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Iwona LORENC

NICOLAS BOURRIAUD'S RELATIONAL MODEL OF AESTHETICS

The described model has been placed in the context of certain shifts that were made in contemporary aesthetics as a result of the processes of deautonomization during the late modern era (especially characteristic of the post-industrial period). I show that Bourriaud proposes the aesthetics of social involvement and participation, aesthetics that defies modern anthropocentrism and its theoretical tools: substantialism, subjectivism, the category of self-awareness. First of all, it defies the "logic of identity". Thus, it is not about relations, but about relationality: the potential productivity of the relational space, about realizing this potentiality through participation in an ambivalent experience of commitment and distance.

Wiktoria SZCZUPACKA

GALLERY AGAINST GALLERY AND THE LIVING ARCHIVE. THEORY AND PRACTICE OF THE FOKSAL GALLERY FROM THE PERSPECTIVE OF INSTITUTIONAL CRITICISM

"Institutional Critique" is a notion that in the seventies was a key interest of both artists and art critics, especially those from Western Europe and America. In Poland, this issue has not yet been thoroughly analysed. With regard to historical as well as contemporary initiatives, the historians and art critics use the term "Institutional Critique" intuitively.

This paper is a case study in which — using the notions of "Critique of Institution" and "Institutional Critique", characterised by Gerald Rau-

nig — I conducted a critical analysis of the theory and practice of the Foksal Gallery during the seventies. A starting point for my analysis was the text by Andrzej Turowski, *Gallery Against Gallery*, and the interconnected presentations of *The Living Archive*.

Turowski's manifesto was to be a reference to "Institutional Critique" in its wide and critical meaning. When analysing the *Gallery Against Gallery* manifesto, I also refer to other texts from the same period — *Documentation*, *The Living Archive* and *Polish Ideosis*. The manifesto, however, remaining as the focus of my attention, assumed real actions, e.g. creation of *The Living Archive* — a guarantee of institutional impartiality and model of operations: 'radical' message isolation, subordination of the gallery to artistic activities. Then, I analysed the practice of the Gallery with the example of exposition and materials constituting *The Living Archive*.

To end with, I raised the question of the fulfilment of concrete postulates set forth in the *Gallery against Gallery* manifesto: institutional impartiality, providing critical messages and the subordination of the gallery to artistic events.

The postulates of the manifesto were not fulfilled, and presentations of *The Living Archive* boiled down to superficial measures, which were not "Institutional Critique", but merely "Critique of Institution".

Anna KOWALIK

IN SEARCH OF NEW MEDIA AND THE ROLE OF WOMEN IN URBAN ART. THE EMERGING ISSUES OF ITS PRESENTATION AND PROTECTION

Urban art is becoming a popular phenomenon that should be analysed from different perspectives. In this paper, I have focused on its diversity, new me-

dia, and the nature of the artists. The role of women in urban art has significantly increased over the last hundred years. The character of their art is very diverse, as is the times in which it was created, reflecting the dramatic age of social and political changes. It is clearly visible in their work, right from the breakthrough that brought the first avant-garde. This revolution had many faces, but the participation of women was unprecedented in terms of numbers and range. Especially then, their artworks were not always associated with typically female themes. In more peaceful times we notice different trends, including delicate "feminine" works. Nowadays, they include painting, ceramic or lace-made patterns (Ne-Spoon), life-size prints of people from newspapers dealing with social and environmental issues (Swon), shades of animals from faux fur (Neozoon), and baroque ladies in pearls and furs (Miss Van).

Women are active in various areas of urban art: a female graffiti artist is the main heroine of the "SpreyLiz" comics, women's street events like "Femme Fierce" are organised in London, and films about street artists such as "Street Heroines" and "Power Girls" are appearing.

Women become more active in urban art when they start looking for new media that has not been used before. They want to express their message and more effectively than before to bring it closer to the public. Street art is one of those democratic tools of communication in time and space thanks to which the artist can present his or her ideas. Creativity has no boundaries and street art is now becoming a global phenomenon. It is increasing its influence on people all over the world, and it exists in forms that can be considered genius from an artistic point of view, as well as in the form of primitive vandalism.

The article will analyse examples from the legacy of street art, how they stimulate the mind, manifest freedom, and inspire local communities in public matters. In my research, I have analysed the work of women in urban art, which is associated with monumental art and the masculine world of street art. I have presented foreign and Polish artists famous for their graffiti and street art. In this paper, I also analyse ways of preserving artworks by means of new technology and new methods of documentation.