

Karolina Krause

Handel targowy jako "faux pas"

Kultura Popularna nr 4 (34), 223-224

2012

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

*Jadwiga
Charzyńska*
**Artistic
Transgression
in Public Space**

The phenomenon of transgression is an inherent feature of art as one of its most important factors, and it concerns both formal issues, as well as poetics. Presenting my reflections I would like to trace the process of social changes related to the rebuilding of the places in which we, as an institution, work. For, transgression does not have to be a shock therapy for the viewer. Does transgression mean provocation? In 2005 we have begun to realize the project called Outside Gallery of the City of Gdansk which addresses both artistic and social problems. Announcing the first edition of the international competition for the permanent art work in public space, we also initiated educational activities. In 2008, as the first project, there was made "LKW Gallery" (by Lex Ricker and Daniel Milohnica), becoming an important element of social change, and the last work, "Amber Drops", (by a Swiss duo of Fred Hatt and Daniel Schlapfer) has also become an experimental plot for the use of LED technology. As an institution dealing with presenting contemporary art that changes our physical environment, enters the streets and backyards, and merges with the global changes induced by scientific development, in 2011 we have initiated a project called "Art & Science meeting". To sum up: the issue of breaking the taboo in contemporary art is addressed often, yet the attempts to enter the "forbidden" zones are rarely of a full and in-depth fashion. It should not be taken as criticism, it is just a statement of the fact that taking up issues which somehow concern ethical spheres treated dogmatically is very difficult, and it requires not only knowledge but most of all awareness and artistic maturity. For, artistic transgression does not have to mean that which is commonly understood as shocking or spectacular.

Karolina Krause
**The Market Places
as Faux Pas**

The market in the public space has different meanings. One of the point of view concentrate on the market as a low attraction of the city, which make it more chaotic. Although there exist contrary understanding – to apply the outdoor markets and the fairs in the public space as a one of the main attraction dedicated for tourists and local people sometimes with use of modern architecture. But the question is where is the limit that the nowadays architec-

Maria Lubelska ***Poverty as a Taboo*** ***in Architecture***

Magda Szczęśniak ***Conflicts over Space***

ture have to be involved into this organic form of commerce. Moreover should the traditional outdoor markets appear in the new semi – public spaces in the commercial centers? The answer is opened.

In architectonic aspect, poverty is both obsolete and innovative new taboo.

Throughout the history of architecture, erecting of structures for the rich has been observed. The poor haven't been users of structures designed by architects. Moreover, structures for the poor have usually been hidden in the countryside. Nowadays this taboo is abolished due to provocative architectonic forms in public space. The article presents selected projects and their concepts.

The article deals with the social conflict, which developed around the infamous cross in front of the Presidential Palace in Warsaw. On April 15th 2010, eleven days after the Polish Presidential plane crashed in Smoleńsk, members of the Polish Scout Association placed an approx. ten feet tall wooden cross in front of the Presidential Palace. Initially a place of mourning, soon enough the site became became a space of a political and cultural conflict revolving around the issues of religion and its visibility in public spaces. The dispute about whether the cross should remain outside the Presidential Palace or whether it should be removed, engaged many different types of "publics" and undermined the popular belief in the possibility of a consensus. Drawing on Chantal Mouffe's and Ernesto Laclau's theory of radical democracy, the author analyzes the multiple interventions in the "representative" public space in front of the Presidential Palace – of the scouts, who installed the cross; of the so called "defenders of the cross," who occupied the area around it, once the Presidential Office decided to remove it; of the counter-demonstrators, who supported the decision to move the cross to a nearby church. Seen as examples of democracy in practice, these interventions also help us to deconstruct such seemingly neutral concepts as the "public sphere," "public space," and "common good."