## 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 KIEPUSZEWSKI

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 Kontratovych 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 Hasior 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