

## Summary

### LIDIA GŁUCHOWSKA / Transmedia translations and re-visions of Schulz's "original" and archaeology of photography: *Bruno Schulz – Mariusz Kubiela – In Transitu*

Fiction created by Bruno Schulz, a writer from Drohobych, has been already translated nearly 160 times, including such exotic languages as Icelandic, Thai or Esperanto. His artistic output inspired also a vast number of transmedia translations, re-interpretations and revisions in categories of film, book illustrations or comics, all of them were presented within Schulz festivals in Drohobych, Wrocław, and quite recently also in Belgrad.

Mariusz Kubiela's interdisciplinary experiment plays an exceptional role in international popularisation of Schulz's work. It was initiated in 2004, and has been continued successfully with a numerous team of models-actors till today. Since 2009 they have put on stage and preserved on a film their para-theatrical actions inspired by Schulz's literary and artistic output; these actions climax is not so much illustration of his quasi surrealist fiction but rather equivalents of Schulz's visions created in a medium on the border of performance art, pantomime and photography, which resembles stills from silent movies being watched in a magical Kaiserpanorama.

These bichromatic, though not necessarily black-and-white, poetic images which captivate us with their humour, were taken by means of the so-called "pure and direct photography" method, in which special effects are obtained without any digital or photomontage modifications, only by applying traditional manual procedures. More than ten shots of one motive precede the ultimate effect. Sometimes even a few film roles are needed. The shots, which are the essence of the scenarios, result from long weeks of studying light as well as "theatralisation" of the interiors, and evoke oneiric aura which originates from Schulz's *The Cinnamon Shops*, *Sanatorium under the Sign of the Hour Glass* and his artistic works. "Stage directions" of the registered here para-theatrical actions are pieces of the writer's fiction and the photographer's own text, and they act as metaphorical titles, interpreting the prose in regard to postmodern perspective.

Since 2014 the works by Kubiela refer to Schulz's output also on a formal level. His series of 20 works entitled *Cabinet of Historic Techniques of photography* is a pendant to his photographic experiments with a *cliche verre* technique. The series was preceded by Kubiela's studies on reconstruction of old-time technologies of creating a photographic image, which studies were inspired by Andrzej Pytliński, initiated at the Jelenia Góra Study Centre for Photography, and continued in his collaboration with leading Polish experts, just to name Cezary Chrzanowski, Roman Michalik, Janusz Sochacki and Rafał Warzecha.

Unlike other contemporary artists, Kubiela (b. 1953) succeeded, by applying traditional workshop methods, in coming up with numerous versions of the same compositions, including metamorphoses of a motive of *Afterimages of a Bird* (2005), which initiate his "ephemeral theatre of one photography". Each of the images that has been created by means of techniques from the turn of the 19th century is unique and bears the imprint of the artist's style. Kubiela has achieved not only a precise reflection of details in silver technologies, but also an irregular gloss of the applied manually coats of albumins of various thickness. A characteristic for this recipe brown colour was sometimes modified by him by applying a coat of dichromate rubber at the end of the creative process. Whereas a precious mat on the image surface has been achieved by the artist using a technique of albumen print mat. Even though usually painterly effects are achieved when using photographic oil technique, Kubiela's photographs made this way are true to details and makes them appear as classical silver-bromine prints. Monochrome effects ranging from violet to brown the artist created in classical toned cyanotype technique, whereas a wider scale, reaching the "Impressionist" grained surface, resulted from the time-consuming and experience-demanding technique of chromate rubber.

The multi-faceted and transmedia project, *At Schulz's works* for the reintegration of words and images which were separated in Schulz's works, and invites to face a specific aura of his "original", activating a social reflection and both an intergenerational and international, free from stereotypes, discourse over multicultural heritage of pre-war Poland and East-Central Europe.