Summaries in English

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Edyta Stawowczyk

"Philosophical Aspects of Visibility"

The development of new digital technologies has resulted in a cultural revolution unlike any other that has taken place so far. Digital interfaces make it possible to visualise hitherto unseen and unimaginable things and processes. The possibility of creating hitherto unseen and unimaginable images, of visualising events, of recording non-visual data and of the unlimited transformations connected with the binary form of recording data – all these make theorists of culture describe our times as the era of „drifting images" or „visionics". The proliferation of images makes us reflect on the technocultural conditions of seeing, and, in consequence, on the philosophical contexts of the new media images. All that contributes to the popularisation of the notion of visibility. Relying on Merleau-Ponty's phenomenology as well as on other philosophical conceptions (developed by Foucault, Virilio, Baudrillard and Bohm), the author seeks to describe the epistemological and ontological consequences of the media revolution.

Andrzej Gwóźdź

"Electronic Spaces of Seeing"

The author of the essay reiterates the questions posed by Merleau-Ponty about the subject of seeing, the activity of seeing and the object or the world which is visible. He pays particular attention to the formula *video ergo cogito*, which appears to be an affirmation of reflection qua metaobservation: since, as radical constructionists insist, we cannot get to to know, and subsequently describe, what we see „from outside", all we can do is focus on how we observe and thus we ascend to a metalevel of observation although we still remain within the world we observe. Furthermore the author of the essay explores the consequences of our reliance on electronic devices which create teleoptic spaces of seeing/being seen. In the typology he introduces the space of seeing comprises the spaces of cognition, representation, monitoring, ritual, transaction, activity and memory.

Marcin Mazurek

"The Condition of Spectacle. Product, Vacuum, Acceleration"

The article aims at a critical explication of two attempts to frame the distorted sense of the real, firstly, through the notion of the spectacle (Guy Debord) and then the *simulacrum* (Jean Baudrillard). Both concepts, though they originated in political and media-related discourses, stress the autonomy of representation and its close relationship with conditions of contemporary social existence as well as with the process of identity formation, the latter to a large extent informed by the total substitution of the material by the mediated.

Barbara Kita

"Travelling: Going, Seeing, Thinking"

The author describes modern space in the light of the change in the model of travelling. The medium of television plays an important role in this practice: it mediates space and replaces its proper experience. The postmodern urban nomad (Deleuze, Maffesoli), the teleurban *flâneur* or the tourist-telanthrop (Berger) represent roles characteristic of a mediated perception of reality. It is the static „audiovisual vehicle" (Virilio), by introducing the spectator to a kind of inertia, that, in contact with mediated space, makes it possible for us to travel by merely seeing.

Wojciech Chyła

"Man in the Age of Media – Media in the Age of Biotechnology"

The author, by placing media in a broader context of the biotechnological paradigm and development of civilisation, reaches a number of conclusions concerning nature/environment, culture and ethics. He argues that biotechnology not only constitutes an extension of biosphere but also assumes some of its functions. Moreover he notes that biotechnology is inseparable from mercantilism: being structurally similar, they support and reinforce each other. Humankind, in turn, is forced to abandon its natural-evolutional, cultural and ethical path of development and is encouraged to enter another one, characterised by the development of artificial biotechnological environment.

Paweł Polit

"Gravel in Place of the Subject. On Robert Smithson's Early Works"

The author explores the emergence of a new type of subject in the postwar minimalist art: he notes that her/his response to the work of art is principally characterised by what Polit calls corporeality, which he attributes, following Rosalind Krauss, to the work's opaqueness, mirror-like surface and considerable scale. The corporeal aspect of the work's reception constitutes one of the inalienable qualities of minimalist art. Also it induces in the spectator a sense of alienation. But, as Polit argues in his discussion of Robert Smithson's early works, this alienation effect does not necessarily have to be characterised in negative terms as it may give us access to a range of meanings excluded by a traditional approach to art.

Dragan Kujundžič

"Devisions, Inscryptions and Scenotaphs: Kieślowski Filming Mourning"

The essay puts forth a „cryptic" interpretation of Krzysztof Kieślowski's film *The Double Life of Veronique*. Viewed from the perspective of a conception of mourning (and melancholia) that draws on Freud, Lacan, and Derrida, Kieślowski's filming is a gesture of mourning. If film can be regarded as a species of prosthesis as well as of tomb or crypt, it creates milieus for mourning and commemoration. The gaze of Kieślowski's camera is cryptic inasmuch as it shoots reality from inside the tomb. Kieślowski's films (the essay discusses also relevant examples from the director's series *Decalogue*) are thus acts of commemoration (means of sur-vival) which endow the departed with elusive ("ghostly" or „spectral") presence. The analysis is inspired by Freud's idea of culture as prosthesis, here applied to film that can be regarded as a tool which ensures the survival or afterlife of the absent dead, an idea which the essay's concluding remarks apply to Kieślowski's filming, thereby proposing to conceive it as self-commemoration.