

Wojciech Bruszewski

[The Video Touch]

The situation we are facing because of technology, or more precisely, certain technical devices it offers, is forcing, in consequence, the mind to update the data, to match the structure of the mind to the construction of the world changed by these devices.

My films and a series of works entitled *The Video Touch* are just such an adjustment; they are research and analysis on the phenomenon of “film” or “video” conceived in such a way so as to generate some interference in the so-called human awareness.

All my works relate to elementary situations. Their analysis allows me to discover the still functioning but useless mental structures.

Technical devices offer us not only what matches with our concepts but also what does not match our concepts. At the same time, machines do not add anything – they act directly, mechanically, automatically; they encode and decode. With such a limited function (and only such function of theirs is of interest to me), the existence of phenomena which are incompatible with our consciousness can only give evidence against the mind, not machines.

It is the technical devices and not their inventors that created a new situation. This situation is an opportunity for the renewal of human mind, a chance to go beyond the schemes around which the “humanist” culture revolves.

Interested in knowing the offer of the machines incompatible with our consciousness, I focus mainly on the consciousness. I explore it.

[...] I intentionally pose the problem of two cultures: “humanist” and “technological”. I am convinced that such a phenomenon exists (at least today) and I am not going to justify it at this point. I will just mention about the tragic consequences.

The achievements of the “technological” culture are popularized in Poland by the representatives of the “humanist” culture. And this is the problem.

I am thinking of art critics whose intellectual horizon stopped at the wall of combinatorial treatment of humanistic knowledge. They do not try to expand their knowledge on areas such as mathematics, cybernetics and computer science – even at an elementary level. They “effectively” replace knowledge with sensibility!

To me, an example of such a situation are the text by Polish critics about Documenta 6 in

Kassel, which appeared in the press.

I admit that this situation bothers me a little. Luckily, there already is a generation of young, intelligent and, above all, reliable experts in art. These people have done some reading and – in contrast to those I am criticizing here – are involved in shows, stay till the end, do not leave after five minutes to figure out the rest of the exhibition from the catalogue. [...]

[Source: Wojciech Bruszewski, without title, trans. K. Gucio, [in:] *Wojciech Bruszewski. Fenomeny percepcji / Phenomena of Perception*, exhibition catalogue, ed. J. Zagrodzki, E. Fuchs, Miejska Galeria Sztuki w Łodzi, Łódź 2010, p. 137–138; translation modified]