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Institute of Literary Research of the Polish Academy of Sciences, Widok. Foundation for Visual Culture and the Institute of Polish Culture of University of Warsaw would like to invite you to a series of events with visual culture scholars **Joanne Morra** (Central Saint Martins, University of the Arts London) and **Marquard Smith** (UCL Institute of Education, London).

Panel Discussion *Image Lessons. Visual Pedagogies in Troubled Times*

December 12<sup>th</sup>, 18.00, Instytut Kultury Polskiej, Uniwersytet Warszawski, s. 5

Join us for a roundtable discussion on the concept and practices of visual pedagogy. During the panel we will examine different models of teaching through images and using the visual in pedagogical and political practice. How does one teach visual culture in a globalized and rapidly changing environment? Does the canon help us see or prevent us from noticing what is really important? How can images become political tools, capable of becoming platforms for identity-building and conveying complex political programs and demands? Can images become helpful in analyzing crucial global challenges, many of which seem to have a distinctively *un-visual* character – economic crises and precarity, climate change, domination of algorithmic design?

The panel will feature theoreticians and practitioners of visual culture from a broad range of institutions, representing different disciplines and types of practices.

**Participants:**

**Bogna Burska** – visual artist, Faculty Member at the Academy of Fine Arts in Gdańsk

**Joanne Morra** – Reader in Art History and Theory at Central Saint Martins, University of the Arts London; Principal Editor of *Journal of Visual Culture*

**Krzysztof Pijarski** – photographer; Assistant Professor at the Film School in Łódź; Editor of *View. Theories and Practices of Visual Culture*

**Marquard Smith** – Program Leader for the MA Museums & Galleries in Education at UCL Institute of Education, London; Professor of Artistic Research at Vilnius Academy of Arts, Lithuania; Editor-in-Chief of *Journal of Visual Culture*

**Joanna Sokołowska** – Curator at the Muzeum Sztuki in Łódź

**Magda Szcześniak** (panel moderator) – Assistant Professor at the Institute of Polish Culture, University of Warsaw; Leader for the MA Visual Culture; Editor of *View. Theories and Practices of Visual Culture*

Joanne Morra's seminar, December 13<sup>th</sup>, 11.30, Pałac Staszica, room 132

To register for the seminar and receive the readings write to: [redakcja@pismowidok.org](mailto:redakcja@pismowidok.org).

Title: *Female autobiography as the basis for collective political engagement*

Text: Joanne Morra, *Being in analysis: on the intimate art of transference*, "Journal of Visual Art Practice," 2017, 16:3, pp. 163-184

In this article, I consider psychoanalytic transference in the context of contemporary art. I focus on the work of artists who have been in psychoanalysis and have put this personal material to use within their creative practice and argue that these artworks enact the experience of being in analysis. Using an expanded understanding of transference wherein the fantasy and reality experienced in the 'here and now' of the consulting room is transposed onto sites of cultural production, I consider the very real and often disruptive emotional and psychological affects that are a part of the viewer's experience of these artworks.

In this article, I ask: When we are with such work, what do we experience? How might we respond and engage with such intimate work? What is being required of us as viewers? Are we being invited to participate in a form of psychoanalytic therapy? Who is the analyst? Who is the patient? If psychoanalysis is a process of transformation, what do these practices and our engagement with them encourage us to risk personally, socially, and politically?

I wonder if it is in considering these questions that we are able to move from the intimate life of the consulting room to an intimately complex psychic, social, and political world. Ultimately, my aim is to find a space in which individual affects (such as anxiety and crying) experienced while fully engaging with an artwork (through transference) can be dissipated or released, as a form of subjective transformation, and ultimately be mobilized as a form of political and collective action.

Short introduction by the author

Commentary and introduction to discussion: Paweł Mościcki

### **Joanne Morra**

Reader in Art History and Theory at Central Saint Martins, University of the Arts London. She has recently completed several projects including the book entitled *Inside the Freud Museums: History, Memory and Site-Responsive Art*; a 4-year project with artist Emma Talbot called *Intimacy Unguarded: How the Personal Becomes Material* (Journal of Visual Art Practice (2017); and an issue of *Journal of Visual Culture* (2017) with art historian Alison Green entitled *50 Years of Art and Objecthood* which includes an article entitled 'On Use: Art Education and Psychoanalysis'. Joanne is working on two new projects: a book entitled *In the Studio and On the Couch: Art, Autobiography and Psychoanalysis*; and a project with Judy Willcocks Head of Museum and Archives at Central Saint Martins entitled *Creative Practices, Education and Wellbeing*. Joanne Morra is a Founding Principal Editor of *Journal of Visual Culture*, Founding Executive Board Member of International Association of Visual Culture, and Founding Member of Visual Culture Studies in Europe Network.

Marquard Smith's seminar, December 14<sup>th</sup>, 11.30, Pałac Staszica, room 144

To register for the seminar and receive the readings write to: [redakcja@pismowidok.org](mailto:redakcja@pismowidok.org).

Title: *Observance, Notes towards Decipherability*

Provoked by the terrorist-related murders in England that marked the spring and summer of 2017, I have felt compelled to write this article on the idea of observance (observe, care, follow, obey). I engage with this idea in the context of our contemporary Memory Industry – that confluence of memorialization, remembrance and commemoration culture; Memory Studies and Trauma Studies; tangible and intangible heritage; digital memory and media archaeology; and its series of facing-backwards-to-go-forwards impulses (the archival impulse, the genealogical impulse and the archaeological impulse). Through the Contemporary's prism, I deploy observance as a rejoinder to the seeming irreconcilability between, on the one hand, the incomprehensibility of the Shoah and, on the other hand, the prevalence of its rendering in figurative and abstract memorials, literature, art and film; and by way of dark tourism, Shoah selfies and genealogy websites. I propose that, because of its assorted senses, as a grievable moment observance may be a way of negotiating (without necessarily wanting or needing to reconcile) such irreconcilability. I argue that this is possible because of how observance (observing a minute's silence, for instance) as a (secular, vernacular) performative action somehow opens up a space of the imagination that might lead, for good and ill, to a decipherability all the more necessary in our interminable state of exception that is the Contemporary.

Short introduction by the author

Commentary and introduction to discussion: Katarzyna Bojarska

### **Marquard Smith**

Founder and Editor-in-Chief of *Journal of Visual Culture*; publishes widely on the visual and cultural study of bodies, technologies, and sexualities in Modernity. Program Leader for the MA Museums & Galleries in Education at UCL Institute of Education, London, and Professor of Artistic Research at Vilnius Academy of Arts, Lithuania. He curated among others *Blood & Bones* (2018), *Solitary Pleasures* (Freud Museum, 2018). He is a Founding Editor of KIOSK, a magazine of art, design, and architecture as well as the Cultural Studies journal *parallax*.