

Redistribution

artists: Joseph Beuys, Richard Demarco, Marcel Duchamp, Sławek Elsner, Amelie Laurence Fortin, Akis Giousmis, Hyslom (Itaru Kato, Fuminori Hoshino, Yuu Yoshida), Barbara Kozłowska & Zbigniew Makarewicz, Shaurya Kumar, Marti Manen, Andrzej Matuszewski, Grzegorz Myćka, Bianka Rolando, Szymon Szymankiewicz, Włodzimierz Umaniec, Barbara Urbańska, Ai Weiwei or artists from Jindzhen (after Ai Weiwei)

‘Redistribution’ – the theme of Poznań ART WEEK 2018 – is a term with many references to the context of contemporary art. It can refer both to the question of mechanisms of shaping cultural patterns in Western- and world culture and also to the directions of their reception outside of their places of origin. It can also be considered in the context of various ‘re-practices’ that characterize today’s artistic strategies (eg. stylistic and visual borrowings). Another interesting context is the reflection on redistribution in art and culture from the perspective of the theory of social justice. The American professor of philosophy and political theory Nancy Fraser and the German philosopher and sociologist Axel Honneth, in a jointly written book entitled *Redistribution or recognition? The political and philosophical debate* raised an extremely important issue regarding the relationship between economics and culture in contemporary capitalist societies – relationship between the economic mechanisms involved in them and the processes of the construction of identity. Transferring some of the questions posed by authors into context of artistic production, it is possible to ask the key question of contemporary culture, which is the question about the relationship between redistribution of the infrastructure of art (financial resources, institutional facilities) and social recognition in this field. Do all messages valuable in terms of content have a chance to become a part of the history of art and culture? What determines the recognition of artistic mastery? What makes an artist popular? Does the post-war transformation in the field of aesthetics really mean that everything can be art and every human – an artist? What is the role of distribution and redistribution in the ‘constitution’ of an artwork? Is broad redistribution a synonym of the social recognition of value of a certain work of art? Can any artwork change its status and meaning in the process of redistribution, and is this possible change fair for the creator? These and other questions will be answered by the main exhibition of the Poznań ART WEEK 2018 project.