**W O R D – I M A G E – T E R I T O R Y**

**a r t i n p u b l i c s p a c e - vs - p u b l i c d o m a i n a r t**

IF YOU ARE NOT a street or guerrilla artist – street art painter - which means (in practice) *graffiti artist – WHO* - to make a short story long - C A N B E C A L L E D *i n v e r t e d – c o m m a - (newly coined term) - “ARTIST” ( p s e u d o ONE ) - o n l y by those who confine themselves to meticulous and secure, artist friendly space of art galleries and museums,* WHO YOU ARE THEN?

*GALLERY SPACE – O’ D o h e r t y’ s term – WHITE CUBE becomes a kind of shrine, inner sanctuary, sacred place -* “*void potentially loaded with content” - BUT at the same the THE WHITE CUBE becomes a content and a context itself – lending to “the real” art – WHAT is “the real” - that’s the question – white cube itself? - its content (a piece of art) – or a white cube + its content?*

*Compare two extremes: Yves Klein’s THE VOID and Arman’s THE FULL – and try to fit between W i l l i a m A n a s t a s i photographing the walls of the New York Dwan Gallery and exhibiting the photographs on the same walls.*

Isn’t the gesture similar to that of Chinese emperor whose ambition was creating images equal to real objects – S I M U L A C A of real visible world – compare Jorge Luis Borges concept of the map of the Earth which overlaps the Earth itself.

THESIS : ABANDON THE WHITE CUBE – FEEL INSECURE FOR A MOMENT – refrain from being a part of “inner circle” - *“false involvement” -* CHANGE the environment as many times as you can – THE BACKGROUND of your art – different background makes different art and makes the art different.

PRACTICE: URBAN SHIFT – shooing session – take a trip along a street / some streets in your area – each time, circle in a square – limit yourself to a square – pay attention to details: flaking plaster, tiny – almost invisible – tags – other details which seem to be one of a kind and SEND the photos to YOUR PARTNER who is doing the same in their city – S W A P - C U T – A N D – P A S T E – transmit small chunks of your city to a distant place which seems to be a different planet – let the dwellers / inhabitants feel INSECURE for a moment in “their” own environment – they stop recognizing and start noticing…

WHITE CUBE might be a part of this project – redecorate dilapidated buildings or their parts, one staircase at least, and insert your art there.

*Nowadays you can expect ART everywhere – exposure contrasts enclosure - this confinement and its numerous constrains – mental and physical – becomes ARTISTS’ BLOCK – the moment when he or she realizes that his or her walk of life is a blind alley – dead end street – there is no way back you must go forward – your art must speak – must be meaningful – cannot be an art for its own sake anymore – to achieve this goal, it must be an art in disguise (of…) - it must be misleading, then you have a chance it will sell – just like tv commercial or a famous brand (of...)*

**PARADOX**: To gain publicity, you must be deceased. You must belong to “public domain art”. Images in this category are illustrations from artists who have been deceased for more than 100 years. But if the person or organization who digitized it has released it under another license, list that other license as well as this one. In fact, all of us are a bunch of copycats and authorship is much problematic as censorship…

RAINBOW CITIES:

<https://mymodernmet.com/colorful-mural-art-jan-kalab/>

A few years ago, “my” city – the city I am living and working in – decided to redecorate their facades and change its image – catchy slogan “rainbow city” was derided for obvious reasons – it is the city oftheir straight citizens and meant for straight citizens – and all ambiguous associations are not proper… “Our city is okay” - is “okay” sing proper for all of you? - and so on and so on and so on… Nothing but CONSTRAINS…

Should an artist be aware of their constrains and those of their environment or imposed by local community or authority… OR should he or she ignore them…?

Meriç Algün Ringborg (1983) – *living in Sweden, Turkish artist –* says

**REAL ART MAKES US STOP AND THINK.**

**Joseph Beuys** says: “In the future everyone will be an artist.”

**F U T U R E I S N O W .**

**ARTISTS’ GESTURES MATTER AS MUCH AS THEIR WORKS**.

Or even more. Gestures can substitute the artwork itself.

This piece of writing can be also an artwork if I call it like that. If I cut it into pieces, frame them and find for them… A WHITE CUBE – artist friendly enclosure.

**CONCEPT** as a full-fledged **PRODUCT**. Verbal message, art description or that of planned / possible actions / performances and other visual acts of artist’s existence connected with his or her life, pure creativity or preferably with both of them – **ALL THE FORMS** – verbal and non-verbal – **are equal** to each other. Since visual message can be translated into verbal one, you can easily imagine reversed process. Bear in mind: whatever you think, think the opposite. **Mirror** and **mirror thinking** and **acting** are crucial for this project.

Calligraphy or Typography in general is a vehicle of creating new art objects as well as their descriptions – words you cannot decipher are viewed as images – they are alien to us and we view them from a different angle:

so shifting incomprehensible messages makes sens – purely aesthetic:

**Ш Т У К Α**  o r **И Ϲ К У С С Т В О = A R T – K U N S T (EAST - WEST)**

**כ ה מ ? K O N S T (NORTH - SOUTH)**

**ױ ר س جقف ػ ? t a i d e – t a i k a (SOUTH – NORTH)**

**P R O D U C T S** :

(BE LIKE) **C E Z A R Y B O D Z I A N O W S K I** – Polish artist and performer – **WANTED**

make some **MUG SHOTS** or prepare **IDENTITY KIT –** a sketch based on photos and films – **PERFORM** some of his actions or **INVENT** new ones for him or as a **HIM / HIS DOUBLE**:

- make “substitute paintings or drawings” - expose their descriptions on the wall / change walls / the background and the arrangement of your works using maximum number of combinations.

- paint yourself black and lay down on a black sofa or carpet surrounded by black walls and loud speakers / amplifiers emitting sinusoidal sound waves - “Paint it black”.

**K R A S I N S K I :** thin blue line – 19 mm scotch blue pasted horizontally at the height of 130 cm.

***Divide the city in squares / apply golden ratio in your works and accompanied comments – alter / reorder / divert the space provided for comments and visual non-verbal objects…***

**Necropolis – cemeteries – graveyards –**

**SARCOPHAGUS of ART & ARTISTS : External Electric Cabinet.**

***what is this doing here?*** *M. A. R.* **-** or ***what am I doing here?***- artists’ surnames are mixed with “ordinary” names found at the graveyard – at the back of the cabinet, we insert mixed dates of births and deaths – some of the artists are still alive but the viewers are dead. Of course, the elegant marble covers are misleading, inside we can find a switchboard and entanglement of cables and wires: art VISITORS (Witnesses) and HOSTS (art Martyrs) mixed up / entangled on tombstones.

WHAT is THE TASK? To recall some names? To memorize some names? To match the names with the dates? Or just to admire the stonework – elegant engraved letters which come in different shapes and sizes? Take a photo and compare its ( E. E. C.) previous look with the present one: graffiti scribbles and tags or random doodles with fine meaningful letters. Taking a photo is the must.

**OBJECTS**  **no one is willing to photograh ARE NOT WORTH (their) existence (or time & money spent on them)**

**COLORS, LETTERS & NUMBERS are the matrix of the project. City is divided in squares, lettered and numbered:**

**Garbage shafts, lifts and elevators, mailboxes, staircases or wells, stair halls filled in with glass bricks – all the space is a gallery one – a part of THE WHITE CUBE – sometimes – a tiny cubicle or booth occupied by artists’ activities and their products.**

Inner ideal city differs from Escape rooms or buildings because there is no time pressure – you have plenty of time to solve and collect (taking photos) all the “jigsaw puzzles” and “riddles” left by artists. GPS location and visibility of the objects on the map is essential. The project is not limited to an inner circle of experts, curators and artists themselves. It is also for those who stumble across a piece of art and / read the note / instruction and follow – on purpose – the rest of the pieces – piecing different items together…

**REACHING** the site – NOT a website – is an indispensable condition of **COLLECTING** the art – and at the same time - a performative act of being present – witnessing and acting…

hidden object of the inner / hidden city combined with “private theater of events” - term coined by Cezary Bodzianowski – in which the artist is the witness – and his solo performance is available only for him – and only he is aware of it – of what’s going on at the moment and what it really means.

**SITE DEDICATED ART & ART ABANDONED AT RANDOM IN ABANDONED DILAPIDATED PLACES AND BUILDINGS:**

ready-made objects and their simulacra / photographs or phantoms / resemblance **cause** disturbance but are not obstacles – they do not obscure the view you admire on daily basis – they are not new alternative landmarks – they are discreet...

**W A L L S & W A L L P A P E R S :** archives of plaster close-ups and other architectural details: bars and gratings stored inside one object or space – various backgrounds for the same art – various art objects one the same background.

**CATALOG:** phase of interaction with inhabitants / city dwellers / locals – offer them a catalog of wallpapers – various textures of various – often distant and exotic – cities – next offer them sample art objects – **THE CONTENTS** of the **SARCOPHAGUS –** elegant figurative art / genre painting “pasted” on flaky walls or defaced ones – *rough* abstract paintings on redecorated pastel ones…

YOU CAN FIND the catalogs on special stalls placed in various places – at city corners – accompanied by anonymous “artists” - artists’ doubles – silent witnesses and advisers.

THE PROJECT is NOT about redecoration / beautifying dull places – vivid radiant RAINBOW colors will not make our lives happier and more energetic – NEW ENERGY results from thought-provoking items or actions.

Before RAINBOW became LGBT logo and ideological meaning, it had been mentioned as a sing of God’s Mercy and pact / convent as well as Glory – spiritual meaning of rainbow colors and their angelic reference – rainbow halos – aureole – nimbus – no matter what names it takes – nowadays, they are just garish and kitschy sins of bad taste or carefree sunny holidays… If rainbow rings start to adorn facades of buildings all over the city, situation start to be ambiguous and a bit confusing… If local authorities claim “our intention was to cover blots in our architecture...” (using rainbow colors), further discussion about “art in public space” seems to be pointless…

BEAUTY is ONLY SKIN DEEP - majority of people – passers-by - will never step into WHITE CUBES -rushing home? - being on shopping spree? - doing window-shopping? - or just hanging out with friends – sitting in a pub or restaurant or at their places?

How to entice visitors / viewer to enter the gallery or museum – free coffee vouchers? - forget it! – reducing entrance fees is much better idea – if the entrance is for free, it means that what you offer is worth nothing – so a bargain price may make you rush or just enter inside – located at the bank of Vistula river, near the most frequently visited sites in Warsaw – old town and Copernicus Science Center, Museum of Modern Art in Warsaw – [www.artmuseum.pl](http://www.artmuseum.pl/) – assumed and combined the two strategies: cheap tickets – ONE ₤ - € - ₴ - ONLY – KIDS – less than HALF of that price – to be exact: **ADULTS** – **1.28** USD – **1.15** EUR – **1.03** GBP - **KIDS –** **0.41** GBP – **0.46** EUR – **0.51** USD – **THIRD STRATEGY : A r t i s t i** **s** **p r e s e n t –** remember Marina Abramović at MoMA ? - remember visitors queuing for the tickets and queuing to see the artist – just to sit in front of her for a moment? - **the last but not least –** remember ticket prices? – I am not sure how much you should have paid to sit in front of the artist – how much you should have waited? - or if you didn’t pay more than expected cause TICKETS had been booked a couple of days or weeks in advance and their REAL / NOT FACE value was a matter of “agreement” or a negotiation with a ticket tout or a scalper…

**CURRENT TICKET RATES**  at **M o M A** :

**Adults - ₴ 25 97.80 PLN - 20.08 GBP - 22.54 EUR**

**Students - ₴ 14 54.77 PLN - 11.24 GBP - 12.62 EUR**

**Full-time with ID**

**Seniors - ₴ 18 70.42 PLN - 14.46 GBP - 16.23 EUR**

**65 and over with ID**

**Children - Free F R E E - F R E E - F R E E**

**16 and under**

**SLUICE-GATE / PROHIBITIVE PRICES of tickets – THE RED ONES – in case of ART and art accessibility MAKE NO SENSE since demand for art is very low – contrary to supply which is still growing – since, according to some modern artists, everyone can be o n e… and o n e o f a k i n d …**

*"Beauty is only the beginning of terror, which we are just able to endure, because it so serenely disdains to annihilate us."*, claims Rilke. But his definition does not correspond with expectations of XXI century men (and women, either). **T e r r o r - A n n i h I l a t i o n – a n d D i s d a i n** are not associated with beauty – and do not bring pleasure and happiness – rather: **blood – sweat – and tears…** ART is still perceived as - and mixed with - design – unnecessary adornment and addition to our dull lives and even duller environments… If you find ART in restaurants, pubs, shopping precincts - OR at home – and you feel a t h o m e (with it), it means that t h a t kind of art does not make you stop and think...

BOTH DESTRUCTIVE AND CONSTRUCTIVE POWER OF ART is guaranteed by the very nature of creative process – each work of art is a work in progress…

**C I T I E S T A L K -** thru street artists – **t o r e m o v e**  their “daily scribbles & doodles” and dedicate the space to ART (you can find only when you decide to enter art galleries or museums) **d o e s n o t m e a n t o e r a s e - it means** to create for their spontaneous and anarchistic activities **different isolated background – unexpected, unusual background – and / or remove and displace graffiti and shift / cram all the items in one site - graffiti ghettos…**

**G H E T T O A S A P U R G A T O R Y**

If you stop noticing DIRT in your city, you stop noticing anything (see: international monthly magazine FORMAT: DIRT – issue: 07/2004)

Have you ever happened to WRITE the word “ S L O B ” - “F E R K E L” - “S C H M I E R -

F I N K “ - etc – on a dirty wind or rear shield (or side window) or just a windowpane…? IT’S easy and logical to do it OUTSIDE – since dirt or dust covers outside surfaces – generally, our interiors are kept clean – generally, we do not abuse and offend ourselves using abusive and offensive terms – generally, we do not deface the area we live in…

**C H U T E S H A F T c u b i c l e s a s W H I T E C U B E S :**

Three walls – door opening and small one with a flap – used to get rid of domestic waste…

One wall is tiled with mirror glass – the opposite one consists with dirty windowpanes – THE DIRT IS INSIDE – is facing the wall – that’s way is not removable – before they were fixed / installed, someone – presumably, the artist wrote dirty words on the dirt – actually, the words are clean – their background is dirty – there might be the word DIRT or FILTH written by more than one artist in different languages – MOREOVER, all the words are written backwards – so THE REAL and legible image appears in the mirror. INSTEAD of separate words, you may decide to cover the window with a wall-to-wall – margin-to-margin s t o r y… FLOOR is lowered a bit covered with transparent plastic pane, it contains scattered items – artists decided to discard – paper balls / pellets with random notes / sketches / doodles / xerox copies of balck and white photographs…

**A R T E L L I G E N T C I T I E S**

**s t u d i o s / s t u d i e s : I N S I D E - O U T .**

**p h o t o w a l l p a p e r s o f r e a l t o l i f e artists’ bookshelves / desks – each photo contains some hardly visible changes – swapped or removed books and objects - “one shift at a time” leads to complete disarrangement of the whole unit.**

**OBJECTS as well as the whole creative process becomes tangible for the viewer or voyeur – the installation – in multiplied variants – should be inserted in various buildings / staircases booths or cubicles – to let the visitors take a tour not only through artists’ workshops but their inner world – delve into their mind…**

**o p e n w o r k s h o p - c o p y c a t s / f o l l o w e r s & w a n n a b e s**

**A R E W E L C O M E :**

Using ready-made objects is similar to using quotes in literary works – seamless simulacra of objects, ideas provide space for dialogue between artists and visitors – and their various strategies and approaches towards art and life… All of us create a story line – a maze of crisscrossing paths…

**ARTIST IS PRESENT –** is one of us – is not only sitting in front of us – she or he is acting with us – kids, adult, elderly – free of charge – or with reduced minimal fee...

***ARTIST GUIDED TOURS –*** *renounce and deny your identity – comply with the imposed tasks -*

F I N D Y O U R D O U B L E - in the city you will find black and white portraits of a boy, adolescent, adult, elderly man – the same individual guides you around the buildings / inner city where your art of its jigsaw-puzzled pieces are hidden – be careful: his faces come in different sizes - STEN LEX – various places evoke various stages of life…

**W A R P E C H O W S K I - CHAMPION of GOLGOTHA (1978 /9 – 2018/19) -** deconstruction of his performance – **MEMORY TRUMPET / HORN**

***G E N O C I D E I N S T A L L A T I O N S :***

***Three walls – door opening:***

**I. framed note made by Oskar Dawidzki:** “Nigdy nie zrobiłem żadnej pracy na temat Holocaustu” (I’ve never made a work on Holocaust”) **multiplication** (10x15) six frames in 5 rows - left side, right side - the same framed work (100x150) – wall facing the door opening – full size mirror (100x150)

**II.** Left side (the same as above) – mirror – on the right, wall facing the door opening – framed work / note (100x150) - brass plates (in German, Turkish, Russian, French, English) below each 1:1 (photo) copy of the work – each row – on languages (order of rows and languages is variable); the brass plate below 100 x150 enlarged version is in Polish and is 10 times bigger, it includes: artist’s name. title of the work and its real size.

**III**. Framed note / sentence written backwards (mirror writing) – the same number of copies as above – opposite the full size mirror.

**IV.** Framed note in five foreign languages (written by five different foreign artists); descriptions on brass plates below each copy in Polish.

**V. C l e a n s i n g / e r a s i n g** : multiplied framed note / sentence was partly erased and next painted white; central piece (10 x augmentation) was treated in the same mode.

**INSTALLATION : M A S S G R A V E . PAPER – STONE – SCISSORS.**

MINIMAL SIZE: 4 m. long - 2 m. wide - 3 m. deep – MAXIMAL: 3 TIMES bigger; Two adjacent walls can be filled in with mirrors.

a.) inner walls consist of stone- and brickwork – each stone and brick have black-and-white photographs printed on their a printed their surface – FACES of WITNESSES – facing the mirrors - PAWNSHOP – action is carried out in poor districts – if you are Caucasian O A P or / and 55+ / senior citizen / WASP / elderly Asian with no definite status, you can SELL YOUR FACE – have your face photographed by professionals – MALES ONLY – there are no graves for females provided – CONSTRUCTION YARD : elderly LOCALS (first, agree on daily rates and sign a job contract; then, they insert printed stones and bricks in a place – fencing the installation with metal net to prevent the wall from crumbling down. Common activities: building the grave – as well as individual ones: p o s i n g for the photos at professional studio – let you experience or approach realities of living in a LABOR CAMP surrounded by supervisors – project curators and artists as well as friends and families… COMMON activities (+ regular wages) as a part of social inclusion – DAILY entrance FEES at MoMA might be used as a hint or a blueprint of the payment scheme – CHILDREN work FOR FREE – STUDENTS – Half Price – ETC.

INSIDE (of the grave) are filled with paper balls / pellets – the grave is not a sanctuary – it is akin to a dumpsite – which is in accordance with Jewish tradition - paper and papers – enlarged black and white portraits – also posthumous – cannot fill the ditch to the brim – there might be four levels or layers: ankle / knee / waist and chest high… Wading in paper soup / just like in a pool filled with colorful plastic balls / m i g h t be a powerful experience for children – making them familiar with mortality of living creatures… INSTALLATION is available temporarily – on fixed days – for one or two hours - EXHIBITION / DESCENT to the grave / among the dead and ASCENT from it – with the dead, exactly: with their crumpled photos – SCAVENGERS are allowed to fill their plastic carriers’ bags and take xerox copies of random photographs home… THAT’S WHY “the burial site” must be refilled – SCAVENGERS and other locals are asked to bring photo copies of their dead family members / anonymous deceased citizens / ancestors – preferably o n e bag at a time on a fixed day – make pellets on the spot – and dump them into the grave – then starts scrambling – PERFORMANCES are recorded and become a part of the installation – their background to be exhibited in a WHITE CUBE of galleries… (Being) BURIED in papers and books ALIVE – BURROWING… GROPING (in the dark)… That’s experience you must share with others…

**BOTTOM** IS NOT TRANSPARENT – it is filled with fragile plastic pane depicting entangled bodies - disembodied corpses – you trample being inside – and see after cleansing the bottom – removing the litter – paper pellets – you can take a broken piece of broken still entangled bodies – when only witnesses / gazing photos are inside, new bottom should be provided with a new set / arrangement of bodies… Only when you remove the last layer of pellets, you are able to see all the faces (printed on stones, bricks or cobblestones)

© ST.MUTZ (PL) – BARBARA HINDAHL (D) – ŁUKASZ KOSELA (PL) – SUBSCRIBE TO THE LIST… AND TAKE PART IN THE PROJECT…

**TO SUM UP**:

**TAKE A TOUR (on your own or with your students – or: let them do it on their own) ROUND / INSIDE THE SQUARE / BOUNDARIES of your district – and make a collection of defaced facades / strange / inspiring close-ups which can be send to your partner city and pasted there – create PURGATORY for illegal graffiti – not for the artists – find disused or dilapidated objects / buildings in your vicinity which might be turned into cultural venues – pay special attention to so called “small architecture” - especially: bars, gratings, lattice, truss – since the project is about freedom and its boundaries… Accumulation and multiplication of objects as well as their transition and replacement is a method applied as well as common ground...**

**H O ( S ) T E L ( S ) for T H I N G S t e l l ( s ) i t s / t h e i r o w n s t o r y …**