

## **Streszczenie w języku angielskim**

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**Dissertation title: Competition artworks**

I am a graduate of the Faculty of Painting at the Kraków Academy of Fine Arts. I have remained active as an artist for years, presenting my works – primarily paintings – at individual and collective exhibitions. Recently the centre of my creative interest has expanded to contain the notion of cultural institutions. This is a result of the five years of my professional activity, during which I have performed various functions, from educator to exhibition coordinator and curator. Employment at these institutions gave me the opportunity to take a closer look at their structure and operation. I became familiar with both the possibilities and the limitations of cultural institutions. I realized how many various challenges and difficulties interfere with the work of cultural professionals and artists collaborating with the institutions.

My doctoral dissertation focuses on the formula of an art competition as there presentation of a cultural institution's profile, as well as on the work of art functioning within its scope. This issue interests me primarily in the context of the art community. The main theme of this dissertation is that of an artist entangled in institutional dealings, deprived of the freedom of action and, in a way, forced to submit to the rules dictated by cultural centres. At the same time I wish to analyse the mechanical nature of processes, which are involved in both the specific stages and subsequent editions of the competitions.

The purpose of the system of art competitions is to present and reward the best creators, whose work wins the highest acclaim of the jury. In my understanding, this constitutes a formalized selection procedure of the best work, artistic approach or project. It is undoubtedly an important pillar of operation for these sections of cultural institutions, which are responsible for the promotion and support of artists. For creators participating in competitions, an award, or even a distinction such as involvement in the subsequent exhibition, is frequently the only opportunity to be noticed in the art circuit or present works to a broader audience.

The subject of my work was the participation in six art competitions. It assumed involvement in initiatives organized by Polish institutions. I participated in events which happened at the turn of 2017 and 2018 – right after the commencement of my dissertation – and it was this period that influenced my choice. The experiment took over a year, and within its scope I participated in the following competitions in Poland: Painting Biennale „Bielska Jesień”, Biennale of Young Art „Rybie Oko”, the Marian Michalik Competition in Częstochowa, International Biennial of Miniature Art in Częstochowa, Krakow Arts Salon. I was included in four post-competition exhibitions and awarded with one honourable mention. I also participated in one event organized by an Italian institution, that is the Venetian Laguna Art Prize.

The concept of an artwork is based on a set of artworks comprising a cycle entitled Competition artworks. Its form is defined by the information published by event organisers. The canvas presents provisions from the regulations and submission sheets published by organisers. The key element is the introduction of text into the painting, which became a natural consequence of the

selected motive, that is the use of the competition rules. The text is an objectivised form, which imposes a meaning and does not provide space for subjective interpretation based on emotions and taste.

The „Post-competition exhibition“ contains a series of projections presenting all of the artworks entered into the contests in which I participated. The displayed images are adjusted to scale and do not reflect the actual dimensions and artistic character of the artworks. The projections are displayed alongside all of the artworks submitted at the competitions. This form of presentation refers to the actual event conditions, where the artworks are selected on the basis of reproductions submitted via e-mail.

All the constituents of the „Post-competition exhibition“ create a hypothetical situation in which a selection and evaluation is conducted by a jury – which, paradoxically, happens during a doctoral dissertation. The institutional links on every stage of the doctoral dissertation (defence included) constitute an element of my work. The purpose was to present the context of an institution within the artwork by using texts published by those institutions and create a situation, in which operational processes of an institution become part of conscious artistic activity. The collision of these two worlds enabled the occurrence of not as much as definitions, but rather additional meanings. The assumption of the artistic experiment I conducted was not to arrive at a coherent theory, but to contest what is customary, that is the practice of restricting artistic work with rules and regulations incongruous with the activity of an artist. My goal was to create a situation of complementation, not opposition. The purpose of my work was to outline the tensions between the commonly accepted rules of the art world and the artistic activity within competitions.