

WOJCIECH KLIMSKI

Uniwersytet Kardynała Stefana Wyszyńskiego w Warszawie

Instytut Nauk Socjologicznych

e-mail: w.klimski@wp.pl

ORCID: 0000-0002-2337-0691

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Experience of faith and participation in culture in times of critical art

Doświadczenie wiary i uczestnictwo w kulturze w czasach sztuki krytycznej

Streszczenie. Tematem artykułu jest uczestnictwo w kulturze (w jej drugim układzie) osób o różnym stosunku do wiary (głęboko wierzących; wierzących; niezdecydowanych, ale przywiązanych do tradycji religijnej; obojętnych religijnie i niewierzących). Materiał empiryczny, który został tutaj zreinterpretowany stanowią zastane wyniki badań socjologicznych dotyczące uczestników Nocy Muzeów. Zostały one przeprowadzone przez Pracownię Polskiego Pomiaru Postaw i Wartości Instytutu Socjologii Uniwersytetu Kardynała Stefana Wyszyńskiego w Warszawie w nocy z 14 na 15 maja 2016 roku. Zrealizowana próba liczyła 829 respondentów.

Autor odwołując się do faktu upowszechniania się z końcem XX w. w polskim społeczeństwie sztuki krytycznej, stawia pytanie o to, jak pod 26 latami jej obecności w życiu publicznym (i niemal regularnie wywoływanych przez jej dzieła dyskusji i protestów) wyglądają kontakty z instytucjami kultury osób o różnym stosunku do wiary religijnej. Stara się również ustalić, czy doświadczenie kontrowersji (a niekiedy nawet paniki moralnej powodowanej przez te dzieła) zniechęca głęboko wierzących i wierzących do sztuki jako takiej bądź do jej pewnych form. Podjęta została także kwestia wykorzystywania przez badanych sztuki do poznania świata bądź legitymizowania światopoglądu przez respondentów luźno związanych z katolicyzmem i wcale z nim niezwiązanych. Przeprowadzone wnioskowanie pokazało, że uczestnictwo w drugim układzie kultury nie różni się znacząco w zależności od deklaracji wiary. Żywa obecność sztuki krytycznej w polskiej kulturze końca XX w. i w początkach XXI w. nie dystansuje osób religijnych od sztuki i jej poszczególnych form. Nie zaobserwowano zależności wedle, której większe zaangażowanie religijne koresponduje ze wzmożonymi relacjami z którąś z form sztuki. Sztuka

nie jest wykorzystywana do pogłębiania relacji z saram. Jeżeli już, to traktuje ją w ten sposób zdecydowaną mniejszość. Nie mniej, pewne formy artystycznego wyrazu budzą wątpliwości w wierze. Również ostrożnie wolno sądzić, że polscy niewierzący (ze względu na silną dominację katolicyzmu) między innymi w sztuce poszukują legitymizacji ich niereligijnego światopoglądu.

Keywords: głęboko wierzący, wierzący, obojętni wobec wiary, niewierzący, sztuka krytyczna, sztuka, sztuka chrześcijańska, uczestnictwo w kulturze.

The present paper aims at analyzing peoples' participation in culture broken down by categories based on their professed attitude towards religious beliefs, namely, devout believers, believers, undecided but attached to religious tradition, religiously indifferent and non-believers. Such a formulation of a research problem finds its sources in the transformation of Polish society that took place in the 1990s and which was marked by development of critical art. It was a new trend in artistic activity that was involved in the contemporary debate on the future shape of the society. This new trend in art gave rise to conflicts, controversy and scandal in Catholic environments, since it proposed a different form of relationship between art and religion, which no longer had a harmonious or indifferent character, but became a field of discussion, breaking the existing values, norms and social patterns usually associated with Christianity. Critical art and its trends are still present in Polish culture and from time to time they evoke social tensions on religious grounds. Therefore, the question related to the character of contacts that respondents who demonstrate varying attitudes towards religious faith establish with cultural institutions, seems especially vital. However, it also implies additional issues, such as whether the experience of controversy and sometimes even moral panic evoked by works of art (defined by believers as affecting their religious feelings) discourages devout believers or believers to art as such or to its certain forms. Another question is, how can we view from this perspective the varying attitudes to the second cultural model of people who are loosely connected to Catholicism or of those who are not connected with it at all? The present paper will make an attempt at answering those questions.

The findings of sociological research on the participants of the Night of Museums worked out by the Polish Measurement of Attitudes and Values Laboratory at the Institute of Sociology of the Cardinal Stefan Wyszyński University in Warsaw will serve as the empirical material that will be subjected to reinterpretation. The research was carried out on the night of 14 May 15, 2016. The completed sample consisted of 829 respondents.

The paper will also refer to the seminal study of Antonina Kłoskowska, which assumed that people's participation in culture manifests itself in contact with such institutions as: cinemas, museums, theaters, galleries, concert halls, etc. (Kłoskowska, 1983, s. 328). Thus, culture manifests itself in various artistic forms, usually associated with those institutions. At the same time, the respondents' professed attitude to faith is used in research on religiosity (the so-called basic parameter) and allows define the type of worldview that a given respondent identifies with (Piwowarski, 1996, pp. 45–66).

The first part of the article will provide an outline of the relation between art and religion. It will point to their harmonious coexistence in the sphere of Christianity, and more specifically Catholicism. However, it does not refer exclusively to this religion and this denomination. Art played a significant role in many religions and spiritual traditions, such as, for example, esoterism (Nowakowska, 2013, pp. 195–197). Nevertheless, in Polish reality, Catholicism provides the basic context for the functioning of individuals and communities. It is as important for the beliefs of respondents who participate in the Night of Museums as for the creators of culture and their works, both those accepted by religious communities as well as contested by them. This part of the article will also define critical art, present its main representatives and assumptions. The second part will be devoted to the reinterpretation of the above-mentioned findings of empirical research on the participants of the Night of Museums.

Religion and art - areas of cooperation and conflict

The link between religion and art has a long tradition in Christianity. There has never been in history a period in which this mutual reference would cease to exist. Its intensity, though changeable in specific epochs, is basically of a bilateral nature. Religion inspires art, and sacred art presents a special hypostasis of this inspiration. Religion inspires art, and sacred art presents a special hypostasis of this inspiration. On the other hand, art stimulates various religious feelings (Zdybicka, 1988, p. 212).

The Catholic Church perceives art as a typically human activity that, through its various forms, makes it easier for people to find out the truth about their relationship with God, the world, and it also expresses the beauty of the Lord and the uniqueness and imperfection of man. Works of art provide their recipients with the transcendent reality of the Creator. They make it more accessible to human senses and intellect (KKK 2501), because they present what is in nature inexpressible in accessible forms. Works of art are peculiar theological sources (LdA 11) bringing man closer to God. Authentic art which does not express itself in typically religious forms also retains the bond of inward kinship with the world of faith. Even in the situation of a deep severance between culture and the Church, art continues to lead to religious experience. Being in its quintessence a search for truth, a function of human imagination, it constitutes, by its very nature, a specific call to open oneself to the Mystery. “[Even], when the artist immerses himself in the darkest abyss of the soul or describes the most shocking manifestations of evil, he becomes in a way a medium expressing a universal expectation of redemption” (LdA 10).

A particular role in discovering the truth about reality is attributed by the Church to sacred art, which it perceives as the “pinnacle” of religious art. In a unique way, this type of art facilitates human knowledge of the nature of God and the work of redemption, reveals God’s transcendence as well as the mystery and beauty of the divine qualities. God becomes closer and more understandable (LdA 11). This art’s calling is to show and adore the Creator (KKK 2502). As a result, art helps in developing the religiousness of its recipients. Artistic intuition present in the work

of art deepens the knowledge of God through faith, helps in his adoration, enhances prayer, resulting in a stronger union with God (KKK 2502, 2513; LdA 11, 12). The Church needs art to show God and His redeeming message in the process of world's evangelization (LdA 11, 12).

The artist is in a special way called to show in his work the salvific plan of God. Thanks to his works, God reveals himself more fully to the world (LdA 16), and the Gospel becomes more accessible to man (LdA 11). The purpose of artistic activity is not to create art for itself, but to direct man towards God; inducing reflection, making him a person and one worshipping God (YouCat 461). The Church needs artists, and cooperation with them becomes necessary (Paweł VI, 1964, p. 1425).

The artist's creative activity is similar to the creative activity of God. He calls to existence (creates) beings from nothing (*ex nihilo sui et subiecti*), whereas man always creates things from something that already exists (*ex rei et obiecti*). Shaping his own spiritual form and the world around him (every human being, not only the artist) becomes similar to God, he becomes his image more fully (*imago Dei*). Nevertheless, human artistic creation, more than any other, realizes the truth about man created in the image of God, who "lends him the spark of his transcendent wisdom and calls him to participate in his creative power" (LdA 1). He bestows talent (creative ability) that makes it possible to know the eternal beauty and God as Beauty. As a consequence, just as it is impossible to understand man without Christ, it is impossible to understand an artist without the Creator (Tytko, 2013, s. 123).

Christian denominations, although they used various forms of expression (painting, sculpture, literature), for theological reasons preferred particular fields of art. Protestantism valued music containing a verbal text (Ślusarczyk, 2009, pp. 191–195), Orthodoxy became associated with the icon (Pasierb, 1991, p. 30). On the other hand, the Catholic Church did not attribute any priority to any particular artistic form (Zdybicka, 1988, p. 214). Ecclesiastical documents claim that the Church accepts all forms of true art and allows them to serve God, if they possess the required qualities. What is more, it does not consider any style as its own, but according to the character and conditions of nations and the needs of various rites, it allowed artistic forms of every era, eventually creating a treasure trove of art that should be preserved with all due care. Also, contemporary art created by different nations and regions can develop freely in the Church, but it is important that it retains due reverence and respect for the sacred (KL 112, 123).

Acceptance by the Catholic Church of various artistic forms of all epochs is evident in its relation to folk religiosity. The cult of sacred images practiced within its framework belongs to the Catholic type of religious devotion and with certain reservations is accepted by the Church. First of all, those reservations relate to the fact that the worship given to paintings and statues should be oriented towards those who are depicted by them (Potocki, 2005, pp. 29–33), whereas, the model of folk religiosity still vital in the 1970s was characterized by, among others, naive sensualism, which satisfied human spiritual needs and manifested itself in, among others, theatricality (Nativity plays, mysteries, Way of the Cross) or the cult of paintings and statues (Potocki, 2005, p. 38; Bukraba-Rylska, 2008, p. 21). Those were

the forms of contact with God, which also reflected human condition of everyday life together with the accompanying emotions. Because of difficult living conditions, characterized by poverty and hard work, especially popular were images and sculptures that reflected that daily situation. Consequently, works of art usually presented a suffering or worried Christ and they evoked a kind of thinking, which additionally associated God with the specific situation of peasants. For example, they expressed a prevailing conviction that Christ came to Poland to strengthen Polish peasants (Jackowski, 2005, p. 17; see Bukraba-Rylska, 2008, p. 13; Mikołajko, 2001, p. 107). In addition, sculptures and paintings were identified with those persons that they presented. The figurine of the Mother of God was the Mother of God, the sculpture of Saint Joseph was Saint Joseph. At the same time, aesthetic issues played a secondary role. "When I asked people – says a cultural anthropologist, Aleksander Jackowski – showing them three images of the Mother of God, which of them they considered more beautiful, they replied: "they are all beautiful". They did not want to make any distinction. There is the Mother of God on each one" (Jackowski, 2005, s. 20). Convergence between signans and signatum took place here. That is why, paintings and statues were important and sacred objects. Their value was emotional and spiritual. On the other hand, apart from everyday experiences, the theme of sculptures and paintings was also determined by the style of the parish church. At home, altars, holy paintings and sculptures were similar to those from the church, which was treated as the property of parishioners and was perceived by them as the most important one (Jackowski, 2005, pp. 15–27).

Currently, those aspects of folk religiosity have ceased to exist in this form. Their attributes, which were strictly conditioned by work and life in the countryside, disappeared. It is also vain to look for primitive forms of sociomorphism, however, certain elements derived from the above-mentioned sensualism are still present. This can be evidenced by numerous reproductions of holy statues or paintings that fill the shelves of shops and kiosks or surrounding larger sanctuaries. Another example was the fact of hanging in churches paintings portraying John Paul II almost directly after his death when he was yet neither a servant of God nor a blessed. That is one reason why ethnographers emphasize that some elements of folk religiosity, which are related to sensualism, enjoy unceasing popularity, while it itself may even be said to flourish. This is manifested in such practices as pilgrimages, mysteries and the cult of paintings (Zowczak, 2008, p. 41).

The relations between religion and artistic creativity look differently in the perspective of critical art and those cultural trends that sympathize with it. Critical art is sometimes called body art or postmodernist practice (Cielągowska, 2018). This trend assumes that the artist is called to question the existing (dominant) cultural patterns, norms and to violate the axiological hierarchy. The artist's conflict with certain environments, contestation of his person and his works are naturally inscribed in this mission, and the artist has to brace himself for the fact that his work will sometimes trigger social ferment (Sural 2018; Web 1, 2018). Nevertheless, the artist's role is not to shock for the sake of shocking, but to force the recipient to answer the question whether the shock is not caused by the fact that certain views or attitudes are accepted, because they follow a historically shaped norm imposed by

a particular culture. The critical task of art is to show the reality as it is, to identify its hidden sense. It has to demonstrate that obviousness is not so obvious (Cielągowska, 2018). It is a critical deconstruction of tradition, its exposure and demystification (Cielągowska, 2018).

Critical art constantly puts forward questions about human freedom, its limitations, possibilities and understanding. It is interested in social patterns and norms, practices and habits (Kowalczyk, 2018). As a consequence, it questions the principles organizing social life, it moreover faces the taboo issues, which are often related to human body, sexuality and religion, as well as to the issues of tolerance and minority rights (Kowalczyk, 2018).

Piotr Piotrowski, Katarzyna Kozyra, Artur Żmijewski, Jacek Markiewicz, Paweł Althamer, Grzegorz Klaman and Robert Rumas are among the best known representatives of critical art. A quarterly magazine "Magazyn Sztuki", edited by Ryszard Ziarkiewicz, which addressed the problem of art's functioning in the context of politics and social awareness was an important factor in critical art's development (Cielągowska, 2018).

Critical art movement emerged in the 1990s and it was triggered by socio-cultural and political changes, connected with the formation of a new state and a new political system. It was aimed not only at providing a comment on the transformation or on presenting the accompanying problems, but also at encouraging reflection on the direction of those changes and at their formation (Web 1, 2018). Therefore, the contemporary and future role of Catholicism in society was almost automatically one of the themes it undertook. These issues are still valid and become the subject of critical art.

The most controversial works in Poland since 1989 include, among others, those that refer to religious subjects. Katarzyna Kozyra in her work "Ties of Blood" presented four large-format photographs arranged in the shape of a square presenting, on the background of religious symbols of the cross and the crescent, two naked women (one of them was Kozyra herself). In this way, the author inspired by the war in the former Yugoslavia, wanted to draw attention to the problem of fratricidal wars on the background of religious and ethnic ideologies (Kozyra, 2018). The work was criticized for unworthy use of religious symbols (Sural, 2018). Another work by Kozyra, "Pyramid of Animals", involved a film projection depicting killing and skinning of an animal. For some people from Catholic backgrounds, that work presented not so much human brutality towards animals, but rather instructions for Satanists (Sural, 2018).

Also in the 1990s, Alicja Żebrowska's video installation entitled "Original Sin – a Putative Virtual Reality Project" gave rise to protests and demands to change the exhibition on the grounds that it offended religious feelings. The author presenting a sequence of vagina images, faking the birth of the Barbie doll and referring to the biblical title of the "Book of Genesis" (describing the banishment from paradise and punishing the woman temptress), wanted to show the process of shaping the identity of woman as subordinate to man and giving birth in pain. Eventually, the work reinterpreted the biblical story, broke the taboo and portrayed a liberated woman focused on herself and caring for her own pleasure, not for the satisfaction of man (Sural, 2018; Web 2, 2018).

Robert Rumas, in order to draw attention to the shallowness of the Poles' faith, the necessity to ensure that it followed more strictly the evangelical ideal, resorted to placing eight foil sacks measuring eight meters in diameter each and filled with water on the Gdańsk square. Gypsum statues of Christ and the Mother of God were placed beneath them. The installation was called a "hot-water bottles" and it met with a decided reaction of passers-byes. Its author met with insults and was almost physically attacked. After a few minutes, the observers pierced the bags and carried the statues to a nearby church (Ruksza, 2018).

"Adoration of Christ", a graduation work of Jacek Markiewicz was equally controversial. It was a film presenting the author who caresses a crucifix lying on the floor. In this way, the artist wanted to emphasize adoration of God and express a prayer to the true God (Sienkiewicz, 2018). The work aroused protests among the Catholic circles, it was seen as desecration of the cross. The room in which the film was projected was occupied by people praying to God to forgive such an act of profanation. They also demanded the exhibition to be closed. Numerous reports of insulting religious feelings were submitted to the prosecutor's office. Covering film hall walls with red paint ended up with police intervention (Sural, 2018).

Dorota Nieznańska's "Passion" was one more example of a notorious work. It consisted of an installation composed of the Greek cross bearing a photo of male genitalia and accompanied by film projection showing a man exercising at the gym. In this way, the author confronted the contemporary interpretation of the theme of passion. Today, the word "passion" harks back to Christianity and refers to an activity performed with pleasure. The exercising man is a symbol of readiness to submit to anguish (at the gym) in order to fulfill the cultural stereotype of man, treating his body as sacrum (Guzek, 2018). Nieznańska was sentenced by the court for half a year for insulting religious feelings. After eight years of the scandal, the court of higher instance acquitted her. Catholic circles and right-wing deputies (Sural, 2018) participated in this conflict.

The above-presented works were created in the years 1993-2001 and belong to the category of the most controversial ones (Sural, 2018). Last year, the most heated discussions were provoked by a performance entitled "The Curse" and directed by Oliver Frłjić, whose premiere took place on February 18, 2017 at Teatr Powszechny theatre in Warsaw. It was an attempt to show the contemporary forms of religiousness and a-religiousness and it raised the issue of the Catholic Church's impact on political decisions, the functioning of secular institutions, morality and art (Web 3, 2018). The adopted form of expression was, among others, shearing the cross with a chainsaw, throwing it on the stage, faking oral sex with a statue of the Polish Pope. The art was accused of defiling the cross and the person of John Paul II as well as of attributing pedophilia to him (Web 4, 2018). The show instigated numerous protests, among others, pickets were held near the theatre. Politicians, representatives of the Ministry of culture and bishops were involved in the criticism. Protesters organized prayers for forgiveness at the theater and in the National Sanctuary at Jasna Góra and urged Warsaw authorities to forbid staging the performance as well as submitted reports to the prosecutor's office about insulting religious feelings (Web 5, 2018).

The above works clearly illustrate the ideas of critical art questioning the dominant morality, social standards and norms and their Christian affiliations. There are more examples of such works and they represent all types of artistic activity. Their opponents accuse them of conveying pseudo-values and define them as anti-religious art, anti-art or deny them the status of art (Bramorski, 2014, p. 189, 196). Both sides of the conflict are trying to resolve the disputes, which at some points may be addressed to in terms of “moral panic”, on the basis of civil law. The first refer to the provisions on the freedom of artistic expression, the others to the norms about the inviolability of religious feelings. However, resorting to legal measures does not bring the expected result, i.e. resolution of this type of conflict. Legislators emphasize that, ultimately, art and faith (creative freedom and religious feelings) are areas that cannot be fully grasped by legal definitions and regulations. They point to basic values as the only grounds on which it might be possible to avert those antagonisms (Jaskuła, 2010, s. 176). However, in view of progressing moral pluralism and secularization of morality as well as common consensus that it is only legal norms that everyone must abide by, the conflict between religion and art seems to have become a permanent element of today’s social life in Poland. Just as their constant bilateral cooperation. In other words, it is necessary to come to terms with the coexistence of art parodying and ridiculing religion (at least as interpreted by its followers) and the one which remains in harmony with the subject of the sacred.

Participation in the second cultural model of the Night of the Museums participants

The following tables illustrate the results of empirical research. The first question characterizing respondents’ participation in culture concerned the frequency of their visits to museums. The structure of responses is presented in Table 1.

Table 1. Self-declaration of religious faith and frequency of visiting museums during the last year (in%)

Type of self-declaration of religious faith	Number of visits to museums during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	41,5	33,0	25,5	100,0
Believers	36,7	31,0	32,3	100,0
Undecided ¹	22,1	37,2	40,7	100,0
Indifferent	33,3	35,0	31,6	100,0
Non-believers	41,2	39,7	19,1	100,0
Total	35,6	32,5	31,9	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

¹ The “undecided” category in the entire study concerns people who are undecided but who are attached to religious tradition.

Devout believers and non-believers constitute a group most often visiting the during the last year, namely 41,5% and 41,2% respectively. Moreover, respondents of those categories were the least likely to choose the answer: “I did not visit a museum in the last year at all”. The “undecided” with respect to the matters of faith visit the museum only sporadically. On the other hand, there are no significant differences between believers and those who are religiously indifferent. Table 2, in turn, presents the respondents’ answers regarding the regularity of visiting cinemas.

Table 2. Self-declaration of religious faith and frequency of visiting cinemas during the last year (in%)

Type of self-declaration of religious faith	Number of visits to cinemas during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	51,1	21,3	27,7	100,0
Believers	65,1	21,7	13,2	100,0
Undecided	67,5	15,8	16,7	100,0
Indifferent	59,8	26,5	13,7	100,0
Non-believers	79,4	17,6	2,9	100,0
Total	35,6	32,5	31,9	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

The cinema is most popular among non-believers (79,4%), undecided (67,5%) and believers (65,1%) as well as religiously indifferent (59,8%); it is least popular among devout believers (51,1%). In the case of this form of participation in culture, one can see a trend (though it is not regular) that the decline in the intensity of faith is associated with the growing popularity of watching movies at the cinema. Table 3, on the other hand, presents the frequency of visits to the theater.

Table 3. Self-declaration of religious faith and frequency of visiting theatres during the last year (in%)

Type of self-declaration of religious faith	Number of visits to theatres during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	33,0	33,0	34,0	100,0
Believers	31,4	33,2	35,4	100,0
Undecided	26,3	28,9	44,7	100,0
Indifferent	34,2	28,2	37,6	100,0
Non-believers	32,4	27,9	39,7	100,0
Total	30,8	31,1	38,1	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

The experience of faith does not significantly differentiate the practice of going to the theater. There are small differences between particular categories. Nevertheless, it is noticeable that devout believers and believers are among those who visit the theatre most frequently. The undecided and non-believers rarely attend it. The popularity of visiting art galleries is presented in Table 4.

Table 4. Self-declaration of religious faith and frequency of visiting art galleries during the last year (in%)

Type of self-declaration of religious faith	Number of visits to art galleries during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	12,8	23,4	63,8	100,0
Believers	10,9	23,6	65,5	100,0
Undecided	9,6	17,5	72,8	100,0
Indifferent	12,8	32,5	54,7	100,0
Non-believers	19,1	29,4	51,5	100,0
Total	12,5	25,1	62,4	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

The above is not a popular form of participating in culture. In all categories, the most frequent responses include not having visited this institution in the last twelve months. This form of cultural offer is most popular among non-believers and religiously indifferent people, followed by devout believers and believers as well as the undecided. Table 5 shows the popularity of visiting virtual museums and galleries in the last 12 months.

Table 5. Self-declaration of religious faith and frequency of visiting virtual museums during the last year (in%)

Type of self-declaration of religious faith	Number of visits to virtual museums during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	10,8	11,8	77,4	100,0
Believers	9,4	9,7	80,9	100,0
Undecided	8,8	10,5	80,7	100,0
Indifferent	8,6	14,7	76,7	100,0
Non-believers	9,0	16,4	74,6	100,0
Total	9,3	11,4	79,2	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

Visiting virtual museums or art galleries is not popular. Those institutions are not visited at all by 77,4% to 80,9% of respondents. Frequently, i.e. a few times a year, they are visited by devout believers (10,8%), believers (9,4%) and non-believers (9,0%). However, it is difficult to point out any significant differences here. They are more distinct in the category of people who once viewed an exhibition in a virtual museum or art gallery. First of all, that group of respondents comprised of non-believers (16,4%) and religiously indifferent (14,7%). Finally, the respondents were asked about their participation in concerts. The structure of received answers is presented in Table 6.

Table 6. Self-declaration of religious faith and frequency of visiting concerts during the last year (in%)

Type of self-declaration of religious faith	Number of visits to concerts during the last year			Total
	Several in the last 12 months	One in the last 12 months	None	
Devout believers	25,5	26,6	47,9	100,0
Believers	27,0	32,0	41,0	100,0
Undecided	37,7	26,3	36,0	100,0
Indifferent	33,3	29,9	36,8	100,0
Non-believers	27,9	39,7	32,4	100,0
Total	29,4	30,9	39,7	100,0

Source: Own calculations based on the Polish Measurement of Attitudes and Values Laboratory 2016 survey

Concerts are attended a few times a year primarily by people who declare to be undecided (37,7%) and indifferent (33,3%) in matters of faith, and least frequently by devout believers (25,5%) and believers (27,0%). The latter also most often declare that they do not attend concerts at all. Such an answer was given by 47,9% of devout believers and 41,0% of believers. Non-believers (30,9%), similar to believers (32,0%) attend a concert once a year.

Conclusion

The main conclusion from the conducted analysis, based on the structure of declarations provided by the Night of Museums participants on their repeated participation during the year in the second model of culture (because such participation can be treated as intense), is that the participation of respondents is not significantly different. Regardless of the declared level of faith, the cinema, museum and theater belong to the category of the first three most often visited institutions. The next popular forms of cultural entertainment include attending concerts, visiting galleries, virtual museums or virtual art galleries. An exception here are the undecided who choose cinemas, concerts, theaters, museums, art galleries and

virtual museums and virtual art galleries. There is no noticeable correlation between religious commitment and increased participation in a particular form of art. What is more, it is the non-believers who most often go to cinemas and art galleries, while the devout believers only lead in visiting virtual museums and art galleries, however this domination is rather small and it amounts to 1,4%, and in the case of non-believers, 11,9% (as regards the cinema) and 6,3% (as regards art galleries).

By explaining participation of non-believers in culture, it may be claimed that art helps them in understanding the world and human condition as well as in expressing or defining intellectual and emotional states. However, this is only an assumption, since the empirical data provides no certain grounds to formulate any final conclusions in this respect. Nevertheless, research shows that in Polish socio-cultural reality which is dominated by Catholicism, atheists seek different forms legitimizing their lack of faith. After all, before they adopted a non-religious worldview, they were more or less connected with religion [Web 13]. The majority of the present non-believers participated in school catechesis, were baptized, received the First Communion and the sacrament of Confirmation. Departure from faith in a way obliges them to find arguments justifying their choice of apostasy. This is usually done on the grounds of scientific arguments, but in view of the present research, it cannot be ruled out that works of art may also to some extent play a role here.

Undoubtedly, low popularity of cinema among devout believers participating in the Night of Museums may draw the researcher's attention, especially in comparison with the statements made by other respondents. This fact can be explained by assuming that this institution offered films that were perceived as compromising religious feelings, such as: *Hary Potter*, *Da Vinci Code* or *Passion* (Regiewicz, 2011, p. 208). Those productions evoked a discussion among the Catholic circles and could discourage a certain proportion (however, rather small) of religion-related respondents to this form of artistic creation. We are talking here about a small percentage of prejudiced people, after all, the outrage caused by a given film will sooner make the audience turn against its author, or a given trend of art rather than lead to their rejecting the entire field or art in general. This is confirmed by attendance declarations of devout believers, believers and non-believers participating in the Night of Museums who visit theaters, art galleries as well as virtual museums and art galleries several times a year. The percentage of those type of recipients is almost identical to those classified in other categories, and yet controversial works from recent years have belonged to those forms of art. Nevertheless, it cannot be overlooked that works of art may discourage religious people and develop reserve to religion. During the conducted sociological in-depth interviews with atheists, there appeared a thought that the book "The Da Vinci Code" evoked doubts about faith (Tyrła, 2015, p. 212, 221).

While interpreting the above declarations of devout believers and believers participating in the Night of Museums, one must also remember about sociologists' opinions regarding the specific character of propagating the faith and religious knowledge. The scientists point out that the dominant version of Polish Catholicism is characterized by the fact that it gives little attention to the deepening of religious

knowledge and faith. After achieving a certain standard, namely, learning and accepting the basics of the catechism, through participation in school catechesis and listening to Sunday sermons, the process of deepening and gaining religious intellectual competence basically ceases. Religious education finishes with the completion of the school, the only forms of education that remain are Sunday sermons. Scientists express an opinion that although those two basic religious education agendas are attended by masses, they ultimately do not bring the expected result (Klimski, 2015, pp. 87–101; Mariański, 2011, p. 127). At the same time, religious teaching in families or self-education (by reading Church documents, books and religious press) are rare. Studies on religious worship from 2007 showed that the percentage of parents who felt fully responsible for preparing their child for the Confirmation amounted to 32,8% of respondents. The others had only partial or lacked any sense of responsibility. The percentage of parents who regularly and fully assisted their children in understanding the essence of this sacrament and the sense of its adoption was 22,6%. The rest helped partially or did not help at all. Just over half of parents of children receiving the First Communion (51,4%) properly interpreted the essence and purpose of the first confession and holy communion (Baniak, 2007, pp. 173, 285-286). Religious knowledge of statistical parents remains at the level of their religion lessons, which at best means knowing the basics of the catechism which, due to the passing of years, is usually selective, contains errors and is partially forgotten. Those parents find it difficult to care for the integral development of their children's religiosity. Moreover, research from 2012 showed that 29,5% of respondents often discussed religious topics, 25,6% rarely and 17,6% very rarely and never (*Postawy...* 2013, p. 261). In the same year, 3% of respondents read books about John Paul II (his encyclicals or other publications), 1% documents of the Church's Magisterium, 0,7% publications on Jesus Christ, 0,7% books on spiritual issues (*Postawy...* 2013, p. 263, 264). Only 12% of respondents declared reading particular titles of the Catholic press (*Postawy...* 2013, pp. 264–267). This reading structure reveals that a vast majority do not feel the need to deepen their knowledge and religious faith. Lacks in these areas do not cause any cognitive dissonance. In other words, the existing data on the nature of the transmitting religious intellectual content suggest that we should cautiously approach the statement that cultural works are used to interpret religious experience, understand the truths of faith, and deepen religious knowledge. Instances of such an approach are not frequent and will rather be associated with deep faith. From this perspective, it is difficult to conclude that controversial works of art repel religious people from art or from its specific forms. At the same time, referring to works of art in experiencing religiosity on the part of a smaller group of the Catholic population, does not exclude involvement in protests against works of critical art, of those who do not use art in shaping their piety. Participation in pickets is not intended to protect works of art because they help in contact with God, but above all it is an attempt at protecting the dignity of the sacred that has been incorporated in a specific artistic work. The influence of the above-mentioned sensualism, which is still alive in Polish religiosity and identifies the sacred with its

representations is not without significance as regards the popularity of this defensive attitude (Zowczak, 2008, p. 41).

It should also be borne in mind that the structure of responses: “I visit a cultural institution once a year” and “I visit a cultural institution several times a year” provided by the participants of the Night of Museums proves that critical art is of no importance as regards the perception of art as such or of its individual forms in the case of devout believers and believers. This is confirmed by the above formulated conclusion that there are only slight differences as regards participation in the culture by people from the distinguished categories.

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List of Abbreviations

- KKK – Katechizm Kościoła Katolickiego (Catechism of the Catholic Church)
- KL – Sobór Watykański II, Konstytucja o liturgii świętej, Sacrosanctum Concilium (Vatican II, Constitution on the Holy Liturgy, Sacrosanctum Concilium)
- LdA – Jan Paweł II, List do artystów. Do tych, którzy z pasją i poświęceniem poszukują nowych «epifanii» piękna, aby podarować je światu w twórczości artystycznej (John Paul II, Letter to artists. To those who, with passion and sacrifice, search for new «epiphanies» beauty, to give them to the world in artistic creation)
- YouCat – Katechizm Kościoła Katolickiego dla młodych (Catechism of the Catholic Church for the Youth)