

SUMMARY

Given the identity of the research material which includes 3,732 photographs found in the dustbin, and the discovered history of the pictures, and most importantly the person of the photographer – Gabriel Wysocki – the deliberations in the four parts of the doctoral dissertation and in the accompanying appendices take the form of a two-track statement. In addition to scientific discourse, the author also introduces a private language, often oscillating around poetic prose. The author's personal attitude to the material found is justified by the history of the photos presented in the dissertation and the research path taken.

This doctoral dissertation is written in response to the deficit of research on memory conducted from the perspective of visual arts. The author analyses available and selected critical texts on memory, belonging to various disciplines: philosophy, cultural studies, psychology and performativity. She subsequently uses the given theoretical aspects as matrices in specific creative cases (case study). This research is not limited to working with the text; it is also conducted at the laboratory level and in real time for each of the actions carried out. The tools and models derived from them are translated into systems for building a creative expression: photomicrography, performative acts (objects/installations/situations within them) and a performative summary exhibition.

Their essence is an elaborated lexicon necessary to consider the performativity of traces of memory, which is articulated in the thesis. All components of the artistic-research project prove that traces of memory are performative. Arguments are provided by means of the concepts used by the author from the scientific and artistic practice: gatherer/collector, interdisciplinary understanding of memory, memory trace, performativity/posthumanist performativity, new materialism, presence, materiality, etc.

In addition to confirming the main thesis, the analytical and creative efforts made also allow for a comprehensive reading of the collection of the photographs found – which (in the context of, for instance, new materialism) should also be treated subjectively, while being open to the experience of aspects of their performativity. Or – in the name of the contemplative archaeology – by allowing things simply to exist, to be able, through this particular kind of presence, to cross the boundaries of concepts and disciplines.