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# Bibliografia

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

pochodzi ze strony 132.

<sup>26</sup> Verwoert, „Research and Display,” 199-200.

<sup>27</sup> Rush, *New Media in Art*, 124.

<sup>28</sup> Verwoert, „Research and Display,” 198.

<sup>29</sup> Lind i Steyerl, red., *Reconsidering the Documentary*, 12.

<sup>30</sup> *Ibid.*, 25.

<sup>31</sup> Olivier Lugin, „»Documentary«: Authority and Ambiguities,” w: *Reconsidering the Documentary and Contemporary Art #1: The Greenroom*, red. Maria Lind i Hito Steyerl (Berlin: Sternberg Press, 2008), 31.

<sup>32</sup> Richard Evans, „Germany's Morning After,” *Marxism Today*, (June 1991): 20-23.

<sup>33</sup> Michèle Faguet, „Sympathy is a Bridge for Ideology: Phil Collins's Adventures in Marxism,” *Afterfall*, nr 11 (2011), <http://www.afterfall.org/journal/issue.27/sympathy-is-a-bridge-for-ideology-phil-collins-s-adventures-in-marxism>.

<sup>34</sup> *Ibid.*

<sup>35</sup> Patrz Stuart Jeffries, „Fastest! Tallest! Marxist! The visual art of Phil Collins,” *The Guardian* (6.02.2011), <http://www.guardian.co.uk/artanddesign/2011/feb/06/marxist-visual-art-phil-collins>. Kolejne cytaty z wywiadu z P. Collinsem pochodzą z tego samego artykułu.

<sup>36</sup> Faguet, „Sympathy is a Bridge for Ideology.”

<sup>37</sup> Hito Steyerl, „Documentary Uncertainty,” *Re-Visiones*, nr 1 (2011), <http://re-visiones.imaginarar.net/spip.php?article37>.

<sup>38</sup> Owen Hatherley, „How Patrick Keiller is mapping the 21st-century landscape,” *The Guardian* nr (30.03.2012), <http://www.theguardian.com/artanddesign/2012/mar/30/patrick-keiller-robinson-tate-exhibition>.

<sup>39</sup> Zob. Marta Kosińska, *Ciało filmu. Medium obecnego w powojennej amerykańskiej awangardzie filmowej* (Poznań: Galeria Miejska Arsenal, 2012).

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