

ABSTRAKTY I INFORMACJE O AUTORACH

ROZPRAWY

ABSTRACT. Adam Soćko, *Programy heraldyczne w dekoracji kościołów parafialnych w Kraśniku i Chodlu* [Heraldic Programs in the Decorations of Parish Churches in Kraśnik and Chodel], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 5-28, ISSN 0239-202X.

The essay is an analysis of coats of arms, mainly from the second quarter of the 16th century, connected with the architecture and decoration of the church of the Regular Canons in Kraśnik and the parish church in Chodel. The identification of numerous coats of arms used to decorate the keystones, supports, portals, balustrades, and facades of the Kraśnik church confirms two stages of its construction by two branches of the Tęczyński family (coat of arms *Topór*) in the 15th and 16th centuries. The identification of the coats of arms painted on the chancel vault of the church in Chodel determines the dating of its decorations and commemorates the town's proprietors – the Maciejowski family and their family connections in the second quarter of the 16th century. The identification of the coats of arms makes it possible to propose precise dating of the construction of both churches.

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ABSTRACT. Agnieszka Zabłocka-Kos, *Architektur und Städtebau im geteilten Polen des 19. Jahrhunderts im politischen Kontext* [Architecture and Urban Planning in the Partitioned Poland of the 19th Century in Political Context], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 29-55, ISSN 0239-202X.

The essay, focusing on architecture in the nineteenth-century partitioned Poland, is an attempt to read its meanings in the context of the colonial policies of Russia, Prussia, and the Austro-Hungarian Empire. The analyzed material includes selected buildings and city centers of Poznań, Warsaw, and Cracow, while the problems addressed are the encoding of urban space

meanings and its deciphering in the context of complex nineteenth-century Polish history.

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ABSTRACT. Kilian Heck, *Das kaum noch Sichtbare sichtbar machen. Zum Faraglioni-Gemälde von Carl Blechen im Nationalmuseum Posen* [Making What's Hardly Visible More Visible. On the So-called Faraglioni Painting by Carl Blechen from the National Museum in Poznań], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 57-65, ISSN 0239-202X.

The author presents results of research on the so-called faraglioni painting (Faraglioni-Landscape) by the Berlin painter Carl Blechen from the National Museum in Poznań. The painting illustrates the problem of visibility limit. Blechen's interest in this optical phenomenon was characteristic of his paintings after 1830.

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ABSTRACT. Łukasz Kiepuszewski, *Trzy kroki w stronę obrazów. Pierre Bonnard i percepcyjne opóźnienie* [Three Approaches to Paintings. Pierre Bonnard and the Delay of Perception], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 67-92, ISSN 0239-202X.

The topic of the essay are interpretations of Pierre Bonnard's paintings offered by three art historians: Jean Clair, John Elderfield, and Yves-Alain Bois. They reveal interesting tensions among individual interpretations. Taking the painting as a starting point triggers differences in interpretation not just at the level of theoretical discourse, but in respect to visualization itself. A particular quality of Bonnard's works, rooted in the coexistence of the rhythms of organization and disorder, does not demonstrate any unifying *gestalt*. His paintings establish an “inconclusive” relationship between the part and the whole, which results in continuing deference and delay in the integration of motifs and elements of the pictorial field.

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ABSTRACT. Marcel Skierski, *Twórczość Aliny Szapocznikow w świetle hermeneutyki egzystencjalnej (na wybranych przykładach)* [The Art of Alina Szapocznikow and Existential Hermeneutics], „Artium Quaestiones” XXVII,

Poznań 2016, Adam Mickiewicz University Press, pp. 93-128, ISSN 0239-202X.

The author of the present essay aims at supplementing the research on the art of Alina Szapocznikow, so far dominated by the autobiographical discourse. The essay includes analyses of three of her works: "Stopy (Fetysz V)," "Maria Magdalena," and "Dwuczęściowa." The method followed is the existential-hermeneutic study of art proposed by Michael Brötje, focusing on the medium of the work. Here it has been modified to grasp the distinctive features of sculpture (Brötje himself applied it mainly to painting), which may be a sort of prolegomena to a future theory of sculpture based on the principles of the existential-hermeneutic study of art.

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ABSTRACT. Marta Smolińska, *Dermatologia malarska: obraz skóry a skóra obrazu* [The Painterly Dermatology: A Painting of the Skin and the Skin of a Painting], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 129-170, ISSN 0239-202X.

Since the 1990s, the motif of mimetically reproduced human skin, concentrating the recipient's attention on the sense of touch and on the surface which separates the inside from the outside, seems to have been more and more popular. The paradox is, however – and this is one of the claims formulated in the present essay – that the motif's most complex versions do not appear in photography, installations or the new media, but in easel painting which has been often dismissed as inadequate to new ideas. To provide evidence – the paintings of Magdalena Moskwa, Bartosz Kokosiński, Paweł Matyszewski, Grzegorz Sztwiertnia, Saskia de Kleijn, and Marina Schulze – the author has distinguished the so-called painterly dermatology. The selected artists, who have identified the motif of skin with the surface of a painting, have also initiated a tension between the transformation of the body into the body of art, which is significantly close to the tradition of religious painting, and the transposition of the human skin into the skin of a painting, which stresses a meta-painterly aspect and a dialog with the potential of the medium.

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ABSTRACT. Ivan Gerát, Marian Zervan, *Images, media and idols. (An explanation of Štefan Papčo's work "Citizens")*, „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 171-196, ISSN 0239-202X.

ABSTRACT. The work of the young Slovak artist Štefan Papčo, *Citizens*, is used as an example to illustrate mutual interactions of various types of images and their media. The composition of dispersed and manipulatively put together artistic and technical images gains the socio-critical dimension of a metaphorical reference to the story of the dissolution of citizenship in the context of a manipulated society.

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ABSTRACT. Maria Jankowska-Andrzejewska, *Malarstwo materii w Polsce – na marginesach odwilżowej „nowoczesności”* [Painting of the Matter in Poland – on the Margins of the „Thaw” Modernity], „Artium Quaestiones” XXVII, Poznań 2016, Adam Mickiewicz University Press, pp. 197-248, ISSN 0239-202X.

The topic of the essay is painting of the matter in Poland. Until now, the works of art from which paint was eliminated in favor of other materials and substances combined with painterly activities have been considered on the margin of Polish art history. They have been approached in terms which do not suit their visual identity, in a fragmentary way and in reference to some selected aspects only. The author analyzes works by Jadwiga Maziarska, Bronisław Kierzkowski, Adam Marczyński, Teresa Rudowicz, and Krystyn Zieliński from 1958-1967. On the one hand, their works are approached as specific „paintings made of matter,” on the other, the significance of the painting of the matter in postwar Polish art is determined much more precisely than before.

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