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The gaze of a stranger : artistic journey as image producing

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possible; as a matter of fact, every performance gets its digital trace produced by the acts of logging in and joining the networks. Hence some of the artists tend to shift their attention to the very technical tools that enable localization of the subjects in space (mostly GPS), aiming at different strategies of dislocating such technology to the effect of its subversion. It means, however, that even if different spatial regimes are at stake, the analysis of the concept of line embodied in the walking-based artworks is theoretically fruitful and may shed more light on the spatially oriented media art.

Ewa Wójtowicz, „The gaze of a stranger. Artistic journey as image producing”

The theme of the text is the production of images, understood as the result of an artistic journey, both in relation to the physical movement and the collecting or curating of mediated images. The analysis is based primarily on the opinions of Nicolas Bourriaud from *The Radicant* and anthropology-based perspective present in the book *Apetyt turysty* by Anna Wieczorkiewicz. The key issue is not only the mode of the artistic journey, but also the mutual relationship of the images which are produced in the process of traveling, both as documentation of the specific journey and the artwork produced. Traveling does not necessarily have to be a direct experience nowadays; it can be mediated; not even necessarily through reading travelers' diaries or virtual simulation. Tools, such as Google Street View create a common, shared realm of memories for all who view the same image. If the 'Innocent Eye' does not exist anymore, neither does the individual travel experience. Therefore, experience is often trivialized and searching for authenticity is inefficient. Sometimes the presence of the exotic means being the Other always disintegrating presumably authentic situation. In addition, not only an artist but any user can become a curator of content (images) from the ever-expanding networked repository. However, the question of *dispositif* of a journey, which emerges from an alternative space for the circulation of images, still reminds open. Being aware of the overproduction of images, is it still possible to find an alternative? A final metaphor is Rebbilib, a tool for navigation, requiring memory skills and ability of interpretation.

Tomasz Ferenc, „The ambivalence of the category of ‘success’ with regard to the example of biographical stories of Polish émigré artists”

In this article I would like to present a research perspective based on the idea of a biographically oriented sociology of art. I will refer to the biographical research that I carried out in 2008 - 2012 among the Polish artists who settled in London, Berlin, New York and Paris. In the first part of the article I will try to describe the various reasons for leaving the home country and the different strategies undertaken by the artists in order to live abroad. Artistic mythologies dispose us to believe in the uniqueness of each of the authors, not only their works but also their lives. It seems to be interesting to reconsider the question, what is common and typical in their life and what is unique. I will try to point to some of those typical and repetitive elements within the biographies of the émigré artists. Also I want to show how settling outside the country of origin affects the artists work and how this impacts on what can be called success. This aspect became the main subject of the article. What factors determine artistic success? In the article both literature sources and empirical data are presented. Success in almost every narrative story is defined differently. Sometimes the artists in their narratives mention its objective dimensions, such as publications in prestigious journals, important exhibitions, sales of their work or placing the work in prestigious collections and positive reception from audience and critics. In other cases, success is defined by achieving a state of independence, a strong position in the art world, achieving social and financial security. What is important is that the objective evidence of success does not necessarily represent the subjective feeling or treating of it as important. By presenting biographical stories of the artists I am showing an ambivalence towards the category of 'success'. This concept is so variously interpreted, each time requiring a precise definition in relation to the biography and the circumstances in which every particular artist lives. The main idea of this approach is based on an attempt to break the dominance of institutional categories and ways of defining artistic success and associated with this, the hierarchy of artists constructed by participants and decision-makers in the art world.