

Summary of Ph.D. thesis

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Title: Non-visual works of Polish art of the twentieth and twentieth one century and the technical impact on experience

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09/10/2017

The dissertation summarises research on the historically conditioned perception, focused around non-visual works of Polish art, whose participants have experienced through the senses: smell, taste, touch and hearing. Its purpose is to appreciate marginalized channels of perception, interpreted as a protest against technicization, identified with the concept of programmed experience.

One of the conditions for the existence of non-visual works is the reconfiguration of traditional reception. The gaze as a basic recognition tool is replaced by breathing, swallowing, listening, hand gesture, or movement of the whole body, destabilizing the contemplative habits of the recipients. Despite the apparent debt in the concepts of avant-garde artists exploring touch or smell, the significance of these strategies is quite different today. Definition of non-visual artworks was intended to emphasize the role of stimuli that could be perceived with closed eyes, in opposition to the oculacentric character of contemporary culture, as the overcoming of the voyeuristic defence mechanism strengthened by every technical interface. The recipient in contact with a non-visual work of art is exposed to stimuli without influence of technical prostheses, devoid of screen protector shield, torn off the ability to look away from a safe distance.

Confronting non-visual works of art at the turn of the 20th and 21st centuries, the participant is confronted with a set of new questions. They refer to the image of the body, transformed by the technical equipment, enabling unprecedented expansion of the sensorium capabilities, which are mainly realized in the phenomenon of immersion.

My study runs on the borderline of disciplines, based on methodology taken from the field of anthropology, history of art and philosophy of technology. Analyzed works by Mirosław Bałka, Zuzanna Janin, Joanna Rajkowska, Michał Gayer, Magdalena Starska, Małgorzata Markiewicz, Iwona Demko, Justyna Gruszczyk, Franciszek Orłowski, Katarzyna Krakowiak, Konrad Smoleński, have become the basis for recognizing images of corporality in *screen age*, an example of which is the concept of *disappearing aesthetics* and *vision machines* by Paul Virilio.

According to research on the reception of selected works, the technical impact on sensorium brings about the need for material appreciation, arising from nostalgia for physical body and experience of presence, replaced by sensory perception and sensory prostheses.

Non-visual works of art can be an attempt to overcome the impasse in which perception is found in contact with electronic devices directed, for the most part, to mediated visual experience. The pressure of speed caused by technological advances makes modern day *dromomaniacs* driven by a constant race initialized by a synthesis of synthetic perception, imprisoned in the process of real translation into virtual. Using Paul Virilio notion *homo pyknolepticus*, suffering from perception disorders associated with acceleration of stimuli, losing contact with the environment, finds in non-visual art moments of stopping and silencing. Selected realizations of Polish artists exploring senses become the touchstone of global trends in the field of art.