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Sculpture park as a meeting point between the existing and the experienced. The Catharsis by Magdalena Abakanowicz in collection of Gori Fattoria di Celle.

This conference paper is trying to identify the core of origins of permanent sculpture installation by a polish artist Magdalena Abakanowicz called The Catharsis, 1982, in collection of Giuliano Gori in Fattoria di Celle near Pistoia considered in the wider context of public art. Considering the transfer of cultural context between so called drop sculptures and site-specific art during the second half of the twentieth century, we are going to look for the ideological background of outdoor sculpture. These influences of artistic contexts throughout the European and American continent had its cultural suppositions in post-war art, as well as in the new ways of public spaces presentation (outdoor sculpture exhibitions in cities: Sculture nella città in Spoleto, 1962, Skulptur Projekte in Münster, 1977, later also in Czech environment Socha a město (Sculpture and the city) in Liberec, 1969, etc.). It was the criticism of the previous exhibition practice that led to a compact grasp of a place as an environment, expanding beyond the city urbanism borders. The paper further uses the example of The Catharsis by Magdalena Abakanowicz and analyses the ways of grasping the installation, whose connection to the surroundings and also analyses the adequacy of the existence of a particular piece of work in a given context, while the existence is not conditioned by history nor function. It also explores the level of autonomy of an object coefficient in conditions of an unconventional space, which is in case of The Catharsis originally represented by a vineyard slope surrounding the country villa of Gori in Tuscany. The individual character of the author's works is also taken into consideration including her intuitive sense of constructing a new place while reflecting its object and metaphysical structure. The paper also uses several other examples of the author's works to discuss various ways of experiencing spatial meaning in connection to definition of the open landscape and its relations between people and nature. At the conclusion, some

requirements characterising the role of public art including intervention and a form of aesthetic contemplation will be defined, thus identifying the dominant attitude of pluralistic visual standpoints, which permeate, influence and change very fast because of the influence of travelling and short-term displays and in the end paraphrase their own ontological existence in public places.