Abstracts

Tomasz Bielak

Notorious 'photo-posting' – photography networked

The main subject of this article is the cultural (and marketing) phenomenon (especially in recent years) of publishing photographs , so-called: selfies . The author reconstructs the story of the rise and gaining leadership by social information. Thinking about photo-education and social skills can be the starting point for a reflection on the production and processing of the image during total domination of digital media. Indicates points coincide with the culture of video draws attention to the specific style of storytelling really using this specific invention. Author also decribes cultural practices reflected in specific market movements.
Keywords:, selfie, visual practice, media history, education, photography

Joanna Hoffmann-Dietrich

Beyond the Surface: Res Invisibles

According to the visionary of the first avant-garde Alexander Rodchenko, art has a mission of an educator of perception and, by cultivating a cognitive attention, it contributes to knowledge about the world in which we live. Today, thanks to dissemination of technological media such as photography, film, video, computer but also microscopes, telescopes, X-ray, ultrasound, CT, and many other visual research tools, art has lost its monopoly for creating images and became only part of the contemporary visual culture. To keep its mission, to be able to create new valuable cultural narratives, artists have to actively engage in shaping the new, dynamic, driven by technology and Big Data model of reality, founded on interdisciplinary and intercultural communication. I base my reflections on my artistic investigations and experiences at the intersection of art & science

Aneta Kopczacka, Monika Kozień-Świca

Educational laboratory Museum of History of Photopraphy in Krakow

The authors of the article are describing their experience gained while working on the educational programme of the Museum of History of Pho-

tography in Krakow. The main goal was not to teach photography understood as 'taking good pictures', but to teach the participants different meanings of photography, help them tools to decode it and help them be more aware in the world of images. The authors of the article present the 'School of seeing' programme, which consists of four elements: website with online games, book, cycle of workshops and the exhibition titled '(Dis)believing your eyes'. M. Kozień and A. Kopczacka also show how entire activity of the Museum is changing to make MHF as open as possible and 'fully educational'.

Marianna Michałowska

Teaching Photography, Teaching by Photography

In the article three dimensions of photographic education are distinguished: 1) practical, through which I understand learning of photo technologies, aesthetics, and visual conventions; 2) reflective, which focuses of knowledge how images are used in cultures and how they circulate; and 3) communal that develops competencies of social communication through activities based on photography.

In the text a wide range of visual practices is considered: scientific researches (as glaciology and aerial archaeology), educational workshops and visual projects by students of photography at University of Arts in Poznań and cultural studies at Adam Mickiewicz University in Poznań. I distinguish three basic function of photography, where the medium serve as: 1) a tool in gathering knowledge about world; 2) a reflection on medium itself; 3) image that let to communicate with others and share an everyday experience. I advance a thesis that the main goal of photographic education today is developing an ability to construct and interpret visual messages.

Katarzyna Napierała-Rydz

Conditions for Effectiveness of the Use of Photography in Education

The paper is an attempt to show the conditions which determinate the effectiveness of using photography in education. The conditions are presented based on two groups of factors called: personal (for example general level of mental development of pupil) and non-personal (such as among others, teacher's characteristics), according to peculiar features of photography.

Małgorzata Radkiewicz

Between creation and documentations- photographs of artefacts and monuments by Janina Mierzecka

In my text I analyze photographs of Janina Mierzecka who worked both as an artist and a professional photographer in museums. Taking pictures of architecture, artefacts and monuments she tried to combine documentation with artistictic creativity. As a professional photographer she developed many usefull skills and methods of museal photography which she presented in details in her book for students and photographers.
Discussing works of Mierzecka I want to recall two contexts: first one of women professional researchers – explorers, archeologists – who used photography to document their works, but also to create an artisitic images of dicovered places and monuments. As other modern women, Mierzecka was really passionate about her work, ready to implement new technologies and methods. The other context would be the tradition of Polish avant garde in Lviv where Mierzecka started to work as a photo artists and a rthe researcher in a museum of applied arts.

Marta Smoleń-Sidyk

Visual Storytelling – How to Use the Image to Tell Stories at a Distance?

Is dialogue in digital media possible? What can thus be said about the past? How do the new media redefine the humanities? Can a man seated in a digitized world remember the ancient story? If the technology sets new thinking patterns, who now defines their boundaries? These and many other questions will be tried to be answered the author of the article, which deals with the new trends in the narrative pictorial in 2016. At the time of rapid social and intellectual change and in the face of a fervent dispute between supporters of linguistic precision, and enthusiasts of visual forms of expression, it has become an important issue to pay attention to the awareness of the roots, nurturing relationships with the history and proper shaping perceptions of the fundamental myths. In the face of these problems, we try to look at the latest proposals from companies in technology and contemporary culture-circles.

Joanna Szylko-Kwas

Between information and image – the function of press photography

Photography is an important element of the contemporary press. It appears in the press from the moment in which the technical capabilities of printing led to his presence. Initially, the primary goal of graphical elements was to give lightness texts and to increase the newspaper. Aesthetic value was dominant. However, today we define a press photograph as a transmission of information. But is it true that press photography still inform? Maybe it is just an illustration?

The aim of this paper is to analyze the function of photographs in the press. They have been distinguish three types of function: information, persuasive and illustration. Analysis included three socio-political events which have been described in Polish newspapers – Charlie Hebdo shooting, presidential elections in Poland and the issue of Syrian refugees.

Piotr Wołyński

Blow-up. Transitive images – theory and practice of understanding of photography

Common photographic practice has been undergoing radical changes over recent decades. Attempts at theoretical description of this practice now require new concepts and different placement of photography in the broader context of modern imaging. The first part of the text is an attempt at synthetic diagnosis of the position of photography in the world dominated by cyberspace. It is based on the description of the basic features and functions of transitive images. Today they replace stable images, whose basic model was photography.

The second part of the text is the author's description of the performance Blow-up. The author tries here to capture the character of contemporary photography by applying to it two assumptions:
- series of glances of moving subject is one multi-image gaze,
- objects increase in size while moving away from the observer.

The action reveals new features of optical imaging. It is an example of different practice of focusing attention and ordering meanings – the ways of emerging transitiveness in the images.

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