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Travelling by public transport : art projects by Pierre Nadilon and Patrick Corillon in the context of Marc Augé's anthropology of the metro

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provides an opportunity for diagnosing as well as undertaking a peculiar assessment of this anonymous urban space.

Blanka Brzozowska, „Travelling by public transport. Art projects by Pierre Nadilon and Patrick Corillon in the context of Marc Augé's anthropology of the metro"

This article presents art projects that use urban transport and their schemes for the documentation of experience of urban space. The context for this discussion relates to the work of Marc Augé *In the Metro*. The metro in terms of the anthropology of the underground is shown as a 'memory machine' which allows the user to navigate the web of references to various aspects of an individual and collective life. Navigating the subway therefore leads one to confront with one's own memories, which are associated with specific parts of urban space. This in turn creates opportunities for artistic practice, which aim to break with perceptual habits created by everyday routes.

The article presents artistic projects by two artists: Pierre Nadilon and Patrick Corillon. The first represents tubism, urban art using as material, subway maps. This particular practice allows us to create maps that do not help us orientate faster in space, but on the contrary, they make it possible to get lost, finding unexpected meanings. 'Mapjacking' is based on intercepting the map as the visual representation of urban space and using it in the form of an artistic game . As an art form tubism is close to graffiti and other forms of art in the public space, even though its actions are made on the basis of digital design tools. Using maps of public transport Nadilon creates 'portraits' and 'landscapes'. He substitutes the actual stations' names for new ones, related to a chosen topic. The practice changes completely the experience of using maps to plan an established order.

The *Fleurs du tramway* uses the tram to construct alternative narratives about the city. The artist uses the metaphor of a flower to describe and modify the experience of urban space. He offers passengers a 'flower' pattern, according to which they can traverse the space, breaking the perceptual habits devised in the course of daily trips. Such 'walks' are inscribed in the graphical form of a flower, accompanied in each case on the side of an anecdote. Visualizations of the 'walks' are printed on transparent film and placed at bus stops. Such formulas have an impact on the imagination of passengers, who are travelling daily the same route.

Anna Nacher, „Teletechnologies, maps and digital traces. From situationism and land art to locative media art"

The article is aimed at analysing the common theoretical thread running through several walking-based projects, classified as situationist, land art and / or locative media art. My main point of departure is the following question: how do the spatial characteristics of such projects relate to the concept of geometrical line? Drawing upon the proposition of Tim Ingold I look at how particular art projects problematize the regularity of line: either through the idea of situationist drift or through ambiguous forms of materializations embodied in the walking-based artworks by Hamish Fulton and Richard Long. What is quite evident in such instances is the fact that respective practices constituting the work of art in fact address the issue of spatial regimes based on geometrical, straight line which - according to the conclusions offered by Ingold in his book *Lines: A Brief History* - can be seen as a foundational feature for both the Lefebvrian notion of abstract space and the very old media technology of writing (which means production of meaning by the use of a set of signs inscribed on a surface). Lefebvre reminds us in his *Production of Space* that such models of abstract space, embodied in traditional cartography and bureaucratic regimes of urban management tend to favor the stable discursive items over the elusive facts of lived space, to the extent that any discourse based on clearly marked signs gets entwined with the very fact of intelligibility. Therefore, the situationist drifts and the idea of psychogeography can be seen as the subversion of the discourse of straight line, similarly to walks performed by Hamish Fulton (who prefers not to leave any trace on the surface while walking and for whom the artwork itself is constituted with the very act of movement) and Richard Long (who performs the lines on surfaces either with persistent walking or with natural materials like stones, albeit their ambivalent materializations raise doubts as to the nature of line: the very idea of a straight line seen as unitary phenomenon gets subverted). However, the case of locative media art is entirely different: the reality of digital tracking has to be considered which radically changes the meaning of the projects based on the idea of situationist drift. Getting lost is barely

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 life 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 a 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.