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Szuba

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The art of performance existed long before the Internet, while meeting the performer (planned or spontaneous) was, as seemed obvious then, live, with the audience – time and space and the relation with the audience were the work of art itself. At present the need for expression by artists through the medium of a body transfers to the environment of contemporary media, making them one of the leading areas for self-presentation and transmission of artistic messages. The dynamic development of the Internet and constant seeking of new ways to reach new users enlarges the artist's accessibility to digital material and medium that were not available before. The art of performance, thanks to its openness to new methods of expression, reaches mass media, at the same time presenting individual identity and specificity of the artist's works. A set of gestures, their sequence and narration are the basis for creating the art of performance, understood not only as a transparent alternative for conventional art. This art is also unpredictable in terms of narration and formal in the virtual structure of digital media – the spectator is not prepared for the way the original artist's idea of the work/action is presented.

Such artistic forms like happening, concerts, theatres, panels shape the way how art is perceived by the society, functioning as one of the comments describing reality. The necessary condition has become for the artistic events to be current and realistic – for the message to be stronger, the recipient had to experience the art of performance in real time; only that gave him the possibility of full reception. Retrospective references or archive accents, such as photos, documents, etc., only partially reflect the nature of a given event, and in the performance meeting the artist and his/her emotions are the most crucial. The spectator-participant is satisfied with the process only when in front of the audience the author of the performance gets to know the limits of his/her physicality, the attitude towards himself/herself and the surrounding reality.

There appears a question, then, is the same recipient, watching materials from the performance in real time through the medium of the computer screen, able to go beyond the frames of a selfless and passive observer? However, it should be emphasized that quite a large group of potential recipients, in fear of being involved in the performative action, does not want to participate in live performances. No wonder, since the majority of them generally crosses the limits of intimacy, for which contemporary spectators are not ready. Whereas, and that does not change historically, the most important objective of the art of performance is to undermine traditional conventions on the basis of mimesis – the artificiality of art is to give place to literally tangible reality. Artists, addressing the audience, test new opportunities (often going beyond the limits of taboo and, as it seems, not always respecting the biologically, psychologically and ethically rooted civilization's conventions), in order to get to the recipient, and we have an endless amount of them at our disposal nowadays.

Social media is a dynamically developing layer of communication among their users. For many it is the best source of information of

upcoming events: vernissages, concerts, performances; it gives the possibility of direct following of events, as well as active participation.

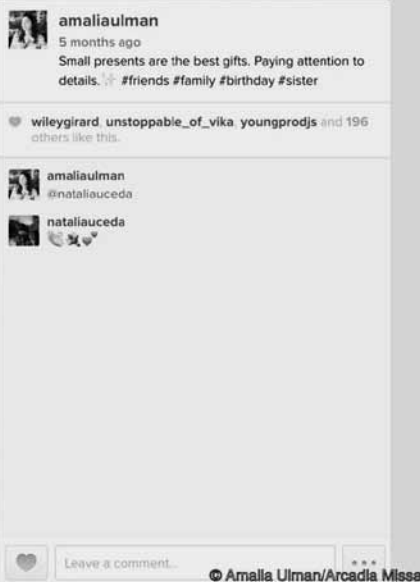
Cyberformance – this term refers not only to a live event where participants may cooperate via the Internet, using modern software allowing sending and receiving in real time. This may also refer to net efficiency of a digital theatre. Creators of *cyberformance* combine physical space with virtual and cyber space in many ways. In that case the Internet is treated as a medium of art.

Upstage is a platform with which many artists present their projects. Everyone who is on-line is able to start interaction with the artist and his/her audience from any place in the world – a communication tool (chat window) pops up in the main screen. The way this application works is very similar to *social media*, allowing publishing of so-called *lifestories* (relations). However, in the case of *Upstage* we use an avatar (digital puppetry), where manipulation of the designed figures in the designed space differs from traditional computer animation, as it requires designing in real time, not its moving in the frame¹.

Participants of *cyberformance* very often create a virtual 'identity' used for presenting their realizations. Such identity (guaranteed by the avatar) takes advantage of the 'gap' between the Internet and the real 'personality'. Avatars very often combine and projects grow to various Internet platforms. In some cases, they appear as a virus². Functioning in cyberspace usually involves losing the feeling of reality, substituting the 'life gap', therefore, creates the feeling of instability.

That is another proof that the art of performance may happen everywhere, in any place, at any time, may also present two approaches: global and local, presented in the proximal number of performers and recipients. The Internet environment regularly expands the possibilities of expressing artistic actions. A sum of potentially small events, combined with each other, may contribute to building a new form of art. The Internet excludes institutional propaganda;





however, media noise may contribute to creating artistic values. Artists combine forms of their performances with activity in social media, therefore, creating a project may gain an unexpected form, and the number of creators (depending on how the event is promoted) may constantly grow. The very 'borrowing' of styles, ideas and other activities for performance from other forms of art is an everyday phenomenon. We talk here not only about activities of Joseph Beuys, differentiating performance from more conventional styles seen in theatre or action painting, where the models' bodies were the subject (Yves Klein).

From the very beginning the art of performance was perceived as a convention rejecting standard solutions by taking on the 'liberating' form, namely in practice – an expansive form, abstracting from any aesthetic and ethical norms. In the 1960s almost every performance was different, standing, as an expression of social attitude, in opposition to the lack of political freedom. Postwar America was the centre of all vanguard activities. Performance appeared to be an act of art fighting 'for something'; for civil and political rights, racial equality, etc. Performative actions freed the discussion regarding socially important issues from the hypocrisy of governments of Western democracies. Thus, just as a crisis may become a catalyst for the world of art, performative art started to use the current political situation, breaking taboo, penetrating the attitudes of commercialism and the façade morality of American politics.

The 1980s and 1990s brought to the art of performance open access to new technologies and ways of self-promoting works of art and the artists who made them. Entering the main stream of the Internet culture, performance became a global link in artistic internationalisation. It is worth reminding that before the Internet, artists also tried to get to a wider and wider audience. For example, Chris Burden who in his realization in 1973 bought ten-second advertising

machines in order to realize the project titled *Przez noc miękko*, where a half-naked artist crawled over crushed glass with his hands tied. As he wanted to disturb peace of as many followers as possible, he displayed the material in these ten machines he had bought³.

One of the first portals that could have fulfilled expectations of a user seeking various film materials is YouTube. There are, among others, short documentaries regarding performance, archive materials, interviews with artists; their number is constantly growing. In the course of the years, with the gradually growing number of images, the shock resulting from watching a film with controversial content is not as strong as it was two, three decades before. Users watching video materials are able (sometimes forced) to enter an intimate space of the artist's experiences. The need for expressing the image, sensitivity and values, and, therefore, mythologizing one's life, is one of the largest problems of contemporary artists, but also users of the network. Nudity, or should we rather say, artistically or pseudo-artistically motivated exhibitionist excesses performed in Wall Street, and later published on-line, currently seem to be innocent and, at least by appearance, meaningful, when compared to sexual acts of some of the so-called performers, massively published on-line.

The maker of a film, expressing all aspects of his/her private life and followed by the audience, answers their questions, starts a discussion with the users of his domain, and the only barrier in mutual relations is the computer screen⁴. The artist, notwithstanding the consequences of his/her actions, builds a bond with the users, creates the impression of an intimate meeting. As a result, the users not only stop being empathic, but watching some of the achievements of the art of performance (if they are neurotic, perverse or profane) may trigger their internal inclination to cruelty.

What may be particularly significant in that context is the performance of Marina Abramović during her several-month exhibition in

the New York MoMA where the audience had a chance to individually meet the artist through a few-minute eye contact. Abramović created a special place where she put two chairs facing each other. Both were arranged in such a way that the seated performance participants had no possibility to distract their attention from the performer sitting in front of them (the artist invited people individually in order to make eye contact with them). In the era of the generally available Internet, a skilful shift from the physical reality (performance by Abramović) towards a relation virtual in its nature seems to be essential. Still we are left with an open question of how effective that shift is. Here it is worth quoting M. Abramović [own translation]:

For me it is important what means the artist uses and what his reasons are... Still what is important for me is the workshop of the artist, his knowledge, sensitivity, proficiency, perfect mastery of the form, content that he/she wants to convey (the message), wisdom, intentions... If we do not value (appreciate) this – as well as the work of art per se – if that becomes indifferent to us – then it would be as if we do not value the artist himself (who represents all that with himself, who is all that, who expresses his art through that..., etc.) Then, indeed, the idea becomes the most important. And even it is not important whether this idea is trivial, smart or stupid – only what reactions (emotions) it has triggered. In this way, in my opinion, art disappears – it changes into a concept, a certain impulse, a psychological gadget, a novelty, an oddity... And we react like children (thus childish), who have a jolly good time as soon as someone makes funny faces or does a funny fingerplay. Only will it prove our genius acting skills? Or the need to laugh of a child who will laugh at whatever? I realize that we may watch things for hours, for example, a fish tank, water, wall, bricks, one point, a spot or – let's say – white digits painted (barely visible) on white linen. And make up God knows what... For sure I do not believe that it is bad in itself (eventually it may be considered one of the types of meditation), however, things start to look a bit different when we consider

them in the context of perception of art. Because in my opinion we encounter here one of the essential problems connected with perception of the 'works' of contemporary art, being: overinterpretation, peculiar overbuilding of thoughts, assigning meaning to things that have no meaning (or have a different meaning). And that happens notwithstanding what a given object (or art?) is in reality, notwithstanding its content or artistic value (that is nowadays assigned freely and arbitrarily – as universal criteria of valuating art are gone with post-modernism and practically disappeared). For me the very work of art continues to be the most important thing, not the things occurring around it. (So, in the very work of art I still seek the essence, not in the esotericism of what someone thinks). I think that meaning may be verified only if we refer to the work of art, not to its interpretation or assigned value. Of course – let's say – we can write volumes about a black spot in a white background. But in the turmoil of meanings and associations, the very black spot ceases to have any meaning – it could disappear as well, and we would still be excited about what we would think about it. But unfortunately, getting excited about anything, or almost nothing, has had a very long tradition in contemporary art. Because if everything is art, the very notion of art has no sense anymore. And in this way, we all found ourselves (or rather lost ourselves) in a spot⁵.

Therefore, from that perspective, one should conclude that any event, observed through the medium of a screen, loses its influencing power and the level of the recipient's engagement is not the same anymore as in reality. Performance has always had a nature of a meeting, therefore, one may conclude that it has a unique nature. In the case of accessing performances on-line the act stays not only in memory, is not ephemerical (guarantee of permanent access), becomes perpetual (the archive of the net is never closed) and the scope of its recipients grows with each opening of the domain.

However, a characteristic feature of the contemporary media is creating the illusion of direct contact with the performer. In such

a relation there are very similar reactions induced to those occurring between people standing face to face. The conditions of the recipient's reaction are, however, dependent on the attitude of the performer. Due to the fact that so-called celebrities are consistently implementing the strategy to publicize information about their private lives, these celebrities are perceived, received and even felt by the recipient of a media performance as close friends, almost family members. What is the most moving is that such a recipient is capable of creating this type of imagined relations with a group of strangers and sees it as real. Such quasi-social relations have multiple times lead to 'transferring' fictitious events and characters to the real life. An actor playing a role (presenting himself or embodying another character) at the same time suggests to the recipient that the image he/she sees on the screen is a reflection of reality, additionally emphasizing the illusionary sense of a bond through similarities or systems of pop-culture signs with which the recipient may identify him/herself. Curiosity about the development of events, but also a sense of security due to the fact that you can withdraw from interaction at any moment builds the willingness to participate in a collective experience. The spectator, at least by appearances, remains safe in his role of an observer, as he will not be exposed to the necessity to take difficult decisions or embarrassed by the quality of his intellectual or moral skills – therefore, he reacts as he wishes⁶.

Many times it happens that the host of a programme/action addresses the spectator directly, therefore, simulates a real contact, and that should be considered social engineering. Internet simulations are based on the feelings of empathy and attachment (usually for a purpose) – in order to attach the spectator to them or be with their followers for as long as possible, and even though the recipient may withdraw at any time of the action, he often becomes in a sense 'a hostage' of the spectacle, staying until the end. It should

be added that the viewer has the space to take the decision in the wide range of the possible relations offered, however, he/she is not able to create new relations, in compliant with the narration's vision of the action's author. It is, therefore, a process totally dependent on the person creating the spectacle, and its evolution stays beyond the impact of the recipient, of what he is not always aware. The feeling of intimate relation between the recipient and the actor is influenced by physical factors of the spectacle, even if that so-called reciprocity usually does not go beyond frames of suggestion. The performer's closeness to the camera leads to the feeling of larger intimacy, while direct and long eye contact enhances the message, voice modulation creates the feeling of being a part of an intimate conversation. The most characteristic reaction of the recipient to the above described co-participation is the attempt to re-create gestures, style and aura of a given event, typical of a direct social meeting, suggesting reciprocal interpersonal relations⁷.

Live video stream gives the feeling of intimacy and although the spectator has the awareness of a certain collectivity, he cannot help the impression that a given movement is directed only to him. He identifies with the person playing the role, gets engaged in the action. The spectator has a narrowed field of view, not everything is visible to him. The performer must, therefore, enlarge his awareness, being both outside and inside the action. That experience is very intuitive for both sides. They respond simultaneously depending on the evolution of the action. Acting in the virtual, not real time, the performer is to create for the spectator the impression of being privileged to get in the interaction with him. Experiences of particular observers' strongly differ among each other. A one-time meeting makes each of the spectators have a different unique experience, each of them finds himself in a different point of the action. In the case of live stream each of them looks from the same level

which is allowed by the artist. It is one of the most crucial features of performance that it is possible to practise particular emotions fully and at a given moment in time. Experience of being fully open to the audience and their sensitivity can give to the artist the feeling of timelessness, and the recording becomes immortal.

Self-mythologization (satisfying the willingness to be an idol) is a significant factor in building virtual relations, or rather simulating them. It is a kind of self-creation directed at fulfilling postulates of the ego – also having its sources only in the imagination – addressing growing needs of the audience that demands meeting the person or the phenomenon going beyond general standards. The recipient usually expects ‘excess’ from the artist – behaviours that will attract his/her attention due to a ‘beautiful’, positively moving show or performance – or a spectacular activity not subject to valuation according to legal and ethical norms.

Eidolon by definition is something visible. This is something that may be seen, is possible to be known only due to the fact that it was visible/seen. An idol is, therefore, addicted to the look of people. That dependence is sufficient for the idol who, fed with the look of people, grows strong, and with time gains the power of a phenomenon that causes addiction of the look of the observer. The look of people, as it occurs in the virtual reality, has the power to bring to life and create real-virtual hybrid of being. The better a virtual idol unfolds/hides the invisible, the more visible it is. In this way, acting as a curtain on the invisible, it becomes something blindingly visible, and reflecting the look, sends it back to himself. His activity is similar to a mirror, which flashing upon a look, fills it in with excess of visibility and blinds totally.

Acts of social registration of an idol, so appointing him a permanent *residuum* on the net, aim at increasing his popularity, showing his as a fixed point of reference, acceptance, admiration, and finally

a subject of cult. What is interesting, in that imagined world of roles and poses, an idol's biography has the same structure as a documentary, subject to the same genre rules – is in line with experience of cinema, both in its historical perspective and its contemporary state⁸. An idol must first treat, in the scope of his self-creation, rigors of the film of facts and film of fiction as film genre complementing each other. The story of an idol is, therefore, realized inside of both mentioned genres, however, it effectively defines itself above them – a film story about a life of an idol is a biography and autobiography of an artist, a self-themed film, a legend, biographical apocryph, a family saga, existential drama, etc. It happens that a product of performative self-presentation is strictly connected with a biographical document, documentary portrait, documentary autobiography or a reportage-like biography⁹.

Nowadays a lot more often biographies, following documentary presentation, propose a creative interpretation of a celebrity (translating facts to a film language is subject to adaptation, interpretation by the idol). Unlike documentaries, which, by definition, need competent presentation of verified and ordered information, biographical films allow a much wider variation of interpretations of events and symbols. The creative idea of an idol-performer is almost always creation of the most reliable material possible that guarantees artistic success. Presentation of the idol involves application of many elements. Its figure is built on the basis of adding various attributes, placing the celebrity in existentially differentiated realities, whose remarkability should be characteristic, unique. Also the way the performer is presented may be an attribute.

Łukasz Guzek notices: *Performance may be defined as art based directly on the psycho-physical condition of an artist. Psychophysical condition may be defined here as 'artistic means'. I use the category of artistic means after Peter Bürger. This is one of the basic terms of his theory of*

vanguard. The category of 'artistic means' replaces the category of style as a category that is the most general considering the impossibility of isolating such traditionally applied meta-category in vanguards, as one cannot isolate the entirety covering 'the world we are living in' (a term created and often used by Jan Świdziński). Vanguards assume volatility, momentum (élan), both in reference to forms of art and in the fact that they see in it the main feature of that world. They are, therefore, performative from their beginning¹⁰.

In the meantime, Susan Sontag, the author of the most influential essays in the books *O fotografii* [*On Photography*] and *Notatki o kampie* [*Notes on 'Camp'*] is associated not only in connection with her views on photography and her social and artistic involvement and the role of pop-culture in contemporary world. A grey strand of hair of the author of essays on photography is one of her main trademarks (symbols). Right after the documentary *W sprawie Susan Sontag* it might be noticed that the author moving around New York, with her presence changes the image of the streets she visits. The image of the presented world is built with contrasts, people passing her by are more beautiful, and New York apartments are not trivial. The writer was photographed by the most significant photographers in the American world of art, and her photos immediately became parts of pop-culture.

Michał Witkowski, a Polish writer taking part in fashion shows, creates an image of a pretentious and eccentric literary man, becoming a kind of a caricature. Life changes into a theatre of endlessness: behaviours, styling, simulating reality and making it more attractive and unavailable for a potential recipient – 'an average man'.

A good art of performance builds the atmosphere of an event, a moment that gathers the audience in a concrete space and in a clearly defined purpose, as only then one can see what could have gone unnoticed in a documentary film, by nature aspiring to objectivity,

so unbiasedness. What is characteristic of on-line publishing is both live stream and the possibility to reach all materials that were registered *post factum* – materials gathered on-line are made available, forwarded, ‘hash-tagged’, in order to meet the expected growing wave of reactions of subsequent users of social portals. Therefore, the Internet made performance an immediate art, and Internet criticism became one of the most powerful media of contemporary art.

There is a question born here – what is the essence of the performer’s motivation to appear in the minds of social media users and become an individual trustworthy in existence and in the story told? Here, the witness of the performance steps onto the stage of virtual events. The presence of the witness to the event raises the bar in a performative act. The witness may give moral support, but also may encourage expression. He also contributes to the safety of a given event, confirming the existence of the action through further publishing, as in this way it will not be questioned or forgotten (not that long ago a witness was the only evidence that a performance existed, currently it is proven by how many times it is shared and the so-called ‘likes’).

With each passing year the market of art and Internet applications complement each other. Promoting works of art on the Internet has significant impact not only on their presence in social awareness, but also their sale. Therefore, no one should be surprised that skilfully managed social media account may be a perfect promotion for a debuting artist. Building reciprocal relations between the artist and the recipient of his/her creation on-line is crucial.

The achievements of Amalia Ulman are a good example of the values of these relations. Ulman gathered more than ninety thousand Instagram followers and she did it with conventional posts containing an image of a young, attractive woman and beautiful sceneries. The artist called herself ‘a model and a professional dreamer’

which made the users trust her. She played a role of a young woman who moved from the province to a big city. Sceptics claimed that Ulman's project is no different from accounts of other users mythologizing their lives. The account featured mostly photos of her body, appetizing dishes, objects in pale colours. The project *Excellences & Perfections* was closely connected with the socially demanded practice of constructing an image of femininity for the use of the spectator. Within five months the artist presented three stereotypes of a woman: a little girl in a big city, a girl next door and 'a goddess'. Introducing fiction to the Internet, gaining such a big social trust and approval proved how easily the public may be manipulated through the use of culturally rooted archetypes of the presented characters. The artist created appearances of a normal life. She claimed, at the same time, that she wants to present a woman as a structure deprived of the biological element.

This project was met with various reactions, also negative ones. Although at the moment of revealing the genesis of the venture the Internet society introduced to the spectacle felt cheated, the very project was exhibited in many mainstream art galleries. Soon after the end of *Excellences & Perfections* Ulman opened an Instagram account with a fictitious character. Following the presidential elections in the USA in 2016, she presented a 'multiplied' version of herself and a multitude of her identities, played in a theatre with the corporate office as the stage. As her *alter ego* the artist used various visual materials (New York cartoons exploiting the idea of class and taste, images of office culture) with an image of a growing fictitious pregnancy. Ulman's projects based on the Instagram were recorded as the first performative actions in social media, the photos of which were presented in top institutional galleries¹¹.

On the fringe of performative actions of Amalia Ulman I would like to present the idea of a screen project that I had a chance to

observe since its beginning. A performative project by Ida Kwaśnica lasting for more than two years titled @Idabelle_k also takes place in the reality of the Internet, and precisely on Instagram. This performance is a summary of the artist's considerations referring to the beauty canon of a contemporary woman presented in social media. Ida Kwaśnica's *alter ego* is a young woman who boasts about her beauty and consumer lifestyle that give her the right to advise others as an authority.

As far as this aspect of the artist's action is not anything new to the life of the Internet society, the final of the performance, of that peculiar sociological experiment, is difficult to predict. Next spring, after reaching more than four thousand followers, or maybe we should say – admirers of both sexes – the artist plans to make a narration twist both at the level of formal visual message, and the level of the idea. The photographs published by Kwaśnica – almost without any exceptions made in a studio, however, later changed in post-production so that they resemble 'selfies' – will give way to photos really taken with a smartphone. What is more important, a sophisticated make-up, perfect hair or so-called top outfit and such gadgets, as well as the aura of exclusivity and wealth will give way to the image of a woman deprived of make-up and attributes of fashionable elegance, what is more – seen in states of impotence, sickness or even 'emotional imbalance'.

By no means proportional, but only in terms of the general approach, the reference for the artist was the presence of John Paul II in the media at the end of his life. The phenomenon depended on the fact that media, not referring to or not questioning his moral authority, as well as the value of his mission, for the majority of his papacy showed him as a pop-culture icon. The pope – head of the Church, but also head of the Vatican country – pilgrimaging around the whole world and often breaking his predecessors' patterns of procedure,



idabelle_k • Obserwuj

idabelle_k Happy New Year!!! 🎉🥳
#girlsnight 🍷
#happynewyear #partygirl #ladiesnight
#sushi #girls #friends #party #happy #fun
#girly #socks #cutesocks #cute #pretty
#prettygirls #goodtime #love
mojopiat Gimme some!!!!
vilderlise 😊😊



Liczba polubień: 32

1 STYCZNIA 2017

Zaloguj się, aby polubić lub skomentować.



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idabelle_k • Obserwuj

idabelle_k Hello 🥰💕 Thank you for all those sweet words in comments and messages 🥰 It means a lot to me 💕 I'm glad to say I'm feeling much better now! I'm strong enough to go back to blogging and it makes me really happy 🥰🥰🥰 Here are some photos of my green/orange makeup - first one I did after a veeeery long time. (I'm testing new makeup brushes) 🥰 #monday #selfie #redhair #redhead #blogger #recovery #happy #makeup #makeuplover #polishgirl #makijaz #test #fresh #ginger #polskablogerka

Załaduj więcej komentarzy

idabelle_k @haraszoo 🥰

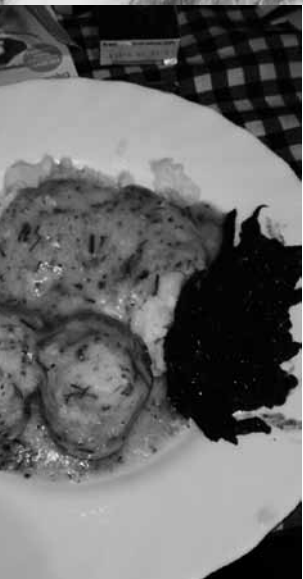


Liczba polubień: 490

19 LUTEGO

Zaloguj się, aby polubić lub skomentować.

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showing openness, a polyglot, etc., for the mass media was a great material for the production of the so-called *breaking news*. However, when sick, old and suffering, he stopped fulfilling aesthetic requirements of the pop-culture audience, he became unexpectedly a kind of a *breaking point*, which media had to manage anyway, as they could not have ignored his religious and political position.

Ida Kwaśnica does not have a significant social position, she is not even a celebrity, she is defended by nothing, except for humanity, so her media fate seems to be sealed. The virtual world, I think, is not better than the real world and is not prepared for witnessing a presence of an idol who, presenting itself in a poverty of a human body, does not follow its image.

The briefly described project has two layers – the performance, which is obvious, will be in the second part a moral challenge for its observers, who will be fully entitled to say that they were manipulated by the performer, but will also leave traces in the author's psyche, which will be the price for making her identity public and subject to social approval/disapproval. Because, although Ida Kwaśnica in both versions of the sociological project @Idabelle_k remains herself, she is not afraid of getting unmasked, she performs the '*coming-out*' herself, checking the reactions she is to deal with – in her case this activity will not take place only in the virtual reality.

It should be, however, added here that creating new identity does not have to be always connected with creating a fictitious character. Such attitude is presented by the *post-mutants* movement, which through modification of a body or make-up enters the new performative Internet reality. Hannah Rose Dalton and Mx. Bhaskharan is a couple who builds their image as a resultant of horror movies, Japanese manga and *science fiction* movies. The couple definitely detach themselves from the stereotypical cannons of beauty (40-degree high-heels, a head in the shape of a giant egg, a small hole in place

of a nose, a long tongue, unnatural thinness). Activities of the duet started with a manifest written during their studies in Montreal, in the direction of fashion design. It was an appeal against what happened in the fashion industry which addressed its production to a so-called standardized recipient. Moreover, Instagram users, looking for new aesthetics, beyond human beauty, are able to very quickly transform a given style in *mainstream*, that spreads across all areas of social media (e.g. futuristic Dra-Queens emerge)¹². Instagram styles (performances referring to cyborgs) are sourced in by designers, for example by Maison Margiela. What years ago caused shock in pop culture, now is an image of normality, delicate otherness. New value and esthetics associated with futurism, emphasized by users as freedom to express their own identity with the outfit, hair style, make-up is also a detachment from the past and social traditions. The generation of 'millennials' is easily influenced by new fashion trends, their attention and idea of loyalty are usually *ad hoc*. Also, the life of an artist on Instagram is a medium of endless performance of subsequent levels of complexity. Those who show their faces, become the faces of people who they pretend to be.

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Agata Szuba

Performative alter ego

The dynamic development of the Internet and the constant search for new ways of reaching the user bring about the availability of materials that were previously unattainable. Performance art, thanks to its special openness to new methods of expression, reaches the mass media, while showing the individual's psyche and character of the author's work. The set of gestures, their sequence and narration are the basis for creating performance art, understood not only as a clear alternative to conventional art, but also characterized by unpredictability, in which the viewer is not prepared for the way messages are received. Undoubtedly, social platforms create an illusion. "The influencer" can reach thousands of viewers and gain fame without leaving home. Without a doubt, social media have created a new entry point to the global art scene, opening way to a wide spectrum of diverse artistic activities. The method of recording, the non-cutaneous nature of the phenomenon makes it possible to own performative actions. The context of a performance is particularly important. It affects what can be universally recognized as art. The question arises (since we distinguish two values of the performative action: in the art gallery and on the street), what frames on the social media allow the audience to interpret it as art, and assuming that it is an art, does it change the perception of a given phenomenon?

KEYWORDS:

**PERFORMER, PERFORMANCE ART, INSTAGRAM, INTERNET ART,
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