

## Summary

### **DARIA SKOK (University of Wrocław) / Performances as a fleeting image. Epistemology of the photograph documenting the act of Petr Pavlensky**

On 16 X 2016 Petr Pavlensky, a Russian politically engaged artist, set the gates of the Bank of France on fire. This act was recorded in several photographs and also registered by television reporters of Russia Today. The event, like Pavlensky's other activities, was presented in the western media as a performance. In the text, the author reflects on the relation between that event and its documentation, as well as on their status. Studying documentation from various sources, the researcher observes that almost all materials published in the media have a very similar perspective and composition – simple, symmetrical and disciplined. The artist stands on the axis of the bank gate while on his left and right side the elements of the fence are burning. On the one hand, the author emphasizes the fact of duplication of this arrangement by photographers who do not know each other and, referring to Rudolf Arnheim's anthropology of vision, treats this composition as primary, i.e. involuntarily emerging. On the other hand, she points out that visual aspects of Pavlensky's performances, including the arson of the bank, are meticulously planned by him. The researcher puts forward the thesis that the artist, who is mainly considered as a performer, creates images which, due to their power, settle deeply in the collective consciousness of the Russians to whom they are directed. In this context, the author, referring to Gottfried Böhm's concept, perceives the paintings generated by Pavlensky as "strong", i.e. those whose power of impact lies in a unique and continuous exchange of reality with its representation.