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PARTICIPATIVE ART: DELEGATED PERFORMANCE VERSUS COMMUNAL ENGAGED PERFORMANCE USING THE EXAMPLE OF ARTISTIC ACTIVITIES BY KRZYSZTOF WODICZKO AND PAWEŁ ALTHAMER

Abstract: The author analyzes selected practices of two Polish world-renowned artists – Krzysztof Wodiczko and Paweł Althamer. What their activities with people have in common are their performative aspect and socio-political engagement. The artists do not put themselves in the center of attention. With regard to Krzysztof Wodiczko, the focus is on the stages of creation and presentation of the artist's public projections on buildings and monuments in cities around the world. In turn, the emphasis of the analysis of Paweł Althamer is on his activities as a founder and co-participant of the Nowolipie Group, within the frames of which Althamer creates works with the members of Polish Society of Multiple Sclerosis.
The works of Wodiczko and Althamer exemplify meaningful and popular contemporary participative practices. The latter are the topic of Claire Bishop's book *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), in which Bishop develops the term "delegated performance". Taking as her starting point the description of specific artistic phenomena, the author of the present article considers whether Bishop's term is applicable to the artistic practices of Wodiczko and Althamer; she analyses the process of their activities and how they differ, as well as the role of the artists themselves and the participants indispensable for the project to take shape. Last but not least, the author considers the question of authorship and attribution of the works.

Keywords: participative art, delegated performance, communal engaged performance, Claire Bishop, public projections, Krzysztof Wodiczko, Paweł Althamer, Nowolipie Group

Since the end of the 1960, a specific phenomenon has evolved replacing a work of art, which Claire Bishop describes as follows: 'the artist is conceived less as an individual producer of discrete objects than as a collaborator and producer

of situations; the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or long-term project with an unclear beginning and end; while the audience, previously conceived as a 'viewer' or 'beholder', is now repositioned as a co-producer or participant.'[1]

Such artistic practices are referred to – often interchangeably – as socially engaged, interventionist, participative or contextual art. They are processual, and often arranged over a longer period of time, with the decisive factor – the relationship between the participants. The artist is not in a position to program the final outcome. Bishop points out that such art goes under a variety of names: 'socially engaged art, community-based art, experimental communities, dialogic art, littoral art, interventionist art, participatory art, collaborative art, contextual art and (most recently) social practice.'[2]

In this context, Bishop introduces the term 'delegated performance as an artistic practice engaging with the ethics and aesthetics of contemporary labor and not simply as a micro-model of reification.'[3] She relates the term to specific artistic practices that have existed since the 1990s to the present time, mainly in Europe.[4] The most striking feature of participative art, as Bishop points out, is the bringing in of non-professionals to undertake the job of performing on behalf of the artist.[5] These activities are distinctly different from the art of the 1960s and 1970s. At the center of the latter was the artist's body was, the artist explored its possibilities and tested it to the limits. Performances in public space were addressed to the audience, often encouraging it to participate so as to become an element of the spectacle.

Bishop distinguishes three types of delegated performance. The first one assumes the employment of non-professionals to play one of the aspects of themselves in the gallery or exhibition space. In the second half of the 1990s a second branch appears: artists employ specialists in a given field to perform a performance related to their specialization. The third is a performance in which the artists create situations from the very beginning, knowing that they will be presented in the form of a video or a film.

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1 C. Bishop, *Artificial Hells: Participative Art and the Politics of Spectatorship*, https://selforganizedseminar.files.wordpress.com/2011/08/bishop-claire-artificial-hells-participatory-art-and-politics-spectatorship.pdf, p. 2 [accessed: 20 October 2018].

2 Ibidem, p. 1.

3 C. Bishop, *Delegated Performance: Outsourcing Authencity*, OCTOBER 140, Spring 2012, p. 91, © 2012 October Magazine, Ltd. and Massachusetts Institute of Technology.

4 In relation to a more broadly understood participative art, Bishop refers to three temporal caesuras, linking the first of these to the political transformations in 1917, 1968 and 1989. At each of these watershed moments, art took a different form. See C. Bishop, *Artificial Hells*, op. cit., p. 3.

5 See C. Bishop, *Delegated Performance,* op. cit., p. 91.

The examples of artistic activities of Krzysztof Wodiczko and Paweł Althamer described in this article belong to the participatory art. A key element in the artistic practice of both is the participation of other people – it is they who play the leading roles. Both artists go beyond the traditional space connected with creation (atelier, artist's studio) and presentation of art (museum, art center, art gallery). They are closely linked to the life itself, which in the case of the discussed activities translates into a deep involvement of these artists with current social and political issues.

Delegated Performance: Krzysztof Wodiczko

Krzysztof Wodiczko (born 1943) can be described as a social artist, if by this term we understand an artistic practice immersed in social life, one that allows for diverse voices, and which presents the topical and poignant problems of local communities. The social potential of his art is revealed in theoretical-critical statements, public projections and in the objects he creates. The subjects of the works are individuals – their history, social predicament, and their often bitter, difficult personal experiences. It is through these individual voices that Wodiczko draws attention to the problems of those excluded from society, such as the homeless, refugees, immigrants, the deported and all those who have been wronged – all those perceived as different, as 'others'. Wodiczko's focus is on their alienation, he contests the existing reality, examining the space in which human beings exist and he probes the boundaries of freedom. The social dimension of his art is revealed through the artist's theoretical and critical statements, his projections in public space and the objects that he creates. This article focuses on describing the mechanisms of Wodiczko's preparation for public projections and on analyzing their function.

Wodiczko's work demonstrates the transformation that is taking place in the field of socially engaged art. This is a new kind of performance – in which the artist himself more and more frequently withdraws to the background rather than taking centre stage, which is instead given to the participants who have been invited to appear in the project. The artist directs by intervention, themed on a specific individual or community. With Wodiczko, performativity is not manifested by results alone, thus on this occasion by the public projection. It can above all be found in his preparations for the project, which often take many months. The artist's activities are a unique example of participative art, in which, from the very beginning, it is the participant that is at the heart of the events – as a 'social body', speaking to others. This is what Claire Bishop calls 'delegated performance', the act of hiring non-professionals or specialists in other fields to undertake the task of being present and performing at a particular time and a particular place on behalf of the artist and following his or her

instructions.' Bishop notes that the persons invited to take part in the project 'perform *their own socioeconomic category*, be this on the basis of gender, class, ethnicity, age, disability, or (more rarely) profession.'[6] Claire Bishop does not include the activities of Krzysztof Wodiczko in her analysis, they seem nevertheless to be a example par excellence of her theory.

Since the 1980s, Wodiczko's projections have appeared on significant historical relics, on monuments and on the buildings of public institutions; he refers to these events as 'monument therapy'.[7] At first, the artist used slide projectors; ever since his first mobile projection accompanied by sound, that on to the Town Hall Tower in Krakow in 1996, he has employed video projectors and sound systems. This is how he himself has commented on having changed the means of deploying his message: 'In the 1990s, I began to use video technology in my projects. They acquired a narrative slant and gradually began to rely more and more on collaboration. Ever since, my work has been associated not only with the idea of intervention in public space, but also with the concept of The Other, Testimony, Monument, Suffering, Healing [...]'.[8] To date, Wodiczko has carried out a few dozen shows in various countries.[9] By choosing a site for his

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6 C. Bishop, *Delegated Performance: Outsourcing Authenticity, OCTOBER 140*, spring 2012, p. 91. Bishop describes the activities of Maurizio Cattelan, Phil Collins, Dora García, Santiago Sierra, Gillian Wearing or Artur Żmijewski, among others.

7 'Cities are populated by two related groups that are at the same time very different: monuments and the people who live there. [...] Sometimes, monuments and statues – with their silence and stillness seem strangely human. And people who have been traumatized, still and speechless, may appear extraordinarily monumenta. [...] Both monuments and the survivors require reanimation. And this comes in the form of monument therapy.' K. Wodiczko, *Miasto, demokracja i sztuka*, in: *Krzysztof Wodiczko. Doktor honoris causa Akademii Sztuk Pięknych w Poznaniu*, ed. J. Marciniak, Academy of Fine Arts in Poznań, Poznań 2007, p. 41.

8 Ibidem, p. 34.

9 The projections have taken place in Australia, Austria, Spain, the Netherlands, Canada, Ireland, Israel, Japan, Mexico, Germany, Poland, the United States, Switzerland, Great Britain and Italy. The artist carried out his first external projections of slides at the University of Toronto in 1980, followed by eight screenings in various Canadian cities a year later. In 1982, eight projections take place – four in Sydney and two in Adelaide. A year later, seven projections take place in Canada and two in Germany, in Stuttgart. In 1984–1990, Wodiczko produces several projections a year in different countries. Below are selected examples of projections that have been carried out to date: the facade of the Memorial Hall in Dayton (1983), the building of the Swiss Parliament in Bern (1985), the Nelson Column in London (1985), the Embassy of South Africa in Trafalgar Square in London (1985), the Royal Bank in Montreal (1985), the tower of the Luther Church in Kassel (1987), the Monument to the Soldiers and Mariners of the Civil War in Boston (1987), the Human Museum in San Diego (1988), the Cultural Centre in Tijuana (1988, 2001), Hirshorn Museum in Washington (1988), Neue Hofburg in Vienna (1988), Whitney Museum of Art in New York (1989), Lenin Monument in Berlin (1990), Zion Square in Jerusalem (1990), Arco de la Victoria in Madrid (1991), Town Hall Tower in Krakow (1996), Bunker Hill Monument in Boston (1998), Hiroshima Peace Memorial in Hiroshima (1999), Main Library in St. Louis (2004),

projection that becomes a screen, the artist explores the history and significance of a given building and, thanks to its sheer size, the event itself acquires a monumental dimension.

Wodiczko's public projections take place in three stages (the first two are the most important): preparation and consultation, presentation, and secondary reception. The first stage is the direct interaction of the artist with the participants in the project. The second stage is a presentation of the effects of the work achieved during the first stage. It is attended by the artist supervising the course of the action and the audience witnessing it. The final stage is a presentation of the project documentation in the form of video recordings and photographs taking place as part of collective and individual exhibitions, in which only the audience participates.

The preparatory stage, extended over a period, usually of several months, is an inseparable and very important part of Wodiczko's activities. It takes place with the participation of the artist and all those whom he has invited to join in the project and who have made the decision to talk about their traumatic experiences. A definite separation of the artist's situation from that of the participant is impossible, because they determine each other and develop in a relationship of mutual interdependence – they both take part in the creative process, and – together – bring about the situation of the aesthetic experience and determine its unique quality.

The first step that Wodiczko takes when embarking on a project is to become acquainted with the local environment and its problems. Next, the artist conducts numerous discussions and consultations with the organizations dealing with the subject to which the work is to be devoted. It is through these institutions that he acquires the participants in his projects; he meets them and begins to build a relationship with them. At the preparatory stage, he is accompanied by his recording and editing team, the project curator and, on occasions, students or interns.

The main element of Wodiczko's artistic strategy is to give a voice to others, who, thanks to the situation created by the artist, have the opportunity to talk openly about their trying and often traumatic experiences. The crucial element of each of these projects is the relationship based on trust and empathy that the artist painstakingly constructs so as to encourage the participants to open up and speak out about their problems. The artist's ability to listen is the key.

Zachęta National Gallery of Art in Warsaw (2005), Kunstmuseum Basel in Basel, Denver (2008), the Clock Tower of the Cultural Centre Zamek in Poznań (2008), the facade of the Town Hall in Mechelen (2012), the facade of the Théâtre Maisonneuve in Montreal (2014). In 2009, Krzysztof Wodiczko represented Poland at the 53rd International Art Exhibition in Venice, where he showed a projection entitled *Guests*.

He can thus be called the first recipient of the testimony and – in the case of public projections – this is what enables Wodiczko to get to the essence of the participant's experiences, which he later presents as a short story in the form of a video. This approach is not always successful – sometimes the emotions connected with a given event are so fresh and raw that the participant is unable to talk about what happened to him or her and withdraw from the project.

Wodiczko's projects have a clear therapeutic effect – participants gain an opportunity to work through their trauma to the extent that they can function in spite of it – in such a way that they can function with their trauma. To be given an opportunity to speak up and be listened to by another person is important to them and often has a healing effect. By encroaching on a specific place with a particular projection, Wodiczko exposes the conflicts and uncomfortable tensions that lurk within it, thus creating a space for discussion. The material used in the projections is strikingly authentic and persuasive. Activities take place at all times after dark – not only for practical reasons (to ensure the appropriate sharpness of the projected images), but also because of their metaphorical message, which the artist calls an attack: 'The attack must be unexpected and frontal; it must come at night when the building sleeps – free from its daytime functions, when its body dreams about itself, when the very architecture has nightmares. This will be a symbolic attack, a public psychoanalytic séance, which exposes and reveals what is unconscious in the building – its body – the *medium* of power'.[10]

On every occasion, the video material presented during public screenings consists of fragments of documentary records of the artist's conversations with the protagonists of his works or scenes, staged by actors or extras, based on the recordings of those conversations. 'The person becomes an interesting parasite or tenant of such a monument. For those who animate these monuments, it is easier to imagine themselves speaking through them to the crowds. It is also important to note the function of breaking the silence in urban space in relation to these great symbolic structures [...]. This all, however, continues to be interconnected: the psycho-political and ethical self-improvement through aesthetic activity, through aesthetic play with a monument.... Let us call this a more interesting concept of health, related to the improvement of one's potential for functioning in the world and for being able to influence others'.[11]

Each of the projections, through its reliance on the local group on which it focuses, is thematically distinct; it expresses the voices of individuals in rela-

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10 K. Wodiczko, *Projekcje publiczne (1983)*, in: *Sztuka domeny publicznej*, ed. B. Czubak, Państwowa Galeria Sztuki w Sopocie, Sopot 2011, p. 155.

11 *Chciałbym się na coś przydać... Z Krzysztofem Wodiczko rozmawia Hanna Wróblewska*, in: *Krzysztof Wodiczko. Pomnikoterapia*, academic ed. Andrzej Turowski, Zachęta Narodowa Galeria Sztuki, Warsaw 2005 p. 70.

tion to a specific issue. Wodiczko places the protagonists of his projects in the foreground, trying to help them tell their stories in the most appropriate way and selecting incredibly evocative visual and sound layers that reach out to the viewer and adapt themselves to the context. Wodiczko uses powerful media of communication, and employs the latest technologies to maximum effect.

On one occasion, the artist remarked that what mattered most in his projects was not the reaction of the audience, but the extent to which participation in the project had translated into the everyday life of its protagonists.[12] What the entire process of working on the projection is about is taking people out of the isolation that they have fallen into as a result of what has happened to them. They overcome it when they decide to speak up about their trauma. They can then again become part of society.

Communal Engaged Performance: Paweł Althamer

Paweł Althamer (born 1967) proposes quite a different kind of a participative form of artistic activity.[13] On the one hand, just like Wodiczko, he transcends the traditional understanding of performance, in which the artist uses his or her own body. On the other hand, however, he does not fully subscribe to the idea of a delegated performance.[14]

Since 1993, Althamer has worked in the National Artistic Centre in Nowolipki Street in Warsaw. Initially, he conducted solely preparatory classes for the entrance exams to the Academy. Later, on the initiative of the Warsaw Section of the Polish Multiple Sclerosis Society, he organized weekly ceramics workshops for Multiple Sclerosis sufferers, designed to provide muscle exercises for the Society's members. In due course, Althamer suggested that, from performing a solely therapeutic role, the group should be transformed into an artistic formation[15] – thereby enabling the participants in the workshop to enter a new

12 The author of the present article talking to Krzysztof Wodiczko after the *Projection of War Veterans* in 2013 in Krakow.

13 Besides, the artist also creates his own works, with no input from other co-authors, such as sculptures, installations and performances.

14 In Althamer's art there are actions that coincide perfectly with the model suggested by Bishop. These include the *Observer* – a promotional campaign for a daily newspaper, in which the artist engaged the homeless. Their task was to observe the goings-on on the street; on their clothes they had the logo of their newspaper (1992), or *Astronaut 2* (1997) presented at documenta 10 in Kassel, where Althamer employed a man whose job it was to act as his alter ego. Throughout the event, his double lived in a camper van in a local park and walked around in a specially made space suit. These were some of Althamer's early actions, which he not pursued later.

15 See *007 Interview. Adam Szymczyk in Conversation with Paweł Althamer*, in: R. Kurzmeyer, A. Szymczyk, S. Cotter, *Paweł Althamer*, Phaidon Press Limited, London – New York 2011, p. 24.

social role. Their activities would no longer be confined to the center, where each of them had been producing works that were decorative or utilitarian.

Since 2004, the formation has operated as the Nowolipie Group; its logo is a biplane, frequently the subject of clay sculptures made by one of the group's members. In the context of Multiple Sclerosis sufferers, this is a poignant symbol of rising above one's own limitations and problems.

Thanks to having set up the 'Winged' Foundation (the budget of which is based on part of the income from selling art works), the group's members go away for workshops and take part in exhibitions in Poland and abroad. This has resulted in a unique collective activity based on collaboration. This is not so much a delegated performance as a community engaged performance, characteristically based on an experience shared by its participants. This is exactly what the artist pinpoints in one of his interviews: 'I am doing this because I can see that these people hanker after a new experience. [...] They have come for a personal, profound experience in their life.'[16]

Bishop showed Althamer / Nowolipie Group works at the exhibition *Double Agent* (2008), which she curated together with Mark Sladen in three British locations: the Institute of Contemporary Arts in London, the Mead Gallery in the Warwick Arts Centre and the Baltic Centre for Contemporary Arts in Gateshead. As the authors of this group presentation point out, it was based on the works of 'artists who use other people as a medium'.[17] Curators have placed what has been produced under the label Althamer / Nowolipie Group as falling into the category of works delegated to be made by others or works that per se involve people who operate as an extension of the artist himself. In the case of the Nowolipie Group, the idea was to empower marginalized social groups by giving them their own voice. At this stage of the work, Althamer created a framework for the individual works of the group's members. In charge of providing a coherent presentation within the exhibition, Althamer built two wooden, biomorphic shelving systems on which the exhibits would be displayed. In this manner, he put his own activities on an equal footing with those of the other members of the group that he also is a part of, demonstrating thereby that he considers them all to be fully-fledged artists. The perception of the curators differed, however – it was Althamer that received an honorable mention. The decision acknowledged that, without doubt, the artist is the mover and shaker of the Nowolipie Group, shaping its dynamics and setting out its path, and this merits a special mention. His individual works are successful on the art market

16 A. Mazur, *Ognisko. Rozmowa z Pawłem Althamerem*, http://magazynszum.pl/rozmowy/ognisko-rozmowa-z- pawlem-althamerem; [accessed: 10 October 2018].

17 *Double Agent*, ed. C. Bishop, S. Tramontana, ICA London, London 2008, p. 9.

in their own right, his activities within the Nowolipie Group are, however, at all times the result of collective discussion and endeavor.

It was the same story eight years later at the exhibition *Winged: Paweł Althamer and the Nowolipie Group* at the National Gallery of Art in Sopot, curated by Adam Mazur.[18] Starting with the title, Althamer has been made to stand out from the other participants – a clear proof that the artworld does not always validate what artists may postulate.

The next stage in the activity of the Nowolipie Group, as set out by Althamer, was that the group should produce a single work, with each member making an element – from that moment onwards, the word 'communal' became key in Althamer's actions involving other people. In practice, the idea meant that – rather than making individual works which are then exhibited together – the group, including Althamer, would create one communal work, with all the participants as its co-authors. This is how Althamer put the idea when talking to a journalist in 2000: 'What turns me on right now is to work with people, to create or help create a situation, where the action gets out of my control [...], where I can observe how one activity gives rise to another and a project is born, in which I am just one of the co-authors.'[19]

The first such communal projects was *Dreamer* (2009) – a sculpture, sketched out and designed by Althamer. Next, each workshop participant drew numbered lots so that each task could be allocated at random. Since no specific proportions had been agreed on to start with, the elements made did not combine into a coherent whole. So, they made the sculpture again – this time life-size and of polystyrene foam. The final product was cast in aluminum.

But Paweł Althamer's activities involving a specific demographic reach beyond the Nowolipie Group. Some of his most significant communal actions are those involving the residents of Bródno, a district on the east side of Warsaw, where the artist has lived since he was nine. Althamer aims to bring together local people and create a local community to join forces towards a regeneration of this drab, socialist neighborhood.

The first of these actions – *Bródno 2000* – relied on persuading the people living in the 176 flats in the residential block on Krasnobrodzka Street to turn the lights in their flats on or off according to a pre-arranged plan. Althamer went from door to door, accompanied by boy scouts, getting to know the residents and convincing them to take part in the action. He sent a letter to the residents, in which he wrote: "Dear Neighbours! I cordially invite you to take

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18 https://www.pgs.pl/wpisy/uskrzydleni-pawel-althamer-i-grupa-nowolipie-kropka;[accessed: 1 October 2018].

19 Quoted after: K. Sienkiewicz, *Patriota wszechświata. O Pawle Althamerze*, Wydawnictwo Karakter, Museum of Modern Art in Warsaw, Krakow – Warsaw 2017, p. 36.

part in the project BRÓDNO 2000. To participate in the fun, follow the simple formula: turn the light in your flat on or off. By acting all together, we will succeed in projecting the word '2000' on our block. This idea will also become an opportunity to get to know one another – let's go outside and see the effect of our action. For 30 minutes, just this one building in the whole world will turn into a gigantic poster. Let's appreciate the good things about the place where we live, and for a moment let's forget about its faults. Without YOU, it will not be possible to read the inscription. Take part in the fun!"[20] The action engaged the interest of local government, media and the church. As a result, at 7 pm on the 27 February of the year 2000, on the façade of the building, the lights spelt out: '2000'. The occasion turned into a street party, with a band playing, hot soup being served and a firework display. Althamer referred the residents who had taken part in the project as 'artists who had not dealt with art before.'[21]

Amongst the many communal artistic activities undertaken in collaboration with the local residents of Bródno, at least two must be mentioned: *Common Task* (2009) and the continuing project, Bródno Sculpture Park, that the artist launched in 2009 in Bródno.[22] In the first of these, residents walked around the housing estate dressed in golden costumes, which created the effect of looking alien in their own neighborhood. The second project is a long-term undertaking, which has been carried out in collaboration with the local authorities of the Targówek district and the Museum of Modern Art in Warsaw. The first work to be erected in the park was the installation *Paradise* – a place with a specially sourced selection of different trees and bushes, created in a dialogue with local people and Primary School No. 285 in Targówek.[23] A year later, the Nowolipie Group produced the fountain called Sylvia for the park. It was made along the same lines as the sculpture Dreamer – with each member allocated one element to make. The outcome was the figure of a woman, lying on her back in the water, with small hominoids instead of her hair, and water sprinkling upwards from her nipples. The fountain was named after the model, who had posed for this group work.

20 Quoted after: Ibidem, pp. 32–33.
21 Quoted after: Ibidem, p. 34.
22 http://www.park.artmuseum.pl/pl; [accessed: 10 October 2018].
23 The project is ongoing. Each year, another work is produced, which becomes a part of the collection of the Museum of Modern Art in Warsaw. The collection also comprises works by artists including Ai Weiwei, Rikria Tiravaniji, Susan Philipsz, Honorata Martin and Monika Sosnowska.

Summary

Without doubt, the works produced by Krzysztof Wodiczko in public space as well as the works of Paweł Althamer as a member of the Nowolipie Group and his projects linked to Bródno are significant examples of participative art. The former coincide with the third category of Bishop's delegated performance, that is situations constructed with a view to being recorded on video. The latter are harder to pin down unequivocally as delegated performance. In her texts related to this topic, Claire Bishop often analyses various projects by Althamer, and she decisively describes his earlier works as such. In the context of the Nowolipie Group and the Bródno actions, it makes more sense to employ the term 'communal engaged performance', because Althamer does not 'delegate' but rather – together with the others – creates the event.

The actions of both artists can be defined as socially engaged; they both draw our attention to specific social issues, raising current topics that preoccupy their protagonists in their everyday life. They work with marginalized and excluded groups and make sure that have a voice of their own, which will bring them to the attention of a wide range of other groups in society. Intuitively, Althamer's actions follow the spirit of Beuys: everybody is an artist. Wodiczko creates for the participants of his projects an opportunity to work through a trauma. For both artists, the collaboration depends on their openness towards other people. Good communication and being able to enter into close relationships is the precondition of the project's success. On each occasion, this is a time-consuming task. The process that goes into the preparation of such a project is its vital part.

With Wodiczko, there is no doubt about who the author is; with Althamer, the convictions and declarations of the artist himself have failed to have any impact on the perceptions of critics and curators. Their stance is legitimate if we assume that being the author need not mean that the artist has personally carried out every element of each project in all its stages but rather that the artist creates the overall concept for the project and co-ordinates the process, ensuring its final shape. If so, then the most appropriate form of attribution must be to name both the artist and the group that has made the project a reality.

Translated by Anda MacBride

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SZTUKA PARTYCYPACYJNA. PERFORMANS DELEGOWANY A WSPÓLNOTOWY PERFORMANS ZAANGAŻOWANY NA PRZYKŁADZIE DZIAŁAŃ ARTYSTYCZNYCH KRZYSZTOFA WODICZKO I PAWŁA ALTHAMERA (streszczenie)

Artykuł analizuje wybrane działania dwóch polskich artystów o światowej renomie – Krzysztofa Wodiczko oraz Pawła Althamera. Ich działania z ludźmi łączy aspekt performatywny oraz zaangażowanie w kwestie społeczno-polityczne. Artyści nie stawiają samych siebie w centrum zainteresowania. W przypadku Krzysztofa Wodiczko opisane są etapy powstawania i prezentacji odbywających się w miastach na całym świecie projekcji publicznych na budynkach oraz pomnikach. Z kolei w przypadku Pawła Althamera przywołane zostają przede wszystkim jego działania jako założyciela i współuczestnika Grupy Nowolipie, w ramach której Althamer tworzy prace z członkami Polskiego Towarzystwa Stwardnienia Rozsianego.

Działania Wodiczko i Althamera to przykłady istotnych i jednocześnie popularnych w sztuce współczesnej praktyk partycypacyjnych. Te ostatnie są tematem wydanej w 2012 roku książki Claire Bishop *Sztuczne piekła. Sztuka partycypacyjna i polityka widowni*, w której został rozwinięty termin „performans delegowany". Autorka artykułu, wychodząc od opisu konkretnych zjawisk, zastanawia się, na ile ten termin przystaje do praktyki artystycznej Wodiczko i Althamera, analizuje przebieg ich działań, różnice, które między nimi istnieją, rolę niezbędnych do ich zaistnienia uczestnika oraz artysty, a także kwestię autorstwa czy atrybucji prac.

Słowa kluczowe: sztuka partycypacyjna, performans delegowany, wspólnotowy performans zaangażowany, Claire Bishop, projekcje publiczne, Krzysztof Wodiczko, Paweł Althamer, Grupa Nowolipie