

Summary

Field Histories is a dissertation that seeks to combine two worlds – history and art. It investigates how historically important places, traces of material culture – historical lapidaries and cultural varia – can work as an inspiration and a starting point for artistic practice in the media of photography and video that employ recent technologies such as drones, where the captured images are processed using the heliogravure technique.

The dissertation consists of two parts. In the first part, I discuss my artistic practice and works up to date, which have followed a consistent artistic route leading to the current research project. I also raise the issues of my perception of the matrix as a phenomenon in graphic arts, particularly in the context of the invasion of new media and means of expression, as a kind of rock and foundation in the struggle between tradition and the binary reality of social media, the emanation of simulacra and artificial intelligence.

In the second part, I discuss the issue of the landscapes of memory and non-memory and their relations with the surrounding nature. My case studies are war cemeteries, displaced settlements, ruins of houses, and places of worship. I present the difficult history of national minorities, especially the Lemko and Jewish communities, I find their traces in the landscape and process them in graphic techniques. I translate them into a new set of signs and codes in the language of art.