

Eric L. Berlatsky – profesor literatury angielskiej w Dorothy F. Schmidt College of Arts and Letters na Florida Atlantic University. Autor książki *The Real, The True, and The Told: Postmodern Historical Narrative And The Ethics of Representation* (2011). Redaktor tomu wywiadów z Alanem Moore’em (*Alan Moore: Conversations*, 2012). Współredagował (z Siką Dagbovie-Mullins) zbiór *Mixed Race Superheroes* (2021). Autor tekstów na temat Posy Simmonds, Hanifa Kureishiego, Paula Austera, Juliana Barnesy, Grahama Swifta, Milana Kundery, Arta Spiegelmana, Charlesa Dickensa, Virginii Woolf, Alana Moore’a i Dave’a Gibbonsa. Jest również autorem i współautorem wielu esejów o komiksowych superbohaterach. Wykłada dwudziestowieczną literaturę brytyjską, teorię literatury, literaturę postkolonialną, literaturę postmodernistyczną i komiks.

Janusz Bohdziewicz – dr nauk humanistycznych, literaturoznawca, teoretyk mediów i kultury, adiunkt w Uniwersytecie Pomorskim w Słupsku. Autor książek: *Piękno aktualności. Telewizja bycia u progu czasu* (2024), wydanej na bazie rozprawy wyróżnionej Nagrodą Dyrektora Narodowego Centrum Kultury w X konkursie na najlepszą pracę doktorską w zakresie nauk o kulturze, oraz zbioru esejów *Osiem pochwał. Szkice z antropologii myślenia* (2021). Publikował w „Images”, „Kontekstach”, „Kulturze Współczesnej”, „Kwartalniku Filmowym”, „Przeglądzie Kulturoznawczym” oraz w licznych tomach zbiorowych. Naukowo interesuje się przede wszystkim wpływem elektryczności na różne obszary kultury, antropologią widzenia, hermeneutyką filozoficzną oraz myślą postsekularną.

Justyna Chmielewska – antropolożka, turkolożka, redaktorka, rowerzystka. Absolwentka etnologii i antropologii kulturowej (2008) oraz turkologii (2010) na Uniwersytecie Warszawskim, ukończyła także serię kursów redaktorskich Polskiego Towarzystwa Wydawców Książek. Od 2007 roku związana z redakcją „Kontekstów”. Autorka artykułów, recenzji i fotoesejów publikowanych między innymi w „Kontekstach”, „Nowych Książkach”, „Notesie na 6 tygodni”, „Widoku”, „Dzienniku Opinii”, „(op.cit.)” i „Kulturze Liberalnej”.

Agnieszka Dauksza – adiunktka na Wydziale Polonistyki UJ. Autorka książek: *Ludzie nieznaczeni. Taktyki przetrwania* (2024), *Jaremianka. Biografia* (2019), *Afektywny modernizm. Nowoczesna literatura polska w interpretacji relacyjnej* (2017), *Klub Auschwitz i inne kluby. Rwane opowieści przetrwania* (2016, 2021), *Kobiety na drodze. Doświadczenie przestrzeni publicznej w literaturze przełomu XIX i XX wieku* (2013). Redaktorka antologii, między innymi: *Maria Jarema: wymyślić sztukę na nowo* (2021) i *Świadek: jak się staje, czym jest?* (2019). Członkini redakcji „Tekstów Drugich”. *Jaremianka. Biografia* znalazła się w finale Nagrody Literackiej Nike. Laureatka Nagrody Newsweeka im. Teresy

Torańskiej, Górnośląskiej Nagrody Literackiej „Juliusz”, Gryfii – Ogólnopolskiej Nagrody Literackiej dla Autorki, Nagrody im. Adam Włodka.

Jacek Dehnel – poeta, prozaik, tłumacz, malarz. Opublikował dziewięć tomów poetyckich, pięć powieści, liczne tomy opowiadań, krótkich próz i felietonów. Za *Żywoty równoległe* otrzymał Nagrodę Kościelskich (2005), a za powieść *Lala – Paszport „Polityki”*. Tłumaczył prozę i wiersze, m.in. Philipa Larkina, Karlisa Verdinsa, Henry’ego Jamesa, Francisca Scotta Fitzgeralda, J.M. Coetzego. Wielokrotnie nominowany do innych nagród (Symborskiej, Angelusa, EBRD Literature Prize, PEN Award for Poetry in Translation), w tym pięciokrotnie do Nagrody Nike. Jego książki tłumaczone są na kilkanaście języków. Jest współzałożycielem i prezesem Unii Literackiej.

Paweł Drabarczyk vel Grabarczyk – adiunkt w Instytucie Kulturoznawstwa Uniwersytetu Wrocławskiego. Autor książki *Gorączka i popiół. Imaginaria nowej sztuki* (2023). Bada funkcjonowanie w polu sztuki kategorii takich jak wzniosłość, niewyobrażalne, numinosum, sacrum czy niesamowite. Do swych zainteresowań badawczych zalicza również teorię wyobraźni, alternatywne historie sztuki, a także widmowe instytucje powoływane do życia przez artystki i artystów. Doktorat obroniony w Instytucie Sztuki PAN poświęcił kategorii wzniosłości w polskiej sztuce współczesnej. Publikował m.in. w „Kontekstach”, „Tekstach Drugich”, „Artifex Novus”, „Szumie”, „Frazie”.

Paweł Dybel – profesor w Instytucie Filozofii i Socjologii PAN. Stypendysta Fundacji im. Alexandra von Humboldta, DAAD, DFG, The Mellon Foundation i innych. Wykłady i seminaria na uniwersytetach w Bremie, Berlinie, Londynie i Buffalo. Pola zainteresowań: filozofia współczesna (hermeneutyka, poststrukturalizm, postmodernizm), tradycja psychoanalityczna, teoria interpretacji. Publikacje (wybór): *Granice rozumienia i interpretacji. O hermeneutyce* H.G. Gadamera (2004), *Okruchy psychoanalizy* (2007), *Dylematy demokracji* (2015), *Mesjasz, który odszedł. Bruno Schulz i psychoanaliza* (2017), *Psychoanalysis – the Promised Land?* (2018), *Nieświadome na scenie. Witkacy i psychoanaliza* (2020), *Rozum i nieświadome. Filozoficzne eseje o psycho-*

analizie (2020), *Lektury subwersywne* (2022). Członek międzynarodowej Rady Naukowej Sigmund Freud Institut we Frankfurcie and Menem.

Jerzy Franczak – dr hab., pisarz, eseista, literaturoznawca, profesor na Wydziale Polonistyki Uniwersytetu Jagiellońskiego. Opublikował liczne zbiory opowiadań, powieści oraz książki eseistyczne (m.in. *Niepczytalne*, 2019). Autor rozpraw naukowych: *Rzecz o nierzeczywistości* (2002), *Poszukiwanie realności. Światopogląd polskiej prozy modernistycznej* (2007), *Błądzące słowa. Jacques Rancière i filozofia literatury* (2017), *Maszyna do myślenia. Studia o nowoczesnej literaturze i filozofii* (2019), *Errant Letters: Jacques Rancière and the Philosophy of Literature* (2023).

Michael D. Jackson – antropolog, poeta i pisarz. Urodził się i wychował na Nowej Zelandii, wykształcenie zdobył na uniwersytetach w Wellington, Auckland (Nowa Zelandia) oraz Cambridge (UK). Badania terenowe prowadził przede wszystkim w Sierra Leone i Australii. Autor licznych książek z zakresu antropologii kulturowej, m.in. *Coincidences: Synchronicity, Verisimilitude, and Storytelling* (2021), *Road Markings: An Anthropologist in the Antipodes* (2012), *Lifeworlds. Essays in Existential Anthropology* (2012), *Excursions* (2007), *Allegories of the Wilderness. Ethics and Ambiguity in Kuranko Narratives* (1982). Obecnie jest profesorem religii świata w Harvard Divinity School. Za swoje tomy poetyckie nagrodzony prestiżowymi nagrodami (New Zealand Book Award for Poetry, Katherine Mansfield Fellowship, Montana New Zealand Book Award).

Witold Kanicki – doktor historii sztuki, adiunkt na Wydziale Edukacji Artystycznej i Kuratorstwa Uniwersytetu Artystycznego im. Magdaleny Abakanowicz w Poznaniu. W latach 2014–2020 wykładowca gościnny Zürcher Hochschule der Künste w Zurychu. Niezależny krytyk i kurator. Autor książek: *Ujemny biegun fotografii. Negatywowe obrazy w sztuce nowoczesnej* (2016) i *Wacław Nowak. Polaroid – fotografia z importu* (2022). W latach 2014–2023 kierował grantem NPRH – jego efektem jest antologia polskich tekstów o fotografii (*Polscy fotografowie, krytycy i teoretycy o fotografii 1839–1989. Antologia, wybór tekstów, opracowanie, układ i wstępy: Witold Kanicki, Dorota Łuczak, Maciej Szymanowicz, Uniwersytet im. Magdaleny Abakanowicz w Poznaniu 2023*). Obecnie pracuje nad historią fotografii natychmiastowej w Polsce, ze szczególnym uwzględnieniem czasów PRL.

Marcin Kula – historyk, profesor emeritus Uniwersytetu Warszawskiego, wcześniej pracował w Instytucie Historii PAN. Wykładał również w Akademii Teatralnej w Warszawie. Specjalizuje się w historii społecznej, najnowszej historii Polski i dziejach Ameryki Łacińskiej. Członek Polskiego PEN Clubu, Polskiego Towarzystwa Historycznego, Polskiego Towarzystwa Socjologicznego, Towarzy-

stwa Polsko-Brazylijskiego, jeden z założycieli Stowarzyszenia Archiwum Solidarności. Autor wielu książek, między innymi: *Rewolucja 1933 r. na Kubie* (1978), *Polska brazylijska* (1981), *Historia Brazylii* (1987), *Krótki raport o użytkowaniu historii* (2004), *Autoportret rodziny X* (2007), *Ostatecznie trzeba umrzeć* (2012), *Historia w teraźniejszości. Teraźniejszość w historii* (2022).

Andrzej Leder – profesor filozofii, pracuje w Instytucie Filozofii i Socjologii PAN, praktykuje też psychoterapię. Wydał: *Nauka Freuda w epoce „Sein und Zeit”* (2007); *Prześlona rewolucja, ćwiczenie z logiki historycznej* (2014); *Rysa na taflach. Teoria w polu psychoanalitycznym* (2016); *Był kiedyś postmodernizm... Sześć esejów o schyłku XX stulecia* (2018); *Ekonomia to stan umysłu. Ćwiczenie z semantyki języków gospodarczych* (2023), a także, po angielsku: *The Changing Guise of Myths* i po niemiecku *Polen in Wachttraum. Die Revolution 1939–1956 und Ihre Folge*. Uczy w Szkole Nauk Społecznych (GSSR) IFiS PAN, a także na Sorbonie.

Andrzej Leśniak – historyk sztuki, profesor instytutu w IBL PAN. Opublikował trzy książki (*Ikonofilia. Francuska semiologia piktoralna i obrazy*, 2013; *Obraz płynny. Georges Didi-Huberman i dyskurs historii sztuki*, 2010; *Topografie doświadczenia. Maurice Blanchot i Jacques Derrida*, 2003) i kilkadziesiąt artykułów, w tym ostatnio m.in. *Transcriptions and Relative Novelty. Virgil Abloh's Design Strategies* w „Fashion Theory. The Journal of Dress, Body & Culture”. Jest redaktorem polskich wydań pism Le Corbusiera i Rema Koolhaasa (z Grzegorzem Piątkiem). Pisał o współczesnej humanistyce francuskiej, zwłaszcza o teorii obrazu. Zajmuje się sztuką, architekturą i modą ostatnich lat. Obecnie pracuje nad projektem badawczym dotyczącym krytyczności w humanistyce i w praktykach artystycznych i projektowych.

Marta Leśniakowska – historyczka i krytyczka sztuki, profesor w Instytucie Sztuki PAN, *visiting professor* na wielu uniwersytetach. Prowadzi badania w ujęciu transdyscyplinarnym i antropologiczno-kulturowym z zakresu architektury, kultury wizualnej, metodologii i nowej historii sztuki w perspektywie nowej humanistyki. Autorka dziesięciu książek, wielu tekstów naukowych i z obszaru krytyki artystycznej. Promotorka dziesięciu doktoratów w dyscyplinie nauki o sztuce. Członkini zespołów eksperckich i recenzentek między innymi Ministerstwa Nauki i Szkolnictwa Wyższego, Narodowego Centrum Nauki, Fundacji na rzecz Nauki Polskiej, Zespołu ds. Dziedzictwa Kulturowego Warszawy i Historycznych Pracowni Artystycznych przy Prezydencie m.st. Warszawy; członkini rad programowych instytucji kultury (do 2017 Narodowej Galerii Sztuki Zachęta) i fundacji. Kuratorka i jurorka wystaw fotografii oraz konkursów m.in. w Instytucie Teatralnym, Narodowym Instytucie Architektury i Urbanistyki, MKiDN. Stypendystka PAN i MKiDN.

Odnaczona Medalem Zasłużona Kulturze Gloria Artis Ministra Kultury i Dziedzictwa Narodowego (2014) i medalem Bene Merenti za wybitne osiągnięcia dydaktyczne (2021). Poza pracą naukową uprawia fotografię-sztukę, reprezentując postawę artysty-badacza; prace w zbiorach prywatnych w kraju i za granicą, w Muzeum Narodowym we Wrocławiu i Muzeum w Bydgoszczy.

Adam Lipszyc – filozof, eseista, tłumacz. Profesor IFiS PAN, pracuje w Instytucie Filozofii i Socjologii PAN, uczy w Graduate School for Social Research, na Uniwersytecie SWPS oraz na Uniwersytecie Muri im. Franza Kafki. W IFiS PAN kieruje Ośrodkiem Myśli Psychoanalitycznej. Redaktor naczelny czasopisma „Wunderblock. Psychoanaliza i Filozofia”. Zajmuje się filozoficznymi konsekwencjami psychoanalizy, filozofią literatury i dwudziestowieczną myślą żydowską. Ostatnio opublikował książkę *Melville: Ostatki tożsamości* (2022) i tom esejów *Papierowy nos literatury. Pisanie i psychonaliza* (2024). Laureat nagrody *Literatury na Świecie* im. Andrzeja Siemka, nagrody Allianz Kulturstiftung i Nagrody Literackiej Gdynia. Od 2019 członek kapituły NLG.

Michalina Lubaszewska – adiunktka w Zakładzie Lingwistyki Komputerowej Uniwersytetu Jagiellońskiego. Autorka książki *Rzecz w teatrze Jana Klaty. Kolekcja, zabawa, efekt teatralności* (2020). Publikowała między innymi w „Kontekstach”, „Tekstualiach” i „Śląskich Studiach Polonistycznych”. Jej zainteresowania koncentrują się wokół problemów związanych ze sztuką zaangażowaną i popkulturą.

Wojciech Michera – dr hab., emerytowany pracownik Instytutu Kultury Polskiej UW, członek redakcji kwartalnika „Konteksty”. Zajmuje się teorią obrazu i narracji, kulturą wizualną, antropologią praktyk pocztowych epoki modernizmu. Ostatnie publikacje: *The postcard and its „short circuit”*, „Prace Kulturoznawcze” 2023, t. 26, nr 4; *Brakujące ogniwo w historii modernizmu: poczta*, „Konteksty” 2022, nr 3; „Cras leges”. *Pocztowe jutro*, „Konteksty” 2022, nr 1–2; *O gorące fotograficznego archiwum Stefanii Gurdowej*, „Widok. Teorie i Praktyki Kultury Wizualnej” 2021, nr 29.

Luiza Nader – historyczka sztuki. Wykładowczyni ASP w Warszawie, gdzie kieruje Katedrą Sztuki Polskiej Najnowszej, jest też członkinią Rady Programowej Wydziału Badań Artystycznych i Studiów Kuratorskich tejże uczelni. Zajmuje się sztuką nowoczesną i współczesną, inspirowana posthumanistyką, teoriami związanymi z afektem i emocjami, pamięcią, archiwum, traumą. Autorka książek *Afekt Strzemińskiego. Pamięci przyjaciół – Żydów* (2018) i *Konceptualizm w PRL* (2009). Publikowała w takich czasopismach jak „Zagłada Żydów. Studia i materiały”, „Teksty Drugie”, „RIHA Journal”. Członkini Sekcji Polskiej Międzynarodowego Stowarzyszenia Krytyków Sztuki AICA oraz Stowarzyszenia Historyków Sztuki.

Sebastian Porzuczek – magister filologii polskiej oraz filmoznawstwa i wiedzy o nowych mediach; doktorant w Szkole Doktorskiej Nauk Humanistycznych UJ; autor książki *Mapowanie bólu. Lektura – Spojrzenie – Afekt*; publikował na łamach między innymi „Wielogłosu” i „Tekstów Drugich”; obecnie prowadzi badania nad (re)prezentacjami antropogenicznych katastrof na gruncie kina i sztuki nowych mediów.

Diego Scalco – doktor filozofii i badacz na Uniwersytecie Paryż 1 Panthéon-Sorbonne. Jego ostatnie publikacje: *Post-human Agency and Techno-mimetism*, [w:] *Homo Mimeticus. Posthuman Mimesis in Art, Philosophy and Technics*, red. Nidesh Lawtoo, Brill, Leyde 2024; *Apophatisme et non-dualité dans le Vedānta et chez Ad Reinhardt*, „Cahiers erta”, 2023, nr 33; *La tragédie comme dés/enrégimentation de la violence*, „Marges” 2022, nr 34.

Sławomir Sikora – dr hab., adiunkt w Instytucie Etnologii i Antropologii Kulturowej UW; zajmuje się przede wszystkim antropologią wizualną, antropologią miasta, antropologią współczesności. Autor książek *Fotografia. Między dokumentem a symbolem* (2004) oraz *Film i paradoksy wizualności. Praktykowanie antropologii* (2012), a także sporej liczby artykułów naukowych. Współautor filmu *Żeby to było ciekawe* (2009) i współredaktor książki *Zanikające granice. Antropologizacja nauki i jej dyskursów* (2009). Koordynator kilku projektów grantowych, m.in. *Oddolne tworzenie kultury* (<http://kulturaoddolna.pl/>) i *Obrazy różnorodności kulturowej i dziedzictwa* (NAFA Film Festival, Warsaw 2015).

Marta Smolińska – historyczka i krytyczka sztuki, kuratorka. Profesorka w Katedrze Historii Sztuki i Filozofii na Uniwersytecie Artystycznym w Poznaniu; od 2016 roku kierowniczka tejże katedry. Trzykrotna stypendystka FNP; stypendystka DAAD na Uniwersytecie Humboldta w Berlinie (2012); laureatka *fellowship* w Graduierten Schule für Ost- und Südosteuropastudien an der Ludwig-Maximilians-Universität w Monachium (2014); laureatka *fellowship* Stiftung Hans Arp w Berlinie (2015); stypendystka DAAD na Uniwersytecie Ludwika Maksymiliana w Monachium oraz w Centralnym Instytucie Historii Sztuki w Monachium (2018); stypendystka DAAD na Wolnym Uniwersytecie w Berlinie (2021). Członkini polskiej sekcji AICA. Autorka książek: *Młody Mehoffer* (2004), *Puls sztuki. OKOło wybranych zagadnień sztuki współczesnej* (2010), *Otwieranie obrazu. De(kon)strukcja uniwersalnych mechanizmów widzenia w nieprzedstawiającym malarstwie sztalugowym II połowy XX wieku* (2012), *Julian Stańczak. Op art i dynamika percepcji* (2014), *Re-Orientierung. Kontexte der Gegenwartskunst in der Türkei und unterwegs* (red. z B. Dogramaci, 2017), *Haptyczność poszerzona. Zmysł dotyku w sztuce drugiej połowy XX i początku XXI wieku* (2020); *Bez tonu pewności. Sejsmografia sztuki współczesnej* (2021). Laureatka Nagrody Komitetu Nauk o Sztuce PAN za książkę *Haptyczność poszerzona*;

współkuratorka wystawy kolekcji Neue Nationalgalerie w Berlinie *Zerreiprobe. Kunst zwischen Politik und Gesellschaft. Sammlung der Nationalgalerie 1945–2000*.

Aleksandra Sołtysik – absolwentka etnologii i antropologii kulturowej oraz edytorstwa na Uniwersytecie Jagiellońskim. Autorka wyróżnionej w konkursie im. Zofii Sokolewicz (2023) pracy magisterskiej pt. *Post-protest. Fotografia jako medium demonstracji*. Zainteresowana kulturą wizualną, teorią obrazu, antropologicznym podejściem do fotografii. W 2024 roku dołączyła do zespołu redakcyjnego „Kontekstów”.

Tomasz Szerszeń – antropolog kultury, eseista, fotograf. Autor książek *Być gościem w katastrofie* (2024), *Wszystkie wojny świata* (2021), *Architektura przetrwania* (2017), *Podróżnicy bez mapy i paszportu* (2015), redaktor antologii *Oświecenie, czyli tu i teraz* (2021). Adiunkt w Instytucie Sztuki PAN, gdzie kieruje Pracownią Antropologii Kultury i Sztuk Audiowizualnych, od czerwca 2024 redaktor naczelny kwartalnika „Konteksty”. Współzałożyciel pisma „Widok. Teorie i Praktyki Kultury Wizualnej”, w wydawnictwie słowo/obraz terytoria prowadzi serię „Atlas. Antropologia wizualności”. Kurator wystaw, współautor spektakli teatralnych. Jego projekty fotograficzne pokazywane były w galeriach w Polsce i za granicą, ostatnio między innymi w Galerii Studio i Domu Spotkań z Historią w Warszawie. Jego książka *Wszystkie wojny świata* otrzymała Nagrodę Literacką Znaczenia, Nagrodę Główną Academia 2022 i była nominowana do Nagrody Literackiej Gdynia.

Mariia Varlygina – doktorantka na Wydziale Polonistyki SDNH UJ; antropolożka, badaczka kultury wizualnej, kuratorka. Pisze o warstwach czasowych w literaturze faktu i sztuce współczesnej. Od 2022 roku kuratorka galerii *site-specific* Baszta w Krakowie; Zainteresowania naukowe: *time studies*, metamodernizm, etyka w sztuce.

Cezary Wąs – dr hab., profesor w Instytucie Historii Sztuki Uniwersytetu Wrocławskiego. Autor monografii: *Architektura Joe Plenika* (2004), *Antynomie współczesnej architektury sakralnej* (2008), *Leon Podsiadły* (2012), *Architektura a dekonstrukcja. Przypadek Petera Eisenmana i Bernarda Tschumiego* (2015), *Cień Boga w ogrodzie filozofa. Parc de La Villette w Paryżu w kontekście filozofii chry* (2021).

Anna Wiszniewska – historyczka sztuki i dizajnu, kuratorka i wykładowczyni akademicka, adiunktka w Pracowni Rzemiosła i Designu Instytutu Sztuki PAN w Warszawie, laureatka Nagrody im. prof. J. Łozińskiego (2017). Interesują ją badania z zakresu historii polskiego dizajnu i sztuki przedmiotu, ze szczególnym uwzględnieniem metaloplastyki, biżuterii, ceramiki i zabawkarstwa. Swoje zainteresowania naukowo-badawcze realizuje również

jako kuratorka wystaw. Otwarta w 2019 roku w Muzeum Warszawy monograficzna wystawa spółdzielni ORNO, której była współkuratorką, podsumowała jej wieloletnie badania nad biżuterią powstałą w spółdzielniach Cepelii.

Szymon Wrbel – profesor filozofii na Wydziale Artes Liberales Uniwersytetu Warszawskiego oraz w IFiS PAN. Jest autorem licznych książek i artykułów publikowanych w czasopismach naukowych, ostatnia to *Filozof i terytorium* poświęcona Warszawskiej Szkole Historyków Idei (2016). Pod jego redakcją, przy współpracy Krzysztofa Skoniecznego, ukazały się po angielsku dwie książki: *Atheism Revisited. Rethinking Modernity and Inventing New Modes of Life* (2020) oraz *Living and Thinking in the Post-Digital World* (2021). Obecnie jest kierownikiem Laboratorium Techno-Humanistyki na Wydziale Artes Liberales, gdzie od kilku lat realizuje projekt *Technology and Socialization – Techno-Humanities Lab Research Project*.

Andrzej Zaporowski – mgr etnografii, dr filozofii, uzyskał habilitację w dyscyplinie nauk o poznaniu i komunikacji społecznej, prof. Uniwersytetu im. Adama Mickiewicza w Poznaniu, kierownik Pracowni Historii i Metodologii Nauk o Kulturze Instytutu Kulturoznawstwa tej uczelni. Autor kilku (współredaktor jednej) monografii i kilkadziesiątu artykułów w języku polskim i angielskim poświęconych problematyce na przecięciu antropologii, filozofii, nauk o kulturze i komunikacji.

Bogdan Zemanek – wykładowca w Instytucie Bliskiego i Dalekiego Wschodu UJ, antropolog kulturowy, zajmuje się kulturą Chin i Tajwanu, a także historią kontaktów Chiny–Europa i „odkrywaniem” Dalekiego Wschodu przez Europejczyków w XIX wieku.

Wojciech Michera *“D’un côté ou de l’autre”. The Recto/Verso Relationship in the Works of Marcel Proust*

Proust’s world in Combray had only two sides: “For there were [...] two sides [«côtés»] where we could go for our walks, and so diametrically opposed that we would actually leave the house by a different door, according to the side we had chosen [«d’un côté ou de l’autre»]: the Méséglise-la-Vineuse side, which we called also Swann’s way, [...] and the Guermantes side”. However, as is known, this famous passage from Proust’s novel *Du côté de chez Swann* is not just about geography: the image of two sides, separated by an impassable distance, is also a preview of the ideological and emotional plan of the entire cycle of *À la recherche du temps perdu*. Nonetheless, the author of the article claims that the uniqueness of this “mental topography” allows us to see in it predominantly a more general cognitive paradox, a certain conceptual model in which spatial relations or phenomena described by spatial metaphors are subjected to radical problematization. This no longer involves eradicating the distance between the two sides; on the contrary – it is essential to grasp this original and, as it were, model-like scene in its original tension and instability (“recto/verso”), to recognize in the figure of walks *d’un côté ou de l’autre* the oscillatory logic of a “phantasm sustaining the subject in its fundamental instability” (Lacan).

The author of the article analyses the problem of “undecidability” by means of numerous examples from Proust’s *À la recherche du temps perdu*.

Diego Scalco *The Phantom of Doubling as a Cognitive Paradox, or the Question of the World in the Works of Fernando Pessoa*

Although Fernando Pessoa’s work is reputed to constitute an entire body of literature it also comprises an entire body of politics and philosophy. The positions respectively defended by the orthonym and heteronyms assume historical figures of thought and contradict them or radically transform them. The *mise en abyme* of such positions exposes the orthonym and heteronyms to the possibility of reciprocal refutation and self-refutation. As a result, the relationship of intelligence with itself and with affined or contradictory intelligences undergoes inflections that trace the spectrum of the author’s doubling, thereby raising a cognitive paradox traversed by the question of the inner and outer world.

Szymon Wróbel *The Up-teka of Victoria Plaza. Towards the Pharmakon of the Painting*

This article is an attempt at reflecting on *You can Love*, an original exhibition, which took place in July and August 2023 and featured works by the Kalisz-based artist Joanna Dudek aka Victoria Plaza. Author attempts to reflect on

the phenomenon of love itself and what the title of the exhibition, i.e. our ability or inability to love, may mean. In doing so he puts forward a thesis inspired by Jacques Derrida’s analyses, namely, that love is a pharmakon, i.e. both medicine and poison. The author also reflects on the idea of the pharmacy, the avalanche of prescriptions, and the excess of pharmacology, today indispensable in everybody’s life. Following the thought of Giorgio Agamben he claims that the *You can Love* exhibition is a reaction to a new sphere of worship, swathed in “pharmaceutical technology”. Today, medicine in the West has become a new religion, and medical mythology is the last great mythology. Victoria Plaza’s *You can Love* reflects times of the “extended body”, the era of transhumanism, the pharma-pornography industry, and belief in the possibility of a scientifically conditioned super-humanity. The artist’s only hope is that she does not free herself from affects by referring to pharmacy and medicine, but rather “releases affects” for the sake of their better circulation in the body and the world. Up-teka is a *sui-generis* counter-pharmacy. For Joanna Dudek love is the movement and expansion of energy, the activation of a forgotten ability. Victoria Plaza ponders on the existence of love as a field of fire, an impact of mannerist matter, a multitude of unexpected mixtures and compounds. Love is confusion.

Jerzy Franczak *Communication and Co-immunisation. On Anéantir by Michel Houellebecq*

A proposal of a reconstruction of key motifs in *Anéantir* by Michel Houellebecq and an interpretation of the epochal diagnosis contained in the novel. The fundamental interpretation matrix is provided by an immunological paradigm of contemporary philosophy and sociology (Roberto Esposito), its anthropological variant proposed by Peter Sloterdijk (particularly the “foam” metaphor), and a reinterpretation by Byung-Chul Han. These theoretical dictionaries make it possible to capture the author’s reflection and to reformulate it in categories of social communication and co-immunization.

Adam Lipszyc *In the Mirror of Migration, or I on the One Side and I on the Other Side of a Truly Terrifying Stretch of Water*

This article deals with derangement of identity caused by the experience of migration. First, the author pro-

poses a number of psychoanalytical conceptions (the uncanny, the mirror self-reflection, the doppelgänger) that could constitute a point of departure for a suitable argument. Next, he focuses on an analysis of four films (*House of Sand and Fog*, *Incendies*, *His House*, *The Babysitter*), which depict the migration experience from various angles. In doing so, he extracts recurring motifs of mirror reflections and the aquatic element, which turn out to be a key to the image of identity split by dislocation and capable of communication with itself and the surrounding only under the condition of recognising the fundamental aporias of its *conditio*. The author devotes particularly vast attention to the manner in which this derangement is manifested in parent-child relations.

Eric L. Berlatsky *Lost in the Gutter. Within and Between Frames in Narrative and Narrative Theory*

One of the most difficult and confusing narratological concepts is that of the “narrative frame”. In this essay, I endeavoured to establish what we are discussing when we speak of narrative frames. Likewise, I hope to have opened up certain terminological and hermeneutic possibilities for the future investigation of the frame. Just as comics panels can have an almost infinite variability of shape, size, thickness, colour, style, and relationship to those surrounding them, so literary frames are not restricted to embedded narratives or liminal features. More important even than the sheer variety of things that can frame a text cognitively are the gutters they inevitably create. A reader is always and perpetually asked to close differing, and sometimes contradictory, messages in the form of frames. For a reader the process of entering a text does not mean to merely cross one border into a representational world, but to confront a wide variety of frames, navigate them, and emerge with a text that is largely his or her own construction.

Cezary Waś *Origins and Content of the Concept of Space in Bernard Tschumi's Architectural Theories*

Concepts of space in the history of philosophy are among the oldest and particularly difficult; in addition, they assume the form of numerous versions. Their most peculiar formulation is the Platonic concept of *chôra*, which the architect Bernard Tschumi alluded to in his most famous project, i.e. that of the Parisian Parc de la Villette from 1983–1986. In this artist's work reflections on space manifested themselves from his student years and by means of many later theoretical works, in which he was inspired by the views of Henri Lefebvre, Georges Bataille or Jacques Derrida. By examining Tschumi's reflections on space it is possible to see their contribution to the increasing importance of the concept of space in contemporary architectural work and their belonging to the intellectual current known as the “spatial turn”.

Paweł Dybel *The “Side” of Technique and the “Side” of Art in Martin Heidegger's Late Thought*

The author refers to the manner in which Heidegger undertook in his late publications the question of technique and art. In doing so author indicates the key role played in Heidegger's reflections by the distinction, introduced by ancient Greeks, between two ways of extracting/discovering the transparency of the actual with the aid of *techne* based on artisanal skills. The first way, involving the production of everyday objects, is embedded in the foundation of the later concept of technique, while the second, known as *poiesis*, became the basis of the comprehension of art. In the first case, key significance belonged to the interpretation of real life, emerging in the seventeenth century in natural sciences as an easily calculated “standing reserve” (*der Bestand*) of energy to be applied. Such energy made possible the exploitation (knowing no bounds) of the world of Nature whose non-secretiveness matters only insofar as man is capable of suitably focusing it on himself. Today we painfully confront the disastrous outcomes of this approach.

A totally different approach towards the non-secretiveness of the real is that of a presentations of artworks, which, as the outcome of *poiesis*, offer and reserve art due to the latter as such. Consequently, they produce the effect of beauty. This is why today art, exhibiting in its presentations the experience of the non-secretiveness of the real as focused on itself, makes contemporary observers aware of the limitations and threats of an adjustable approach to that non-secretiveness.

Andrzej Leśniak *The Posthumanist Breakup. Modernity and Its Alternative in Writings by Emanuele Coccia*

This article discusses changes in the humanities associated with an increasingly distinct presence of post-humanism as a methodological perspective (altering the direction and manner of conducting research) and an ontological perspective (changing the holistic manner of thinking about the world). The presented text is a study dealing with the works of Emanuele Coccia, an Italian philosopher who in a particularly vivid manner puts into practice the post-humanistic manner of thinking. Author deals predominantly with the post-humanist critique of modernity and contemporary alternatives for modern hierarchies of knowledge: the validation of sensuality, the accentuation of horizontality and continuity, the necessity of an overdetermination of knowledge by means of ecological thought, and, finally, the impairment of the critical stand.

Andrzej Leder *Topologies of the Subject. Several Conclusions Stemming from Lacan's Definition of the Subject and the Signifier*

With Lacan's definition of the signifier as that which represents a subject for another signifier (representing the *Other*) as his point of departure, the author introduces the concept of subjective position and subjective space.

By doing so, he refers them to literary and philosophical theory and, subsequently, by turning to Matejko's works, classical in Polish culture, he considers anthropological consequences stemming from the acceptance of a topological definition of the subject, modified under the impact of Lacan's reflections.

Andrzej Zaporowski *Between Culture and the Cultural*

The author aims at a presentation of an acting (wo)man as a cultural creature. Non-reflexive actions, known as cultural actions, are conditioned by culture understood as a system of attitudes (including propositional ones). Consequently, the author defines the relation between culture and the cultural by claiming that the latter cannot be discussed without taking the former into consideration. This assertion is confronted with a proposal made by anthropologists of contemporaneity, who discard culture while preserving the cultural. A. Zaporowski indicates the frailty of such a proposal.

Paweł Drabarczyk vel Grabarczyk *Ha-Ha. An Annex to a Draftsman's Contract*

In the art of French and English garden landscaping a *ha-ha* – a moat, a ditch, a fault line – is a boundary intended to be invisible from the estate and, at the same time, to protect against intruders: animal and human. In a manner invisible to regular visitors, albeit visible to the unauthorised, the *ha-ha* separates the "aristocratic" from the "plebeian", but also the "cultured" from the "natural" and the "artistic" from the "non-artistic". Jakub Woynarowski – a visual artist – perceives the *ha-ha* as a figure for reflections about the world of art, which beneath the pretence of inclusiveness cherishes, in a subtly oppressive manner, its exclusiveness. The author of the article follows *ha-ha* figures in projects by Jakub Woynarowski while pondering on the boundary between artistic and extra-artistic reality as well as procedures aiming at this boundary's relativization.

Marta Smolińska *Unkempt Communication. Hairy (II) Legibility as an Embodied and Affective Strategy of Contemporary Art*

The aim of this text is to demonstrate that the formation of written signs using hair and stretched between legibility and illegibility transcends and expands the potential of rationalized language. The works and performances of selected artists from different parts of the world, such as Iwona Demko, Małgorzata Malwina Niespodziewana, Yoko Ono, Sreshta Rit Premnath, Wiktoria Walenzik, Olha Skliarska, Karin Sander, Birgit Maaß, and Mithu Sen confirm this thesis, since we are dealing with somatic communication deeply saturated with affects inconceivable in classical discursive structures. Works that operate with hair – real or artificial and used for writing – challenge logocentrism and create new forms of often paradoxical communication that can be described by the

term: hairgraphy – hairwriting. In this text they are analysed from the perspective of an affective turn, a revision of the concept of subjectivity, a theory of expanded hapticity, artistic trichophilia, embodiment, *écriture féminine* or the transgression of the visual regime.

Marta Leśniakowska *Stone, Ivy, and the Senses. The Garden as a Performance and a Thing (Phenomenological View)*

The first phenomenological analysis of one of the leading park developments of the 20th century – the park in Żelazowa Wola, the birthplace of Frederic Chopin. With current methodological strategies analysing the garden from the position of ecological engagement and ecocriticism as her point of departure the author focuses on a materialistic approach derived from the axiological theory of Alois Riegl and asks what sort of roles do artefacts and their materiality play in the garden. The key question deals with the garden as an object. In other words, how does it emotionally engage spectators? Żelazowa Wola (1932–1939, design by architect Franciszek Krzywda-Polkowski) is a model exemplum of fictionalized staging whose formal, i.e. sensual but also semantic solutions compile modernist discourse with the neo-Romantic New Regionalism and academicism of the 1930s and embed it in the political backdrop of state ideology. The *punctum* organizing this semantically complex creation, with encoded Masonic symbols, is the so-called "Chopin Manor House". This building was programmed according to the premises of the Manor House style – the fundamental, next to the Zakopane style, "Polish" national style, which during the period of the pro-fascist Sanacja (Sanation) and a new management of tradition, together with its nationalist cult, rewrote identity myths and superstitions. Żelazowa Wola is a Gesamtkunstwerk creation, where the atmosphere of a "national idyll", a "Polish" Arcadia, was programmed in an exemplary way, subliminally producing the desired reactions of the viewer. The form of the architecture, colours, fragrance, sound (Chopin's music + the voices of Nature), and touch enabled the small park, arranged in such a way, to exert a strong affective impact on the senses as well as the viewer's body and his emotions; in performance theory this is defined as an involved and engaging impact.

Janusz Bohdziewicz *The Game of Life. Five Studies on the Anthropology of Communication*

The purpose of this article is to determine several ambiguities and tensions within the domain of reflections about man. In this case, the point of departure involves indicating the contradiction concealed in the very premise of the Gospel of St. Luke: between the intention of writing down the entire story of Jesus and the establishment of the certainty of His teachings and the faith propagated by Jesus Himself as the suitable attitude towards oneself and one's message. The ambivalence of knowledge and faith is affiliated with the incomparability of writing and speech, whose different conceptualisations in

the past are demonstrated in the second part of the text. The third part considers the polarisation between becoming acquainted with the laws of Nature, stemming from literacy, and the human awareness of possessing free will. In turn, the fourth part deals with the difference between advanced knowledge about the activity of the brain and the mind, and the experiencing of awareness that cannot be reduced to a scientific description. Part five is a summary of previous parts within the context of a debate about artificial intelligence, indicating the conflict between a popular conviction about the correctness of its popularization and the actual challenges of our world demanding a humanistic dialogue involving concrete persons – a dialogue comprehended not only as an exchange of information but as a realignment of emotions.

Witold Kanicki *Between the Object and the Image – Polaroids in an Inter-cultural Dialogue*

The author focuses on a question pursued upon numerous occasions and pertaining to photography as an instrument of communication and so-called visual illiteracy. The topic of such reflections turned out to be a specific genre of this medium – the instant camera (polaroid), comprehended not only as a visual communiqué but also as a material object. While making use of research from the domain of new materialism and studies dealing with objects, the conducted analyses focused on the appearance of polaroids at the junction of contrasting cultures. This pertains to, i.a. the use of instant processes by anthropologists, travellers, and artists from the West in the course of journeys to Second and Third World regions inhabited by persons unfamiliar with this type of photography. Polaroid cameras, invented for Western amateur photographers, became an important instrument of inter-cultural communication, but were also used for the purpose of bribing natives, taking over cultures, political rivalry, and emphasizing the civilizational domination of the USA.

Sebastian Porzuczek *Transmissions from the Outer Topographies of Violence: Cinematic Representations of Drone Warfare and the Liminal Conceptualization of Distance*

The aim of this article is to present by means of film examples the visual aspects of drone warfare (within the context of visual culture) by focusing on: a) the aesthetics of real-time digital images of war and machine vision (P. Virilio, J. Żylińska), b) the liminal, culturally unprecedented status of the perception of the drone operator (G. Chamayou), which the author interprets in relation to the concept of *camera obscura* (J. Crary), c) forensic research (undertaken by Forensic Architecture) based on the visual reconstruction of traces of an act of armed aggression with emphasis on the inherently proliferative nature of images of violence. Furthermore, the complexity of drone warfare demands a reinterpretation of the traditional conceptualization (attribution) of seeing from a distance as emotionally indifferent.

Mariia Varlygina *Rose of Jericho*

A study dealing with time, space, and corporeal experiences in conditions of instability. The author applies the reflective analysis method, combining personal observations with the most recent conceptions launched by Ukrainian researchers and men of letters as well as cultural and ideological conceptions introduced by Zygmunt Bauman, Walter Benjamin, and Jean-Paul Sartre. Attention is focused on the phenomena of “living on the edge”, enhanced temporality, and art envisaged as testimony. Prime material consists of works by contemporary Ukrainian artists and their experiences involving the re-definition of contacts, losses, and new aesthetics in war-time conditions.

Bogdan Zemanek *A Thousand Words. A Photograph from Cyprian Kamil Norwid's Album Orbis and Its Anthropological Contexts*

A presentation of the inter- and extra-textual contexts of a photograph of an Eskimo woman, which apparently does not match the historiographic narrative in Norwid's sketchbook. The photograph comes from ethnographic shows (so-called human zoos), organized by Carl Hagenbeck and possessing a very strong colonial and imperialist sub-context: “civilized” people watched “living specimen of primitive and exotic cultures”. The displayed Eskimos were meticulously examined by German and French anthropologists, and in academic publications became “textbook examples” of their people. Norwid probably never saw such shows nor left behind pertinent comments. However, he certainly read popular-scientific publications, which since the 1850s became extremely widely accessible. The placing of a picture of an Eskimo woman among “yellow races” (appropriate from the viewpoint of 19th century anthropology) testifies to the influence of modern science, discernible also in Norwid's other works. Pertinent studies demonstrate that Norwid was very much “a man of his times”, a fact crucial for analyses of his works within their original historical-cultural context as well as for their present-day reinterpretations. Today, we face the same challenges as those confronting people of the 19th century: rapidly growing access to knowledge giving rise to ethical questions concerning research and exhibitions, and, finally, the treatment of “the Other” as an “object”.

Jacek Dehnel *Fotoplastikon II*

Fotoplastikon II is a continuation of a project from the borderland of literature, collecting and photography. The first *Fotoplastikon*, composed of a hundred mini-essays/poetic prose dealing with old photographs, was issued by the Wydawnictwo W.A.B. publishing house in 2009, by sheer coincidence at the same time as *Dno oka*, an analogous book by Wojciech Nowicki. The author wrote the second volume from 2012 and in a similar manner: starting with old photographs, postcards, and stereo photography he

spins the story of the last two centuries of culture, society, and history, while attaching particular attention to assorted fractures and discontinuity appearing in seemingly innocent images and referring the spectator to often disturbing contexts.

In the Footsteps of Walter Benjamin

Michael D. Jackson *In the Footsteps of Walter Benjamin*

In 2003, the anthropologist and poet Michael D. Jackson travelled to French Catalonia with the intention of crossing the Pyrenees upon the anniversary of Walter Benjamin's fateful journey of 25–26 September 1940. Retracing Benjamin's steps over a tortuous terrain of vineyards, stony paths, and Mediterranean maquis, Jackson meditates on the life and work of the great twentieth-century philosopher, critical theorist, and essayist, as well as on the ways that events beyond our control or comprehension impact and shape the course of our individual journeys through life.

Sławomir Sikora *Several Comments from a Translator*

Psychobodies, not Figures. On Maria Jarema

Agnieszka Dauksza *Maria Jarema and the Avant-garde Story of Defeat*

The author focuses on Maria Jarema's strategies of "ruining" her workshop and is interested in the tension between complementary tendencies: obsessive craft improvement of the craft and practicing carelessness, shortcomings, as well as transitional and makeshift forms. In doing so she examines Jarema's status of an individual committing transgressions from the position of helpless resistance. Civic disobedience and affective commitment go hand in hand with strategies of distance, withdrawal, and erratic or limited participation. Obstinate powerlessness does not, however, necessarily mean surrendering the symbolic field, but is a consciously reiterated act aimed at obliterating traces, multiplying the image, and disrupting the status. The author thus presents defeat as a creation method and Jarema's avant-garde as the art of survival.

Luiza Nader War. *Maria Jarema's Response to Cruelty*

The author of this article conducts an in-depth analysis of two works by Maria Jarema created during the Second World War: *Niemcy* (1941) and *Plaża / Wojna II* (1942), accepting as their historical frame the annihilation of the Jews, and particularly violence and death in the Cracow ghetto. The author discusses the symbolic place (or rather its absence) of the Holocaust in studies on art in Poland, and poses a question referring to non-Jewish artists of the period, asked by Jan Tomasz Gross: "What did you do /was done to help the Jews?", remembering that

doing nothing at the time of the Holocaust was also a form of activity and had consequences. Nader examines Jaremińska's works through the filter of war and the annihilation of Jews taking place nearby, day by day, in the Cracow ghetto and the Płaszów camp; she also reflects on the problem of artistic responsibility, choosing as her point of departure the concept of the "implicated subject" (Michael Rothberg). Following the reflections of Judith Butler, Nader poses the following question: violence circulates, but is its constant motion inevitable? In what way can one oppose violence in culture without repeating its logic?

Tomasz Szerszeń *Towards Formless: the Jarema–Piasecki Constellation*

This text discusses the non-obvious and concealed relations linking Maria Jarema and Marek Piasecki, who in the 1950s belonged to the Second Kraków Group. A series of insights into the morphology of their artistic similarity and, at the same time, the morphology of the real and potential meeting of Jarema and Piasecki. The difficult Stalinist era signified for both artists not only poverty and inclusion, but also a radical redefinition of the epistemological foundations of their art. The vertical axis became replaced by a horizontal one. This denotes a somewhat physical experience of the material, a cognitive uncertainty that we may comprehend as openness to a possible defeat but also as a potential confrontation with the deformation of form and the formless and, additionally, as noticing certain potentiality in the motion of matter: "the multiplicity of possible worlds". Can these gestures be treated as an expression of political and existential resistance against the vertical, homogenous, and supervising culture of the Stalinist era?

Iconographies of Protest

Aleksandra Sołtysik *(Un)Stoppable Time. Protest Photography and Experience Based on a Memory Movement*

In Poland the years 2020–2021 were marked by protests – the Polish Women's Strike, Youth for Climate, Black Lives Matter, demonstrations of the LGBT+ community as well as numerous demonstrations organised by other smaller communities. One of the factors linking those events were accompanying photographs – both "professional" and amateur; situated between political activity, space of appearance and personal narrations, as well as reality dominated by technology and symbolic practices they composed an ambiguous form of taking part in protests, a demonstration medium. The author attempts to follow the way in which protest photography becomes in time linked with the document, testimony, souvenir, and already forgotten images, while simultaneously expanding the very act of protest. The presented reflections were based on observations of street events, accompany-

ing media coverage, conversations with participants, and photographs documenting demonstrations.

Anna Wiszniewska *“It Isn’t Your Thing...”. Jewellery as a Form of Protest at the Time of the All-Poland Women’s Strike in 2016–2021*

The article deals with jewellery created during mass public protests against government attempts to introduce a total ban on pregnancy termination. Almost from the very beginning strikes spreading across the country were accompanied by jewellery. Created by artists, activists, or committed users (according to so-called DIY principles), jewellery become a distinct carrier of emotions and views. It expressed solidarity with the strikers by means of subtle allusions and a game of associations, at the same time producing new symbols of the struggle for women’s rights, such as an umbrella and red lightning. Jewellery made in conditions of strong social polarization can be analysed within the context of “tribalism”, discussed by the French sociologist Michel Mafiosi already in the 1980s. It also opens another chapter in the history of Polish patriotic and engagé jewellery.

Michalina Lubaszewska *The Peaceful Partisan. On Banksy’s Creative Strategies*

An analysis of the artistic strategies applied by Banksy – the creator of street art – based on partisan methods. The partisan strategies used by the Bristol-born artist are treated in a metaphorical manner (in accordance with

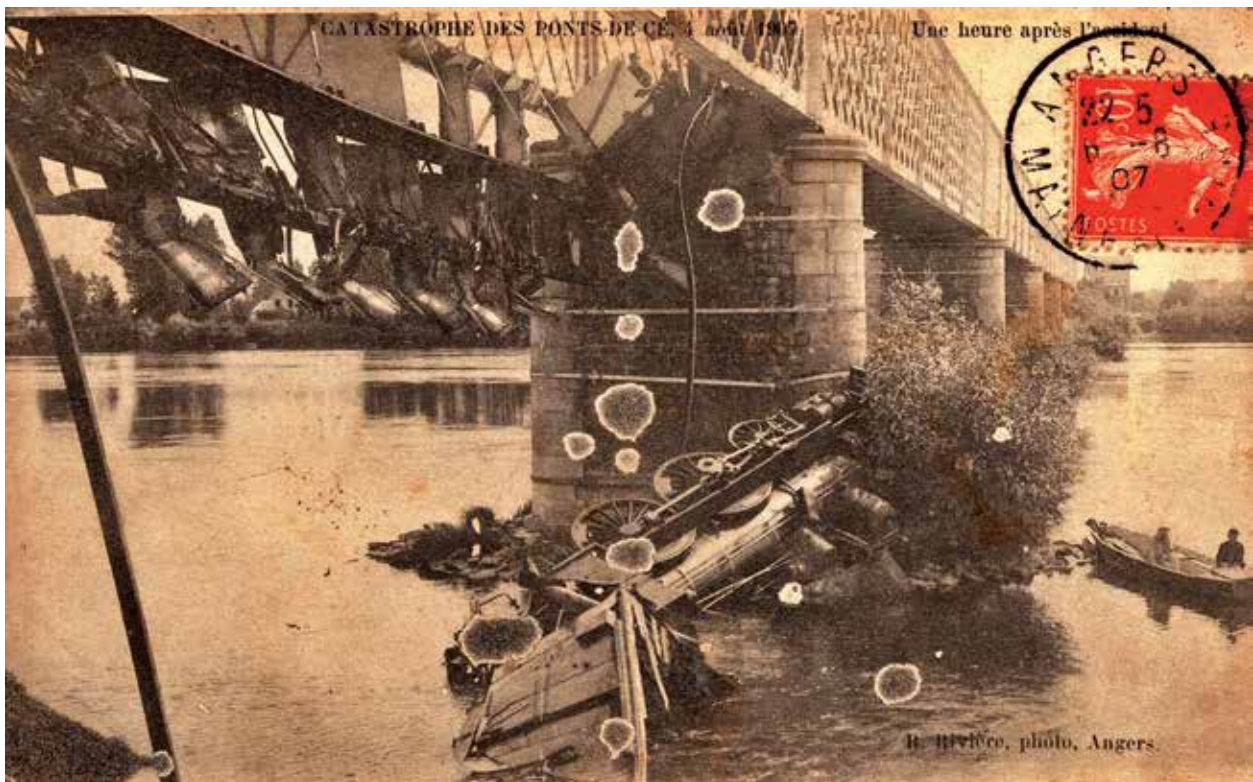
the ascertainments of Carl Schmitt, who perceives the figure of a partisan also as that of a non-conformist who does not reach for weapons) and possess two dimensions. The first refers to the contents of Banksy’s rebellious graffiti, and the second is connected with a tactic based on stratagems rendering illegal artistic activity possible. Nonetheless, the series of works left behind in wartime Ukraine breaks out of this scheme since in this case the artist’s relative strategy refers also to the primary significance of the term: “partisan” – Banksy takes part in the battle by opting for one of the sides.

Justyna Chmielewska *The Art of Repair. About Several Kader Attia’s Projects*

An attempt at taking a closer look at the works of Kader Attia – an Algerian-French visual artist dealing with colonialism, decolonization, and phenomena at the intersection of Western and non-Western cultures. The author describes concepts and strategies recurring in many of Attia’s works – including the central notion of repair – and goes on to examine his programme from a broader perspective, treating it as a proposal situated at the intersection of art and anthropological reflection.

Marcin Kula *A Quiet, Respectable Town?*

An essay dedicated to the book *Kocia muzyka. Chóralna historia pogromu krakowskiego* by Joanna Tokarska-Bakir (2024).



Polska Sztuka Ludowa

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Contents 4 2024

“On One Side, on the Other Side” – the Paradoxes of Communication

- WOJCIECH MICHERA *“D’un côté ou de l’autre”. The Recto/Verso Relationship in the Works of Marcel Proust*
- DIEGO SCALCO *The Phantom of Doubling as a Cognitive Paradox, or the Question of the World in the Works of Fernando Pessoa*
- SZYMON WRÓBEL *The Up-teka of Victoria Plaza. Towards the Pharmakon of the Painting*
- JERZY FRAN CZAK *Communication and Co-immunisation. On Anéantir by Michel Houellebecq*
- ADAM LIPSZYC *In the Mirror of Migration, or I on the One Side and I on the Other Side of a Truly Terrifying Stretch of Water*
- ERIC L. BERLATSKY *Lost in the Gutter. Within and Between Frames in Narrative and Narrative Theory*
- CEZARY WAŚ *Origins and Content of the Concept of Space in Bernard Tschumi’s Architectural Theories*
- PAWEŁ DYBEL *The “Side” of Technique and the “Side” of Art in Martin Heidegger’s Late Thought*
- ANDRZEJ LEŚNIAK *The Posthumanist Breakup. Modernity and Its Alternative in Writings by Emanuele Coccia*
- ANDRZEJ LEDER *Topologies of the Subject. Several Conclusions Stemming from Lacan’s Definition of the Subject and the Signifier*
- ANDRZEJ ZAPOROWSKI *Between Culture and the Cultural*
- PAWEŁ DRABARCZYK VEL GRABARCZYK *Ha-Ha. An Annex to a Draughtsman’s Contract*
- MARTA SMOLIŃSKA *Unkempt Communication. Hairy (Il)Legibility as an Embodied and Affective Strategy of Contemporary Art*
- MARTA LEŚNIAKOWSKA *Stone, Ivy, and the Senses. The Garden as a Performance and a Thing (Phenomenological View)*
- JANUSZ BOHDZIEWICZ *The Game of Life. Five Studies on the Anthropology of Communication*
- WITOLD KANICKI *Between the Object and the Image – Polaroids in an Inter-cultural Dialogue*

- SEBASTIAN PORZUCZEK *Transmissions from the Outer Topographies of Violence. Cinematic Representations of Drone Warfare and the Liminal Conceptualization of Distance*
- MARIIA VARLYGINA *Rose of Jericho*
- BOGDAN ZEMANEK *A Thousand Words. A Photograph from Cyprian Kamil Norwid's Album Orbis and Its Anthropological Contexts*
- JACEK DEHNEL *Fotoplastikon II*

In the Footsteps of Walter Benjamin

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- SŁAWOMIR SIKORA *Several Comments from a Translator*

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Iconographies of Protest

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