Poland—publishing the work of Ariella Azoulay, Judith Butler, Jürgen Habermas, and Slavoj Žižek, among others—but also into a significant voice in contemporary art. The journal has engaged numerous artists, including Paweł Althamer, Renzo Martens, Joanna Rajkowska, Wilhelm Sasnal, and Santiago Sierra, as activists and collaborators. As contributors Katarzyna Fidos and Igor Stokfiszewski wrote on the occasion of *KP*'s inclusion in the seventh Berlin Biennale, “We sincerely trust in art, its power to change reality, and chances to provide tools that can improve the efficacy of this change—tools which can be successfully applied to other fields of social practice, including politics.”

Taking half its name from *Krytyka*, a monthly published in the early 1900s by philosopher and cultural critic Wilhelm Feldman, *KP* draws inspiration from the turn-of-the-century Polish intelligentsia who trusted in the transformative power of ideas and felt obliged to work toward a better society. But if *KP*'s educated, top-down method could be ascribed to the 19th century, its faith in change is owed to the more visceral, recent experience of the Solidarity movement's grass-roots base. The generation of artists and journalists who edit *KP* remembers the imposition of martial law in 1981, the rise of Solidarity, and ultimately a peaceful transition into democracy. They are artists who have witnessed—have *lived*—a major societal shift. They bring these two approaches of activism together under the slogan “*engaged intelligentsia*.”

Their sense of social duty is expressed in a variety of forms: alongside the journal, *KP* produces books of original and translated material, organizes events, hosts conferences, posts daily opinion pieces and news online, and has started clubs in various cities including Warsaw, and more recently abroad. To organize a series of summertime pop-up libraries meant to encourage reading, *KP* members enlisted professional educators in workshops so they could themselves learn how best to engage children. In a pragmatic approach to effect societal change, *KP* engages other groups and organizations, thereby bringing together professional politicians with theoretical anarchists, activists with academics, and artists with journalists. This approach can lead to difficult partnerships, as when *KP* members were accused of encouraging violent antifascist hooligans in the 2011 Independence Day riots in Warsaw. Nevertheless, inclu-



sion and partnership are the challenging conditions to which they are committed.

This insistent, democratic approach of valuing different kinds of expertise is coupled with a blurring of individual artistic and intellectual practices. For instance, *KP*'s artistic director, Artur Zmijewski, identifies primarily as an artist, producing bodies of work that circulate in the world of exhibitions, commercial galleries, and reviews. While his writing and editing for the magazine may not constitute an artwork per se, these actions certainly overlap and inform his artistic endeavors. When Zmijewski was appointed curator of the seventh Berlin Biennale, he decided to use a text he had published in *KP* in 2007—“Applied Social Arts”—as a starting point. He then built a curatorial team with the Russian artistic/activist collective Voina, as well as the Polish theater and art curator Joanna Warsza. Together they put out an open call for submissions, deftly upending the curator's role as expert selector and taking on the risks intrinsic to juried shows, all while moving toward a democratization of the exhibition's content. Further complicating Zmijewski's role in this project, *KP* also set up a Berlin-based discussion club. Finally, a special issue of *KP*—*Forget Fear* (no. 30)—was devoted to the concepts raised in the Biennale, thereby bringing the content back full circle to the journal that hosted Zmijewski's first articulation of the idea. I should add that in Polish artistic culture, the hybrid practice employed by Zmijewski is not uncommon, and need not be marked as “interdisciplinary.” The magazine is not an artwork, but a magazine; in the same way, the educational programs coordinated by *KP* are not social practice art.

Similarly, in *Spirits* (no. 26), Zmijewski's fellow artistic director Yael Bartana (the aforementioned Venice Biennale artist) employed images culled from her own work—the filmic trilogy *And Europe Will Be Stunned* (2007–2011)—to put forward the provocative suggestion that Israeli Jews might return en masse to Poland, the land of their fathers and forefathers. A still from Fritz



Lang's 1922 film *Dr. Mabuse the Gambler* adorned the cover of the issue, which was composed almost completely of appropriated and original images. In this instance, the physical journal becomes a vehicle of visual experimentation, upending the power of language by asking contributors to express their ideas in pictures. The issues *Spirits* and *Forget Fear* are just two examples in which *KP* becomes a venue for a continuation and transformation of an existing artistic project. In this way, the journal fosters an active investigation of what it really means to be an artist.

In an increasingly conservative country, the significance of *KP*'s position cannot be overemphasized. Through its efforts, both published and practical, *KP* complicates the present-day Left through discussion, in its very existence and diversity pushing against the fallacy that socialism necessarily leads to dictatorship, that communism is intrinsically oppressive. By unifying art, life, and activism, *KP* embodies an idealistic, all-encompassing politico-artistic philosophy. “We see [art's] imagination as a prototype of political imagination,” write Fidos and Stokfiszewski on a Berlin Biennale website. “For us, art is politics in a different state of matter, a state capable of generating extremely valuable tools and practices useful in bringing about fundamental social change.”

—Joanna Szupinska-Myers