

Contents

Introduction / 5

ARTICLES

TOMÁŠ MURÁR

“A work of art is an object that necessitates contemplation”.

Latency of visual studies within the Vienna School of Art History? / 9

ALEKSANDRA FEDOROWICZ-JACKOWSKA

‘Through a Microscope from a Telescopic Distance’: Witkacy, Cameron and the Photography of Faces / 31

ŁUKASZ KIEPUŠZEWSKI

Face Substances. The rhetoric of Kapists’ self-portraits: between self-reflection and confession / 51

ANNA CHEIPESH

The Impact of Historic Events on the Formation of the Creative Method of Ernest Konratovych in the Early Period (1930s-1940s) / 69

SZYMON PIOTR KUBIAK

Gratitude. The Red Army Memorial in Szczecin: A Geographical, Topographical, and Biographical Perspective / 89

KAMILA DWORNICZAK

Defining Reality: Photography and the Surrealist Concept of the Image in Poland in the 1940s / 113

PIOTR MAJEWSKI

Constructing the canon: exhibiting contemporary Polish art abroad in the Cold War era / 135

KAROLINA KOLENDA

The Grass is Greener: Władysław Hasiór in an Ecocritical Perspective / 155

EWA KĘDZIORA

Archaeology of the present. Israeli art after the Al-Aqsa Intifada / 173

MARTA WÓDZ

Intimate listening and sonic solidarity. Radio in the works of Radio Earth Hold collective as a way towards the sonic turn / 191

REVIEWS

KAMILA DWORNICZAK

Symcha Trachter. Reconstruction / 211