

Izabela Kowalczyk

Obrazy ciała w przestrzeni publicznej

Kultura Popularna nr 4 (34), 225-226

2012

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Aleksandra Korczyk
**Lively Imagination.
 Woman's Taboo in
 Advertising**

Throughout this century, the role of women and men in society has changed, and majority of people feel this change is for the better. Is this true? Traditional views of the position of women and men within society are so deeply ingrained. This deep-rooted opinions use media- television and they makes and still perpetuates stereotypes. The article present the analysis the role of woman and men in advertising. The quantitative and qualitative analysis is based on TV advertisements taken from 4 TV programmes: TVP1, TVP2, Polsat, TVN. Deep analysis concerns the influence of the presentation gender in the life. Time my analysis is : 12-19.01.2011.

*Michał Jan
 Lutostański*
**Behemoth Break the
 Taboo Becoming an
 Element of Polish
 Popular Culture.
 Analysis of Works
 of Art**

During last two years around polish popular culture had been made a process of braking the taboo jointed with showing contents. It means containing in popular culture, polish death metal band called Behemoth, which contents are rather radical. To show it there had been made quantitative analysis of songs – supported by based on grounded theory computer program – Atlas.ti, qualitative analysis of covers and description of image of this band.

Izabela Kowalczyk
**Representations of
 Bodies in the Public
 Space**

In this text I reflect on tabooisaiton of bodies in the public space. There is interesting point that we deal with over-representation of bodies which are young, attractive, slim, ideal, and even naked, especially in advertisements. These bodies are anonymous and not-individualised, they are objects of aesthetic pleasure first of all. The issue of representation is important for discussions of identity. Thus the important question is: what bodies are excluded from this sphere, and at the same time, what identities are excluded? Inappropriated bodies are stereotyped or condemned to invisibility. I discuss ways of the stereotypisation that took place in advertisements (included social ones). The examples of this process are representations of older women, handicapped persons, homosexuals and breast-feeding mothers. These pictures are often received as disgusting, scandalous, and inappropriate to be shown in the public space. I try to trace the

advertisements as well as examples of art in the public space. It reveals that not appropriate bodies and some aspects of physiology are treated as taboo. I connect the taboo with Julia Kristeva's notion of an abject. According to Kristeva, the abject means pre-verbal state of human being and it denies division between inside and outside. What is the most important in constituting the subject plays in connection with uncertain borders between subject and object. The abject is something in-between, the ambiguous, it does not respect borders, positions and rules and it disturbs identity, system and order. Describing the abject, Kristeva makes us realize that our world is temporary, it is constantly threatened, at every moment it can be ruined and transformed into a world we do not want to think about and we are afraid to imagine. In reflection to this theory one might ask about construction of subjectivity. On the other hand this theory may be important to define order of society – is it opened for others or rather traditional and closed?

Magdalena Kamińska
Banned and Exposed. The Taboo Work in Mondo Movies

In historical perspective, mondo is a shockumentary (exploitation documentary) sub-genre. It is to be derived from travelogue and is also closely associated with an ethnographic film (one can say its pop version). The sub-genre in classical form ends in the early 1980's with VHS technology appearing, but its poetics is popular up to this day on TV and internet (YouTube). Mondo concentrates along an identification and translation of taboo, as contextually understood. Thanks to it, in spite of its formal primitivism and narrative simplicity, mondo is uniquely liberal and postcolonial type of film text. As the only one cinematic genre, it is dedicated to nivelate of so-called "Big Ditch". This effect is caused under pretences of sensationalism, that means to without pushy moralisation. The main thesis of mondo concerning all the "Big Ditch ideas" claims that they are socially constructed, in spite of fact that mondo's directors' motivation has to be evaluated as not very sophisticated, even though its formal aspects make it similar to the some practices of vanguard.