

SUMMARY

The subject of the research described in this doctoral dissertation concerns the relationships and interactions between art, place and the recipient (S-M-O) in the context of site-specific, situation-specific and in-situ activities and implementations, with particular emphasis on unconventional exhibition spaces, including interiors of buildings and the space outside the building. The problem of the relationships and interactions between the art, the place and the recipient should be considered in a multiple-faceted manner, which means examining them in an interdisciplinary way, covering fields such as architecture and urban planning, art, psychology and sociology. It is also important to change the discourse on issues related to the shaping of architectural and urban space through artistic realisations and activities. The transformative character of postmodernity means not only the need of redefining terms such as: artwork, painting, sculpture, exhibition, art gallery, but also of contesting the current way of classifying art, as well as moving away from hierarchisation in the aspect of the relationship between the art- the place, the artwork- the recipient or the place-the recipient.

The lack of binding standards, the fragmentation of visual perception, or the negation of what had been considered optimal solutions and patterns in the past means it is necessary to look for new ways of articulation and expression that take into account not only the increasingly popular intermedia and interdisciplinary construction of (artistic) narratives, but also the changing needs of art recipients and people using the space. Exhibition projects require an individual analysis of the interdependence between the components of the S-M-O system depending on the artistic project and on the place of artistic activity.

The primary assumption of the work is to draw attention to the factors influencing the development of the relationship between the art, the place and the recipient, their interdependence, as well as to indicate possible directions of activities in the field of art presentation. The aim of the dissertation is to demonstrate the relationship between art, place and recipient, pointing to their diversity. The author's aim was also to indicate heterogeneity as an important feature of exhibition spaces due to different functions and assumptions of the space (an ideal exhibition space refers to the needs and concepts of the artist/curator; the white cube is one of the possibilities or a reference point) and to describe the problems related to implementations in unconventional exhibition spaces. An additional assumption of the dissertation is to demonstrate that art can be treated as a missionary: a factor in the creation and transformation of space, and that its aesthetic aspect is not primary. It is also important to draw attention to the question of the presence of art in public spaces in the context of sculptural objects, including monuments and art installations, as well as activities based on inciting the active participation of the residents in the field of relational art. The expected result of the research is to create models of the interdependence of the interactions occurring in the relationships between art, place and the recipient. These models, in the author's opinion, may be useful in identifying the main features of exhibition spaces and thus helpful in the implementation of exhibitions.

The essence of the argument is to refer to the thesis put forward in the dissertation that in order to assess the predisposition of a space for the presentation of art, it is necessary to examine the S-M-O relationship, which consists in the interdependence of its individual

components and their mutual relations, while these are subject to transformations depending on the assumptions of the exhibition and on the conditions related to the place of implementation and the group of recipients.

As part of the research process, the following research tasks were adopted: conducting a comparative analysis of selected exhibition spaces, comparing experiences related to the presentation of art in institutional galleries, which meet the white cube criteria, and in unconventional exhibition spaces, as well as diagnosing the situation of non-institutional exhibition spaces, with particular emphasis on independent galleries and public spaces outside the building.

The conducted research confirmed the thesis that in order to assess the predisposition of a space for the presentation of art, it is necessary to examine the S-M-O relationship, which consists in the interdependence of its individual components, and their mutual relations which are subject to transformations depending on the assumptions of the exhibition, the conditions related to the place of implementation, and on the group of recipients. Art exits art- galleries. It becomes part of the architectural and urban space, which means it belongs to every person using the space. The place of the creator and the recipient is no longer obvious. The activity of the former and the passivity of the latter are increasingly based on an interdependence in which their roles are interchangeable - the recipient sometimes becomes a full co-author of the implementation.

Art-place-recipient (S-M-O) relations depend on many factors and are based on dynamic transformations. The pursuit of creating the perfect exhibition space is doomed to failure. The heterogeneous relationships between the above described aspects means it's important to take into account the different needs related to the presentation of art, the specificity of architectural and urban space, and the needs of the recipient/person using the space. Designing museum or art gallery buildings is as important as taking into account the possibility of adapting architectural objects which have lost their original function without having gained a new one. Abandoned factories, schools, military units, shops, etc. can be ideal exhibition spaces or components of site-specific or in situ realisations. Artistic activities can change the dynamic between the place and the recipient (person in the space) by "disenchanted" the space, perceived as unfriendly or neutral - in a pejorative sense. Even temporary projects contribute to creating new, positive connotations. A complementary benefit is also the improvement of interpersonal relationships, because people visiting spaces where creative activities take place interact with each other, sometimes in an unconscious way.

Keywords: art, place, recipient, architectural space, urban space, site-specific, situation-specific, white cube, art gallery, artist-run, exhibition