

Praktiker

21.11–03.12.2017

Every organized work – whether it be a house, a poem, or a picture – is an 'object' directed towards a particular end, which is calculated not to turn people away from life, but to summon them to make their own contribution toward life's organization.

In 2000, the gallery Inner Spaces hosted an exhibition entitled *Praktiker* featuring works focused on the practical aspects of art and the organization of the world through the partial use of existing ideas and practices. The exhibition was accompanied by an artistic manifesto that depicted art as an activity embedded in everyday life and eager to escape the institutional view of art. The works displayed at the Municipal Galleries of the UAP, Duża and Mała Scena, refer to the idea of the aforementioned exhibition. They talk about using existing structures of reality to create new presentations here and now. They are set in the present as the only temporal context. Deeply anchored in everyday life and practicality, they are not fully recognizable, do not resemble 'a spectacle', and their uniqueness and originality stem from commonness. This type of activity undermines the structure of a work of art. The artist is not the most important here, and the work is significant as long as it allows the viewer to use it. Anonymity/'no name' situations have a greater impact on the audience because they allow its members to identify with the work of art and to discover and create it anew. The work activates viewers by turning them into users. It stimulates critical thinking without the need to understand art and encourages the search for solutions to problems initiated by creators.

The work by Zorka Wollny and Anna Sz wajgier is a piece of choreography and music, 'a song at work' performed by shipyard workers who stress the authenticity of this event by participating in the performance. The activity activated the participants and shaped the symbiosis of juxtapositions. The context of the event determines its content and form, depriving the work of the specifics of typical artistic activities. The action belongs to the sphere of autonomy and generates a work that omits the role of the creator. Where the viewer is replaced by the user, the roles of the viewer and the creator disappear in the structure of activity. In the interactive project by Małgorzata Kopczyńska, the viewer/participant becomes an active creator. The role of the work of art is undermined by the practicality of the initiated situation, the possibility of transferring forms in different configurations to different time and space contexts and melting them into the functional structure of existing systems. The work in this sense is not subject to assessment because it represents everyday life. Being a place where art is displayed, a gallery is a magnifying glass showing activities that are often unnoticeable because dissolved in everyday life. It is also a place that preserves its spatial layout and is 'rented' for the purposes of art. A change in the architectural layout allows using the space in an unusual way. It also enables

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Duża Scena UAP Gallery, Al. Marcinkowskiego 28/1

Mała Scena UAP Gallery, Al. Marcinkowskiego 28/2

the identification of new, original features and solutions in the constant elements of the environment. The change in the interior layout in Karolina Komasa's work reveals the hidden potential of spatial forms. It is a surprising, non-typical and logical contextual idea.

Creative activities affecting the shape of reality are quite often spontaneous. Their charm and strength derive from the natural need to convey content that escapes expert convictions.

The project by Monika Pich and Kuba Bąk is a sample reconstructing a radio broadcast. The process aimed at introducing the audience to a state of relaxation through auditory hypnosis. The aura accompanying the direct transmission and the structural form based on words and sounds – the improvised composition – influenced positive reception making it a useful, therapeutic activity aimed at calming the senses. The audience was mostly composed of listeners influenced by the improvised auditory space.

The documentary work featuring Wojciech Didkowski's project shows a performative action dedicated to the late artist and teacher, Leszek Knaflewski. In the film, we can see how Didkowski sticks a drumstick into the mast of a relay tower and consequently changes its real height. As the fact is accepted, data on the tower height are also modified. Although it is a performative action, this kind of practice has a profound effect on the environment and is also useful in the context of memory. We focus primarily on the action as an act of useful creation and expose it as an undeniable fact and a fragment of reality. In his project, Oskar Dawicki demonstrates how practical and inspirational an accidental idea, an imaginary world and values that greatly influence the course of events can be. Convinced of the existence of one of Zbigniew Warpechowski's works, Dawicki suggests that he should perform this action again. After an interview, however, it becomes clear that such a work has never been created. Dawicki accidentally sketches an idea for another artist thus creating the basis for a project and then describes the event as an inspiring process culminated in his performance presented by Warpechowski.

Practical actions involve primarily active users rather than passive recipients of ideas. Rafał Górczyński's interactive work is dedicated to the user and serves the public. The artist creates a zone offering light therapy for depression and invites you to use it during the exhibition.

The practical use of creative potential emanates from the sophisticated potted plant by Łukasz Gruszczynski. The need to obtain the right look of the plant affects the structure's form. Creative skills enable the shaping of nature and are directly used and transferred to everyday life to re-emerge again. For example, the labels-copies created by Robert Kuśmirowski are difficult to distinguish from original items of everyday use due to a precise production process. Counterfeits are consequently put into circulation and used as authentic prototypes.

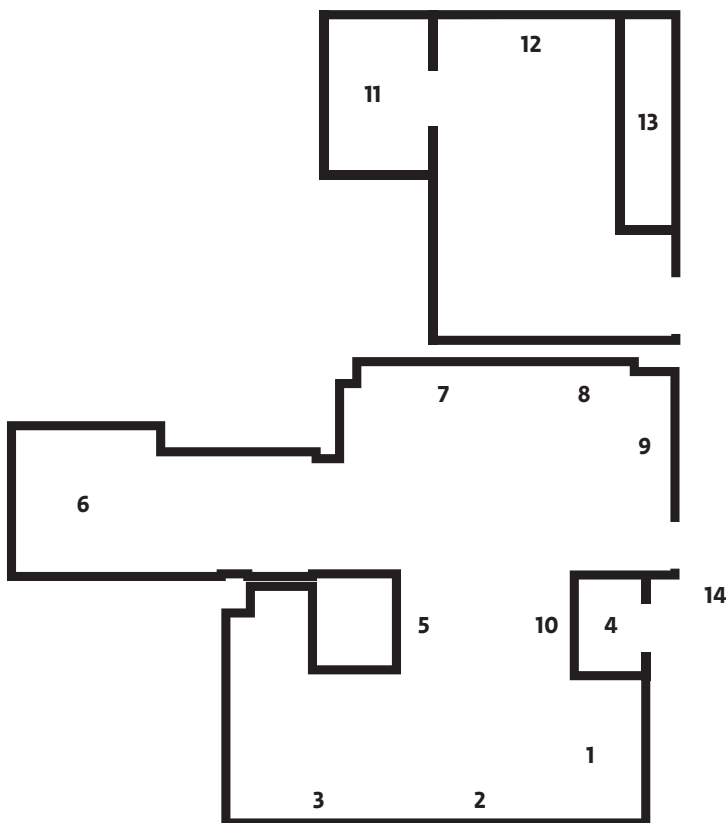
The potential embedded in useful activities may initially be imperceptible. Works from the series entitled *Obrazy przerznięte* [Cut Images] (2017) by Piotr C. Kowalski create themselves. The artist puts an item on the canvas to obtain its footprint. A copy of reality creates itself in time. It is a very practical process of creation because it does not involve the artist: the picture is created through reactions occurring in nature.

Piotr Szwiec uses destroyed objects and preserves their naturally changed charm. His jewelry is made of materials susceptible to environmental changes. Over time, natural materials gain new aesthetic values that the artist brings out, thereby emphasizing their importance. Items that are considered useless, covered with the patina of time, are brought back to life in a new attractive and impressive form. The need for practical solutions generates new constructive ideas. Examples include Krzysztof Cyś-Nowak's items, such as shoes for walking on the water and a machine made of shoes for wiping and polishing surfaces. The machine was created for the Strategy and Controlling Office during the 2007 exhibition *Office Building* in Poznań. The methods of operation and the purposes of the prototypes of the devices designed for specific purposes bring out their artistic and utility potential.

Placing a work of art in a specific location can also affect its practical application. Karolina Urbańska uses the market aspect of art by introducing a new kind of economy which strongly differs from the capitalist assumptions of exploitation. She sells her works to her grandmother

to supply her budget. At the same time, depending on where the work is sold, a certain amount of the income goes to the most needy people in the area. The activity is practical and constitutes the core of the project. Piotr Bujak presents his audio-visual record of situations encountered, a trick known from Jim Jarmusch's films. Sounds from American roadside bars and a windmill movement create a meditative atmosphere that can exist in any, even residential space. As a result, everyday life is filled with the mysticism of metaphorical references. The exhibition *Praktiker* shows values that often escape our senses and are most often unnoticed because embedded in the environment. The useful nature of the works provokes changes in the way we think and function in culture and society. These types of activities often exist independently of the circulation of artworks. Deprived of the dominant role of the author, they affect the environment and change the organization of the world in an often unnoticeable, yet effective manner. Today, the form that was once a hidden form of production discipline imposed on society is a seductive component of consumer culture.

Art never stops to go to the affectionate deserts of comfortable contemplation or to follow the old track that it followed yesterday. Therefore, you cannot create unchangeable art ... i.e. a Model of Art.



1. Piotr Szwiec
2. Robert Kuśmirowski
3. Krzysztof Cyś-Nowak
4. Kuba Bąk / Monika Pich
5. Karolina Komasa
6. Piotr Bujak
7. Wojciech Didkowski
8. Oskar Dawicki
9. Łukasz Gruszczyński
10. Piotr C. Kowalski
11. Małgorzata Kopczyńska
12. Zorka Wollny
13. Karolina Urbańska
14. Rafał Górczyński

