

Public Relations

Artists: Janusz Maria Brzeski, Gosia Ce, Stefan Ficner, Angelika Fojtuch, Tomasz Jurek, Maria Ornaf, Józef Robakowski, Łukasz Surowiec, Natalia Sydor, Julia Taszycka, Zbyszko Trzeciakowski, Marek Wasilewski, Radosław Włodarski, Kamil Wnuk, Akademia Ruchu, Grupa Sędzia Główny (Aleksandra Kubiak, Karolina Wiktor)

Curators: Mateusz Bieczyński, Katarzyna Kucharska, Maciej Kurak

Arranging: Maciej Kurak, Jan Hildebrański

OPENING | 21st of March 2017 (tuesday) | 6.00 pm. | Galeria Duża Scena UAP | Al. Marcinkowskiego 28/1

Galeria Duża Scena UAP | Al. Marcinkowskiego 28/1

Mała Scena UAP | Al. Marcinkowskiego 28/2

Galeria Curators'LAB | ul. Nowowiejskiego 12

Artistic projects offering alternatives to structures and social systems play an important role in the process of maintaining or contesting the existing symbolic order. Typically, these projects expose positive features of public relations by referring to universal elementary issues. They are the carriers of progressive changes, but can have also pejorative effects. Alternative artistic interventions offer a choice rather than support the only vision of 'true reality' relating to the accepted modes of conduct. These forms of expression affect the way we perceive and affect the real world. This kind of activity allows for the existence of an innovative and original method of creating new visions. This method of constructing public relations questions the old patterns of social functioning and the market principles that affect all areas of human activity, including art and science, thus entering into polemics with the neoliberal attitude supporting social inequalities. This method seeks to mitigate the effects of social exploitation and subordinates collective thinking, work and valuation to other social guidelines. It builds new public relations to combat dominance and privilege, thus exposing differences without imposing its own ideas. In this type of public relations, in terms of time and place, an important role is played by the ephemeral nature of action, which often cannot be captured due to the randomness of the situation and new contexts. The temporary nature of phenomena also contributes to the conscious or unconscious omission of details leading to significant changes in the course of events. Temporary measures also change the perception of fixed standards of

conduct, thus making temporariness a common feature. This produces new uncertain patterns of public relations, which we begin to estimate on a par with accepted solutions. By treating the transience of phenomena as a process, we allow the action to take place in time. We can therefore compare many visions. Viewers interact at the level of perception, face many points of view and a range of possible interpretations. It is currently difficult to create public relations in urban space. Common property is privatized, rules are subordinated to particular interests and the boundary between art and advertising is becoming ever more blurred due to the ubiquitous market control. New needs are shaped and the desire to acquire new goods is constantly stimulated. Advertising does not only promote a product, but it also creates its image, lifestyles, values and cultural signs that encourage its consumption. Under these conditions, public space is hegemonic and seeks to preserve the dominant consensus of adopted values. The economy and the market shape our behaviour and ways of functioning and determine our choices. Money validates, splits and hierarchizes the world around us. Even critical gestures are pacified by corporate capitalism. Human relations are constituted by the same values that occur in the exchange of goods. It is only the profits and losses that count. The managerial subjectivity that is being shaped is focused on calculation, analysis of benefits and necessary costs; the homogeneous subjectivity that is being created stands in opposition to the extraction and development of new personal qualities. There is a growing conviction that we should reach out to things as they are without going beyond a certain formation which is only one of the possible orders.