

Category of Experience as Intermediation between art and Society

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Interdisciplinary cultural reflection issue a new challenge for aesthetics. From the end of the 20th century it became evident that the status of aesthetics today was founded not only on art problems but was related mostly to events of everyday life. That is why a category of experience could be especially useful. The notion of experience can be used both for expression of human needs and political ambitions of artists (in John Dewey's and Richard Shusterman's pragmatic reflection) and an entity that describes personal histories and individual memories (in Walter Benjamin's consideration).

In the category of experience the issues of aesthetisation and anaesthetisation intersects as well. The problem of expansion and participation in popular culture cannot be longer understood only in vocabulary of art but also has to be expressed in conditions of social sciences. In this paper I analyze the artworks by artists from different artistic streams (such as Anish Kapoor and Barbara Krüger, Monika Sosnowska and Krzysztof Wodiczko) looking for its association to the category of experience.

Category of Experience as Intermediation between Art and Society

Is there anybody today who is interested in art? It seems that art and society moved away from each other irrevocably. On the other hand, however, in the world surrounding us it is impossible not to notice the role of designers, trademarks and trend creators in the fashion. On one hand we have society who do not value art and, on the other hand, the world undergoing constant aesthetisation. How is it then? What is the basis of this unclear and heterogeneous relation between art and society? As I will endeavour to demonstrate, the key to understanding the interaction of art and the social world can be a category of experience.

The text has been divided into three parts. In the first part I point to the connections of aesthetic experience with practice of everyday life. In the second part I describe practices of artists of critical art from the 1980s interfering in a public space. In the third part, on the other hand, I turn to examples of art of which subject is human desire for sensual experiencing the world. Examples of the comprehension I propose are provided by artistic practice of recognized artists, such as Barbara Krüger, Krzysztof Wodiczko, Anish Kapoor and younger ones, like Olafur Eliasson and Monika Sosnowska. As a result, I try to show how the category of experience may connect life with art.

Aesthetic Experience and Experiencing Life

Let us start from dictionary definitions. Oxford dictionary gives the following etymology of the term *experience*:

Middle English, from Old French, from Latin *experientia*, from *experiri* *ēns*, *experient* - , present participle of *experiri* to try; see *per-* 3 in Indo-European roots.

Thus, *experience* means:

1. practical contact with and observation of facts or events.
2. knowledge or skill acquired over time.
3. an event or occurrence which leaves an impression on one.

When we use the verb “to experience” we usually mean:

1. to encounter or undergo (an event or occurrence) or
2. feel (an emotion).

Considering the aforementioned senses in more detail, we can come to a conclusion that even though experience in Western tradition was treated as the foundation of knowledge (experience as an experiment), it did not offer certainty. Because to experience means also to make mistakes. Coming back to the Latin roots we will also learn that *experiri* means *to try*. Therefore, experience was frequently perceived in opposition to the process of reasoning. Through the experience of our body we can acquire nearly instinct knowledge, but to acquire consciousness of what we experienced we definitely need our mind. These denotations, rooted in language, will be relevant to deliberations over the meaning of art in social life. Besides, it would be helpful to add that in Polish there exists an important distinction which cannot be found in English. Namely, we use two verbs: *doświadczać* and *doświadczyć*. The former emphasizes a progressive aspect of the act of experiencing; the latter highlights the completed state. We have experienced something and we possess full awareness of what has happened. However, when we are experiencing we are in-between the process. Such distinction will have important effects on the perception of art: a work of art is experienced

by the spectator in a certain process for which they employ their own experience (of what they lived and what happened to the subject of their reflection post factum). When, however, did experience become a subject of consideration for philosophers?

Already at the end of the 18th century Baumgarten wrote about *aesthetica naturalis*, which referred not to art, as we treat the expression of aesthetics today, but to sensual cognition (from Greek *aistetos* – sensual), perfecting of which it was to be. It should not be forgotten that in the first sense an important part was played by beauty. For the philosopher aesthetics was supposed to be experiencing beauty. Next centuries, nevertheless, brought a specific specialization of the term narrowing it to “aesthetic experience”, of which subject was works of art. As late as over one hundred years after Baumgarten, American pragmatism represented by, for example, John Dewey appreciated the value of experience and restored aesthetic experience to everyday life. As a contemporary successor of pragmatism, Richard Shusterman, writes: “pragmatist aesthetics views art as at least equal to science in improving the quality of experience”.¹ Let us try to develop briefly the thought of Shusterman. The pragmatist discerns a certain paradox: although we consider dry scientific facts credible, we appreciate more what we experience by means of our senses. What we dismissively call “emotions” conditions our existence more than scientific knowledge. The philosopher continues: “art’s experience is typically more rich, vivid, and affectively powerful than that of science”.²

The category of experience has its significance for the picture of modern art and shows cyclical approaching and growing away of the worlds of art and society. The state can be compared to oscillating between the tendency of modernism towards elitism and pop-culture. In opposition to “satisfying tastes of the public“ criticized by philosophers, the viewer is given certain tasks and challenges. As much as traditional art is expressed in simplifying categories of “understandability” or even certain “obviousness”, modernism is sometimes perceived as art which builds up obstacles for the addressee and it is accused of difficulty, incomprehensibility or even oddity. Modernism itself turns out to be an ambiguous and complex formation as, on one hand, we can learn of the desire to make art a machine to transform social life (like in anti-bourgeois speeches of dadaists or neo-avantgarde actions of performers), and, on the other hand, the level of cultural competence necessary for the contact with a work of art makes that the mass audience who do not possess it turn their backs on artists (the case of abstract and critical art).

Richard Sheppard sees in modernism the movement of defending rationality against the impending apocalypse of irrationality created by civilizational development. Just because of stubbornness with which the Western people hold on to the fiction of rational process which constrains them, many modernists felt that, all the more, it is exposed to dangerous influence of those irrational powers, pathological desires and demonic Nature, about which the Enlightenment thought that they can be ultimately subdued, suppressed and controlled.³ Let us turn our attention to the fact that similar feeling of an impending catastrophe is expressed by Benjamin's Angel of History, walking on the ruins of the hitherto existing world. That figure of modern progress, derived from a drawing by Paul Klee, to a large extent resembles the vision of “shaking foundations of burial ground” of Kandinsky⁴ evoked by Sheppard. Persistent confidence in rationality awakens irrational fears and desires. The utopian tendency to modernise the reality creates its own dystopia and changes the rational order into chaos. The stronger everyday modernity, Sheppard continues, begins to be felt as a cause of

1 Richard Shusterman, *Surface and depth* (Cornell University, 2002), p. 129.

2 Ibid., p.129.

3 Richard Sheppard, ‘Problematyka modernizmu europejskiego’ in R.Nycz (ed.) *Odkrywanie modernizmu. Przekłady i komentarze*, (Kraków, 2004), p. 86.

4 Ibid., p.86.

madness, the higher the tension between nature and culture, rationality and subconsciousness becomes, leading to the questioning of the notion of reality, and in fact, to discovering the conventionality of social reality.⁵

Out of conviction of the apocalypse of modern civilization there grows modernist understanding of aesthetic experience. The most recognizable formulation of the question of modern art is present in texts of Frankfurters. For the picture of modernism referred here a reflection of Theodor W. Adorno constitutes nearly a model approach. According to it, art represents a challenge for the viewer, both theoretical and aesthetic. It is, at the same time, the defence of values “degraded” by reality. The translator of Adorno, Krystyna Krzemieniowa, writes:

Experience, artistic and aesthetic experience, is omnipresent in the text of the aesthetic Theory. It constitutes a signal of anti-regularity of a philosophical stance, a postulate of the possibly closest approach to an experienced object and its historicity and also to a subject as an individual”.⁶

In Adorno’s theory art does not imitate nature but its task is to overcome its outside and reach its inner beauty. The original encountering of beauty becomes then, after Baumgarten, the basis of aesthetic encountering. However, an aesthetic encounter itself is only a prerequisite of aesthetic experience. One can get close to a work of art not through the directness of an encounter but through aesthetic theory. “It requires, alongside spontaneity, also the conscious will, the concentration of consciousness; this contradiction cannot be removed”.⁷ Thus, aesthetic experience is a consequence of the process of disregarding phenomena coming both from the nature and the borders set by the culture industry. It is the processing of reality and its change into a being “of the second degree”. In this context the status of a work of art manifests itself in a special way. Above all, it is not an everyday phenomenon, belonging to everyday reality. It is a notion referring itself mainly to the very idea of historical truth and objectiveness. Using Hans Robert Jauss’s terminology one could say that art was supposed to be a weapon aimed at “false mimesis”.⁸ In such understanding, the question of translation does not find its use. A work of art forms its own autonomous language, untranslatable into other languages. After Greenberg one could say that a work of art realises itself in its specific language and says about its specific problems.

With more and more specialised function of aesthetics the gap between audience and modern artists increases. Because modernist art requires self-consciousness of both the artist and the viewer there occurs a division into Baudelairian Crowd awaiting tricks to amaze them⁹ and a narrow group of art lovers, specialists. The world of art is created: the “artworld” gradually closing itself in a lonely tower surrounded with the ocean of mass culture. Echoes of diagnoses of the culture state described by, among others, Baudelaire, Adorno and Jauss sound in a fundamental essay by Clement Greenberg *Avant Garde and Kitsch*. The author notices that the avant-garde artist gradually withdraws from society making “the expression of an absolute”¹⁰ out of his art. There occurs a phenomenon “the avant-garde's specialization of itself”,¹¹ discouraging audience from any interest in art. What is characteristic, Greenberg does not criticise all avant-garde but only some trends of it which aim at excessive alienation

5 Ibid., p.97.

6 Krystyna Krzemieniowa, ‘Koncepcja doświadczenia estetycznego Th.W.Adorno’ in A.Zeidler-Janiszewska (ed.) *Adorno: między moderną a postmoderną* (Warszawa – Poznań, 1991), p. 16.

7 Krzemieniowa, op. cit., p.16.

8 Jauss, op. cit., p. 51.

9 Charles Baudelaire, *Salon 1859* in J.Guze (ed.) *O sztuce* (Wrocław – Warszawa – Kraków, 1961), p. 89.

10 Clement Greenberg, ‘Awangarda i kicz’ in C. Miłosz (ed.) *Kultura masowa* (Kraków, 2002), p. 37.

11 Ibid., p. 42.

from society. For the critic, the mistake of avant-garde was not its exclusivity but historical disappearance of the social class which formed the elite; the class, of which cultural and cognitive competences were sufficiently wide to support the modernist, primary function of art.

Let us juxtapose the thought of Greenberg and the contemporary situation. Paradoxically, the art of Braque, Picasso or Mirò, which Greenberg wrote about, is not considered as the most incompressible and “weird” as “Picasso's shows still draw crowds, and T. S. Eliot is taught in the universities”.¹² Now these are the phenomena of critical art and the art of resistance: the art of which goal and a postulated co-participant was society. It is easy to find the examples. I will remind only those most known on the Polish art scene: downright misunderstanding by the audience of the peeling potatoes project by Elżbieta Jabłońska in Zachęta, or provoking criticism by erecting a plastic palm tree in the central site of Warsaw at ONZ Roundabout by Joanna Rajkowska. Although critical art was supposed to be a social act it is society which rejects it the soonest (to be more specific, first it rejects and then trivializes). Greenberg wrote that art alienates itself from the social world “when the reality it imitates no longer corresponds even roughly to the reality recognized by the general”.¹³ What is the social reality of the present times? For sure, there is no place in it for actions of critical artists.

Old avant-garde, separated from the reality, does not have much social importance because, on one hand, closed within art institutions it functions only as a historical object and, on the other hand, it is included in the sphere which was called by Greenberg a rear-guard. Biographies of Picasso and Modigliani are at present the basis of cultural kitsch and their works of art are used for drawing an ornament on a car bonnet. Like the products of popular culture described by Greenberg the works of avant-garde become “the source of profits. Kitch is mechanical and operates by formulas. Kitch is vicarious experience and faked sensations.”¹⁴ They cease to be avant-garde, moving towards the end of a parade, to the place where the rear-guard creeps along. Between the lines we can read a conviction that kitsch is industry.

In his condemnation of popular culture Greenberg, nonetheless, did not take into consideration an opposing process: not only avant-garde changes gradually into rear-guard but also the inspirations coming from the back-guard are sometimes conducive to the creation of avant-garde objects. It happens like that because of the artist who, interfering in a kitsch product, changes it into its opposition. This reversed movement, from a pop-culturally “degraded” work of art to an artistically elevated one, was more willingly linked by critics to the post-modern trend (Hal Foster, Rosalind Krauss). Interestingly however, the sources of such treatment can be traced to avant-garde of the beginning of the 20th century: in the strategy of ready-mades, in Duchamp’s bottle dryer or pastiches of Mona Lisa or Beuysian neo-avantgarde (Joseph Beuys). The division proves to be, to a high extent, makeshift.

A literal realization of the right of “everybody” to be an artist, which Beuys wrote about, may be the latest “opera” project of the Polish artist Katarzyna Kozyra entitled *Opowieść zimowa. W sztuce marzenia stają się rzeczywistością* (*Winter's Tale. In Art Dreams Come True*). This, realized since 2004, multi-media installation emphasizes the ambiguity of the figure of the contemporary artist. There we have Kozyra, a critical artist, who persistently aspires to the role of non-artist, somebody who can learn to sing and become an opera diva or a drag queen. She is an amateur-singer who struggles to be a professional. She is everybody and simultaneously not-everybody, because her acting in opera is only a subject of artistic creation which has not much in common with historical and musical understanding of opera.

12 Ibid., p.43.

13 Ibid., p. 51.

14 Ibid., p.44.

On the other hand, she presents the contemporary pop-cultural myth of an amateur who achieves success working hard (like television "Idols"). The ambiguous situation of critical art, however, consists in the fact that for specialists it is political, critical, ironic and commercial; it emerges from commercial art but socially it is rejected.

Social Experience

If, according to the previous identification, we consider the project of critical art utopian, will it mean that art and the practice of social life cannot be connected? Let us try to answer the question referring to the texts of Wolfgang Iser. The German philosopher (undoubtedly inspired by some ideas of pragmatists) sees in aesthetics two elements: the first one would be connected with the realm of experience, the second one to perception. The first one would concern emotions and pleasure, the second one subjectivity and would have a cognitive character. At first Iser's stance appears to be typical of the aforementioned aesthetic tradition, in which evidence of human senses will be valued only when it undergoes severe censorship of the human mind. However, later Iser postulates transgressing boundaries of traditional aesthetics and building new foundations for the understanding of this field. Art should not be treated as a field beyond social life. It is rather "aesthetics beyond aesthetics" what we experience most often.

Iser seems to be mistaken at one point: the category of experience in his understanding takes a hedonistic form and negative emotions are left beyond the process of aesthetisation. In my opinion, contemporary aesthetics uses also negative experience: horror, ugliness, weirdness and abjection. All these emotions, being a significant part of the practice of everyday life become also the subject matter for art. We should bear in mind, however, that a situation when art begins to escape from the cage of aesthetics pertains to the world in which art is perceived as difficult and incomprehensible. To support the above-mentioned words I will use an example. One of academics I know, in the classes of the interpretation of a contemporary work of art, asked the students to write a review of an exhibition of ironic artists: "The Little Artists". The group operates on the boundary between popular culture and art. The material of the works come from popular culture. It is a commonly known product: Lego bricks.¹⁵ On the other hand, it is elitist (not to say snobbish), because John Cage and Darren Neave aim the edge of their works at the art market and art institutions. To be exact, they use Lego bricks to build museum scenes happening in the presence of the works of Damien Hirst, Jake and Dino Chapmans or Tracey Emin. But to recognise it one needs to be acquainted quite well with nuances of contemporary art. As a result, we deal with works for specialists but they are publicised as a media event. Let us take a look at students' opinions. Although they were extremely different, dominating opinions said "generally I don't know what it's for" and "if I build anything with Lego will I be an artist?". Let us abandon considering whether Lego is not really a suitable material for "great art" and let us concentrate on another aspect of the task. In students' opinions there is one puzzling thing. To be precise, their demands for art to be comprehensible. The reaction of the students indicates also another problem: the lack of confidence in their own interpretative skills. It is safer to get advice from "a specialist" than to take their own stand on a work of art.

On one hand, the reality that surrounds us undergoes progressive aesthetisation, becoming more and more beautiful. On the other hand, art seems to be more and more repulsive (such were the reactions towards the realizations of, for instance, Damien Hirst and Tracey Emin).

15 Lego bricks are a material which is frequently used by artists of critical art, of which example is prominent in the 80s and often exhibited in the world Zbigniew Libera's realization – "LEGO Concentration Camp" (1997).

All the more, it is worth building a new bridge over the widening gap between pop culture and art.

Barbara Krüger and Krzysztof Wodiczko carry out works that can be a perfect illustration of how the viewer starts to notice social problems through experience of art. To experience means here to put oneself in somebody else's place. Both artists carefully observe the public sphere and disclose its hidden side. Barbara Krüger, working initially for New York's glossy magazines, learned about the rules and principles governing the message of advertising. When at the end of the 1970s she started her artistic activity she learned how to make use of their subversive meanings. Krüger draws our attention to the problems of social control, gender and consumerism. She also raises issues of violence during wars and social conflicts. Her posters seem to belong to iconography of urban space: they appear on hoardings, shopping bags, T-shirts and simultaneously they use the tradition of avant-garde photomontage¹⁶. Let us have a look at one of the most well-known realisations. In an illustration resembling American posters from the 50s we can see two children. A girl with plaits touches in admiration a proud boy sporting his muscles. When we read the accompanying slogan "We don't need another hero", we are baffled. Our knowledge on social roles becomes shaken because the slogan has an ironic undertone. In the idealized message suggested by the style of the illustration irony should not appear. We experience a kind of shock and the shock becomes the beginning of reflection over the message the advertising industry floods us with.

Let us quote words of the other above-mentioned artist, Krzysztof Wodiczko.

Art is today a voice in a complex riddle of the discourse of power and freedom that is led in the space of the city¹⁷.

Art is understood here as a social activity and addressees are forced by the artist to take a stand on a presented problem. At the end of the 70s Wodiczko left Poland and started his activity in Canada and the USA. Initially he created constructions and, specifically, mobile sculptures. Each of those constructions (such as *Homeless Vehicle*) referred to a specific social context. By means of vehicles the artist investigated possibilities of social communication, relations of the vehicle user with people around. Since the 80s he started to make *Public Projections*. He displayed pictures on historical buildings referring to the history of the site. Let us look at several urban projections made by Wodiczko.

The artist starts his work on a projection from a detailed analysis of the space in which it will be realized. He considers both spatial and temporal aspects; the central point of his reflection becomes "social body" (the formula of the artist), symbolised by a certain building. Pictures which will be later displayed on it are supposed to deconstruct cultural denotations rooted in the architecture and discover their hidden meanings. This way, buildings which were to commemorate heroic deeds become a symbol of violence and those which were built to show the triumph of modernity indicate exploitation of people. A good example of such a work may be the projection on Martin Luther Tower in Kassel in 1987 or the projection on Arch for Memory of Soldiers and Sailors in Brooklyn. Projections on monumental memorials astonish the viewer and suddenly they change their everyday appearance.

The attack must be unexpected and frontal. It must come at night, when the building is asleep, freed from its daily functions; when its body dreams about itself. When the architecture has nightmares¹⁸.

16 The influence of Hannah Hoch's or John Heartfield's political works from the 30s is visible in Krüger's realisations.

17 Krzysztof Wodiczko, *Sztuka publiczna* (Warszawa, 1995) p.51.

18 Ibid., p. 115.

“The public psychoanalytical session” suggested by Wodiczko reveals the truth about what happens in the public space. Let us ask another question: what does experiencing of Wodiczko’s projection contain in? Undoubtedly, its basic element is experiencing shock, resembling the kind of emotion which was described at the beginning of the 20th century by Walter Benjamin. In the article *On Some Motifs in Baudelaire* the German thinker differentiated the contact with an experience from feeling an experience. An event which we encountered changes into experience when it is processed by consciousness. Our memory intermediates between “encountering” an experience and feeling it.¹⁹ It could be stated differently: going through an event we recollect what was the essence of the experience. Looking at Wodiczko’s projections, in fact, we experience history anew. Visual experience connects fragments of personal memories and social memory.

Sensual Experience

For the abovementioned artists the social dimension of their works was crucial. However, for Anish Kapoor, Monika Sosnowska and Olafur Eliasson the most important is what each of the viewers experience individually. The said artists create works which refer to human senses. They employ optical illusions upsetting the balance of the viewer or they expose our bodies to sounds and lights (Eliasson). Their projects transgress the boundaries of traditional aesthetics (very often they are not beautiful but rather surprising) coming close to the postulated by Welsch “aesthetics beyond aesthetics”. Essentially, it is not the objects themselves created by artists that are the work of art but the reaction: experience becoming a part of the spectator.

Anish Kapoor employs a bodily sense of space and perception of perspective. The viewer changing their position towards the object perceives it either as flat surface or a three-dimensional object. Also his latest project, a gigantic ear placed in Turbine Hall in Tate Modern makes that the viewer is not sure what they see. On the other hand, Olafur Eliasson creates spaces resembling gigantic kaleidoscopes, camera obscuras and funfair mirrors. The viewer is introduced into their interior and becomes the part of the play of lights and reflections. The realisations of Monika Sosnowska surprise the viewer as well. The Polish artist in the space of galleries builds corridors and rooms of which scale becomes distorted. The corridors lower unexpectedly and doors lead to nowhere. The observers may experience sensations which were the part of Gulliver’s adventures in the land of Lilliputians. If, as I wrote above, the categories of traditional aesthetics are not sufficient any longer to depict the works of artists who can be called “sensualists” what terms should we refer to? Let us seek help in two trends: the first one is called the aesthetics of sublime and the second one the philosophy of existence.

The project of the aesthetics of sublime, appearing sporadically in texts from the ancient times through Boileau and Burke to Kant was restored to the contemporary philosophy by Jean-François Lyotard. Analysing the works of Barnett Newman from the 50s, he came to a conclusion that their experience goes beyond rational evaluation. It is hard to call gigantic surfaces covered with monochromatic colour beautiful; sometimes their appearance is repulsive. In spite of this they overwhelm and move the viewer. Where is their power hidden then? Lyotard writes:

Art is not a genre defined in terms of an end (the pleasure of the addressee), and still less is it a game whose rules have to be discovered; it accomplishes it without completing it. It must constantly begin to testify anew to the occurrence by letting the occurrence to be.²⁰

19 Walter Benjamin, ‘O kilku motywach u Baudelaire’a’, *Przegląd Humanistyczny* no. 5, 1970.

20 Jean-François Lyotard, *The Inhuman* (Cambridge, 1991), p.88.

A work of art rather occurs than is. We experience towards a work of art something that we cannot express. It does not allow us to utter a sound and this is exactly the sublime. Kant compared sublime feeling to the experience of a lonely man over a precipice who is both terrified and delighted. The works of Kapoor and Eliason are monumental and overwhelming, we immerse with all our senses in the world in which principles of perspective are different. We do not know what will happen in a moment and in this uncertainty we discover ambiguous pleasure of delight and fear. This does not need to be comprehended; it needs to be experienced. Let us quote Lyotard once more: "The work rises up [*se dresse*] in an instant, but the flash of the instant strikes it like a minimal command: Be".²¹

Although for the aesthetics of sublime the most important is "what occurs", it does not mean, nevertheless, that reflection over what we experience is irrelevant. In fact, the most important for Lyotard is considering the primary experience (the "now" which belongs already to the past) and its re-considering. Also the philosophy of existence suggests making every occurrence of everyday reality a subject of reflection. Representing the trend, the philosopher Jolanta Brach-Czaina reflects how we treat our bodies and the world which surrounds us. Do we look after and think about them? In the reflection of the Polish author the category of experience intermediates between body and mind.

In order to communicate with fruit of a cherry tree we do not have to look at it. It is enough to touch. With our fingers we feel the skin so smooth that our skin hardly, and only in some parts, stands comparison.²²

To fully experience we should think about what happens to us, what we touch, what we eat. Although the philosopher does not write about the experience of art, it is easy to notice that contemporary artists are inspired by bodily experiences. The realizations of Sosnowska become interesting when we "touch" them, when our bodies feel unusualness of the space in which they are present. Entering a corridor shown by the artist at Venice biennial of Art in 2003 we have an impression that we are in an ordinary, quite sordid office maze. But when the ceiling starts to lower, the body loses its confidence. It is replaced by claustrophobia. Real space changes into a dark dream of Alice (one of the works of the artist is entitled *Little Alice*). Regardless of whether the works are of supernatural size (like Kapoor's) or tiny (like Sosnowska's) experience is similar.

Instead answering the question asked at the beginning, i.e., is the category of experience capable of connecting social world and the world of art? let us look at growing interest aroused by contemporary exhibitions and art festivals. Certainly, one can note that it is the result of suitable advertising strategies. On the other hand, the motto of this year's Venice biennial is: "think with the senses – feel with the mind". Today's world is not really keen on thinking about art and although the path of experience may seem to be a shortcut, it may be the one which art will choose. (trans. Piotr Zajęc)

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21 Ibid., p.88.

22 Jolanta Brach-Czaina, *Szczeliny istnienia* (Warszawa, 2005), p.15

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