ASTONISHMENT
Magdalena Abakanowicz University of the Arts Poznan

On the cover: a fragment of the collage *Hallucination 2* by Krzysztof Mętel

© Magdalena Abakanowicz University of the Arts Poznan, 2021

Editing, graphic design and layout: Prof. Janusz Marciniak

Consultants: Prof. Marysia Galbraith, Prof. Grzegorz Keczmerski

Reproductions of the works contained in this publication have been provided by the authors for a non-commercial artistic and scientific purpose. A fragment from the poem *A Child of Europe* by Czesław Miłosz was published in accordance with Art. 29. The Act of February 4, 1994 on copyright and related rights (Journal of Laws 2019.0.1231). The photograph of Jeanne Hersch's manuscript comes from a private collection. This non-profit publication was created as part of a research task.

ISBN 978-83-66608-19-1

We would like to thank our friends from the University of Alabama, Harvard University and Magdalena Abakanowicz University of the Arts Poznan for their astonishment, which they expressed here, and for their creative contribution to this publication.

Prof. Marysia Galbraith, Prof. Grzegorz Keczmerski, Prof. Janusz Marciniak

Astonishment

In memory of Jeanne Hersch

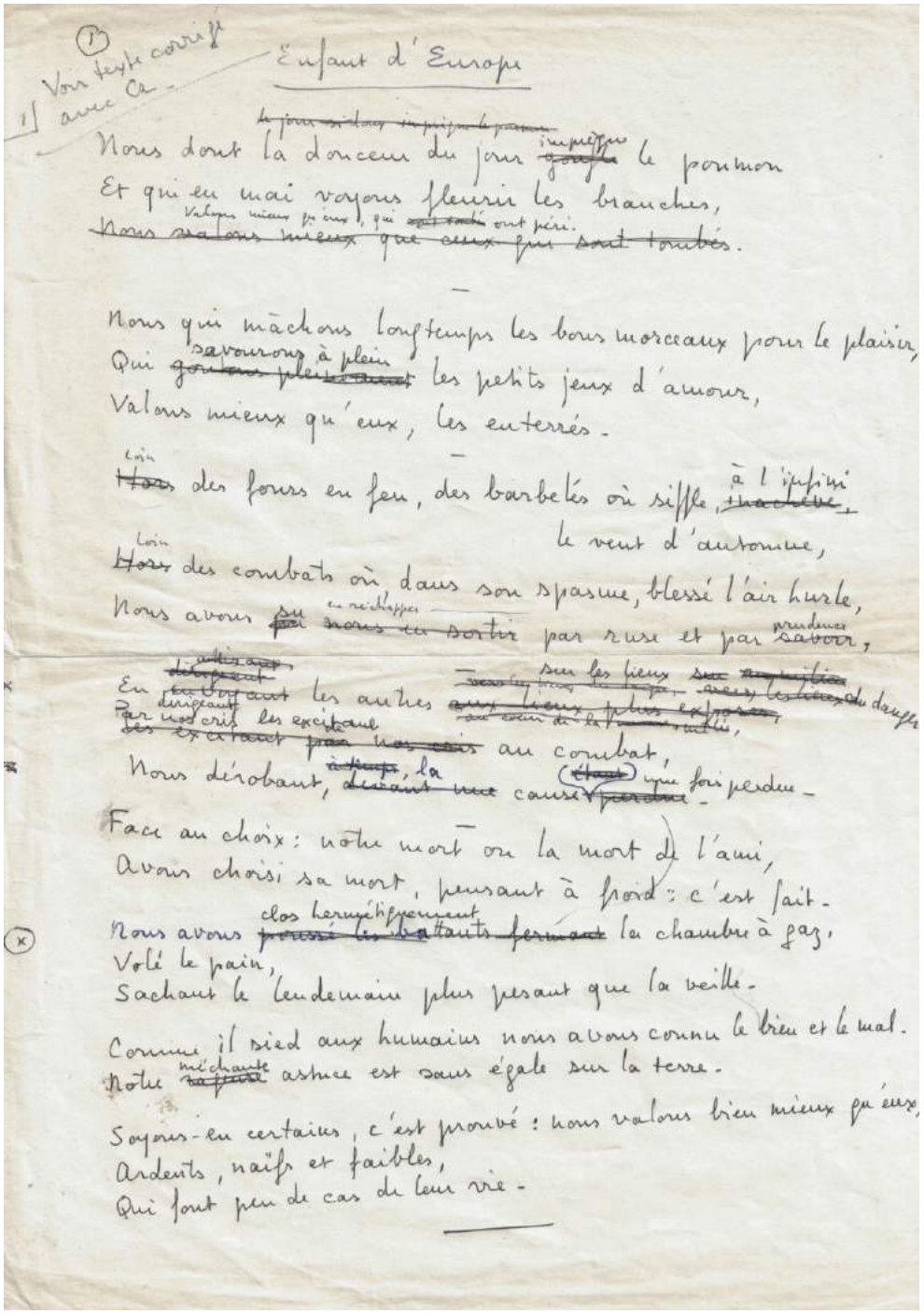
In February 2021, prof. Marysia Galbraith, prof. Grzegorz Keczmerski and I invited interdisciplinary scholars and artists to participate in an publication titled *Astonishment*. The starting idea for this publication is so simple, that it may itself be surprising from the outset... Well, we wanted it to be a multi-topic and varied publication. We wanted to surprise and amaze each other with iconographic ideas, sense of humor and tragedy, imagination, and artistic and literary form. We wanted to draw attention to the current problems of individuals and societies.

By engaging in dialogue—through art and text—about life, which constantly surprises and amazes us, we reveal the diversity of our interests. No wonder that the subject of this dialogue turned out to address very different things, incl. Covid-19 pandemic, social problems, public and personal affairs, and prose and poetry of life. The works of artists and theoreticians who co-created this publication constitute an interdisciplinary treatise on the present day and, at the same time, an ad hoc diagnosis of our ability to be surprised. Will this diagnosis be convincing? Will it surprise anyone? We'll see...

According to Plato, astonishment gave rise to philosophy. Aristotle thought similarly. Jeanne Hersch wrote in her main work *Philosophical Astonishment: a history of philosophy*, that “Astonishment is an essential characteristic of the human condition.” In philosophy, astonishment initiates questions. A similar role is played by “constructive astonishment” in contemporary cultural anthropology, which is essential for the description of the culture of life. On the other hand, art is not only a reaction to, but also a source of astonishment. And even a source of action for a positive change in the world.

Janusz Marciniak

Jeanne Hersch (1910–2000) was a Swiss philosopher of Polish-Jewish origin. She studied under the existentialist Karl Jaspers. Her works dealt with the concept of freedom. From 1956 to 1977 she was a professor of philosophy at the University of Geneva and also taught at a number of universities in the United States. From 1966 to 1968 she headed the philosophy division of UNESCO, and was a member of its executive commission (1970–1972). In 1968 she edited *Birthright of man*: *a selection of texts*, an anthology of writings on human rights. Her main work is *Philosophical Astonishment: a history of philosophy*. She translated i.a. books of Czesław Miłosz.



Fragment of the poem *Child of Europe* by Czesław Miłosz – a manuscript of the French translation by Jeanne Hersch

Fragment of the poem *Child of Europe* by Czesław Miłosz

We, whose lungs fill with the sweetness of day.
Who in May admire trees flowering
Are better than those who perished.

We, who taste of exotic dishes,
And enjoy fully the delights of love,
Are better than those who were buried.

We, from the fiery furnaces, from behind barbed wires
On which the winds of endless autumns howled,
We, who remember battles where the wounded air roared in
paroxysms of pain.
We, saved by our own cunning and knowledge.

By sending others to the more exposed positions
Urging them loudly to fight on
Ourselves withdrawing in certainty of the cause lost.

Having the choice of our own death and that of a friend
We chose his, coldly thinking: Let it be done quickly.

We sealed gas chamber doors, stole bread
Knowing the next day would be harder to bear than the day before.

As befits human beings, we explored good and evil.
Our malignant wisdom has no like on this planet.

Accept it as proven that we are better than they,
The gullible, hot-blooded weaklings, careless with their lives.

/.../

New York, 1946

Authors
Maciej Andrzejczak
Tomasz Bukowski
Jeremy G. Butler
Marysia Galbraith
Adam Gillert
Wojciech Gorączniak
Marek Haładuda
Ewa Harabasz
Holland Hopson
Tomasz Kalitko
Grzegorz Keczmerski
Anna Róża Kołacka
Katarzyna Kujawska-Murphy
Marcin Lorenc
Christopher D. Lynn
Jakub Malinowski
Janusz Marciniak
Joanna Marcinkowska
Krzysztof Mętel
John Miller
Agata Nowak
Mateusz Pietrowski
Barbara Pilch
Amy Pirkle
Marek Przybył
Agnieszka Sowisło-Przybył
Władysław Radziwiłłowicz
Grzegorz Ratajczyk
Monika Shaded
Tomasz Juliusz Siwiński
Jacek Strzelecki
Natalia Wegner
Filip Wierzbicki-Nowak
Krzysztof Wodiczko

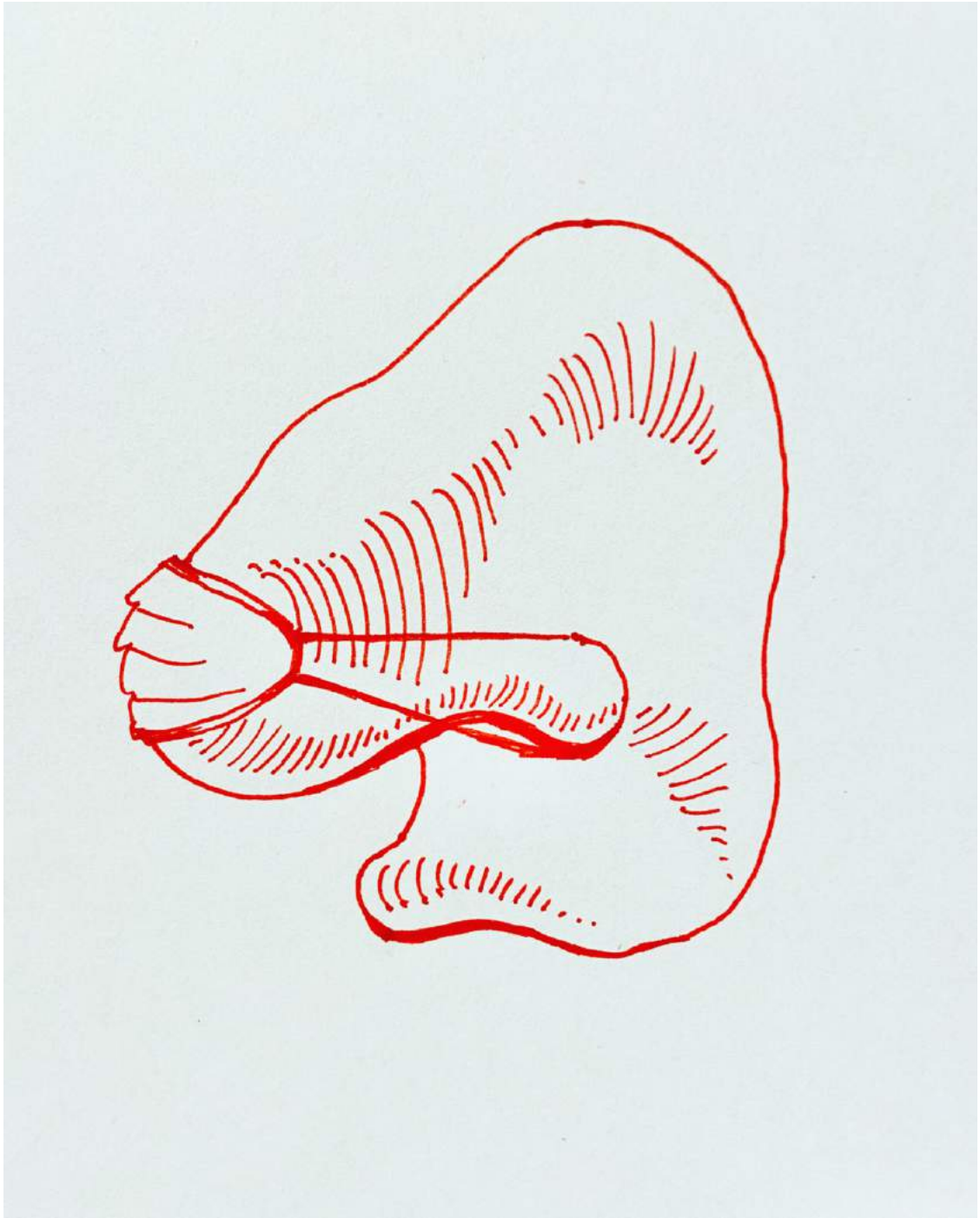
Maciej Andrzejczak

Maciej Andrzejczak, MA
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://maciejandrzejczak.com/o-mnie

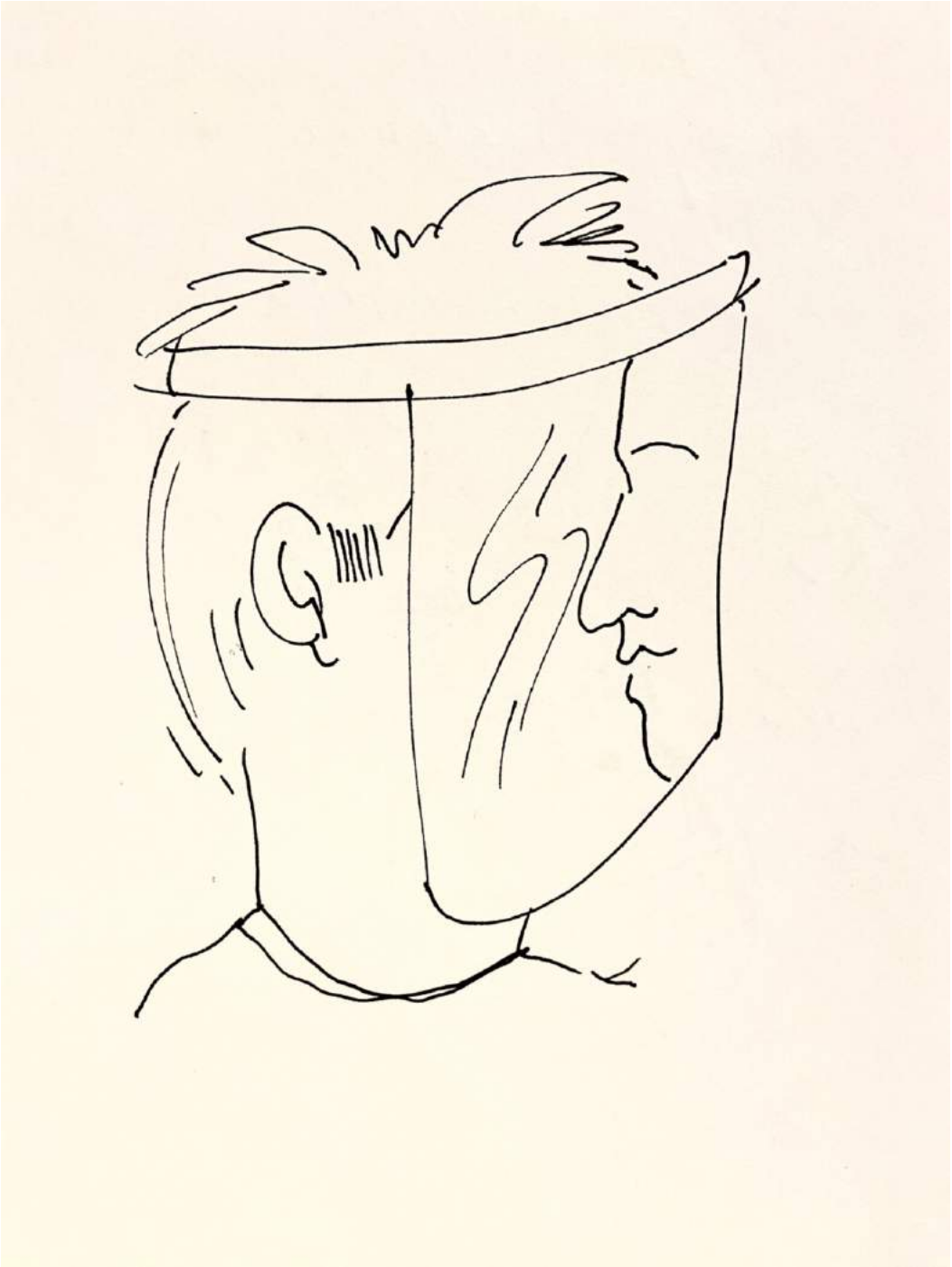
Maciej Andrzejczak, *No title*, acrylic on paper, 41 × 32 cm, 2020

Maciej Andrzejczak, *The Show*, acrylic on paper, 40 × 30 cm, 2020

Maciej Andrzejczak, *The Show*, acrylic on paper, 38.5 × 29,5 cm, 2020



Maciej Andrzejczak, *Pandemic drawing (1)*, fineliner on paper, 15.5 × 20 cm, 2021



Maciej Andrzejczak, *Pandemic drawing (2)*, fineliner on paper, 15.5 × 20 cm, 2021

Tomasz Bukowski

Tomasz Bukowski, PhD, DSc, Assoc. Prof.
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/bukowski-tomasz/

Tomasz Bukowski, *"..."*, acrylic and oil on board, 28 × 60 cm, 2021

Tomasz Bukowski, *"..."*, acrylic and oil on board, 15 × 32 cm, 2021

Tomasz Bukowski, *"..."*, acrylic and oil on board, 27 × 78 cm, 2021

Jeremy G. Butler

Jeremy G. Butler, Professor Emeritus
TV & Film Studies
Senior Fellow, Blount Scholars Program
The University of Alabama
http://jbutlerphd.com/

Humor and Surprise in Television and Film

It will likely astonish no one that the element of surprise is often present in jokes and humorous situations. We can all think of a television scene that leads us to anticipate one thing and then delivers something else—something that makes us laugh at the surprising event. What might not be quite so obvious, however, is that many humor theorists argue that surprise is the *essential* foundation of most humor. Of course, not all surprises spark laughter. Some might elicit horror, as when we suddenly come upon a grisly car accident. To argue that humor fundamentally relies on surprise, we need to narrow our definition of "surprise" to refer to a disjunction between what we expect and what we receive. Humor, it is maintained, comes from an *incongruity* between two culturally defined elements. To understand the significance of incongruity in comedy, I will outline three principal theories of humor and show how the one that relies on the function of surprise/incongruity finds the broadest application when we analyze humor in TV and film.

Typically, the competing camps of humor theory are classified as superiority, relief (aka, release), and incongruity. At the risk of overly simplifying the complex, subtle thinking about the topic, I will summarize these approaches in the next few paragraphs—emphasizing the importance of surprise to humor. To illustrate the applicability of each theory, an episode of *Modern Family*—titled "Under Pressure," from January 15, 2014—has been chosen largely at random as a test subject.[1] This episode's storyline follows parents as they attend an open house at their children's high school—sitting in on their classes and experiencing the "pressures" of being a student.

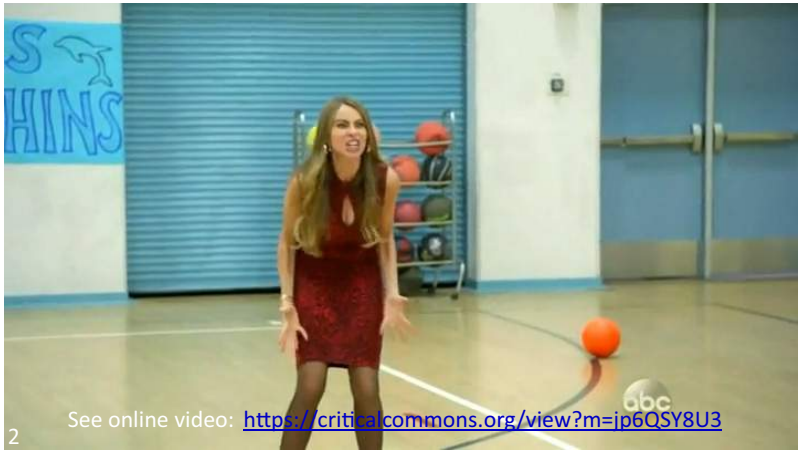
Superiority Theories of Humor

Superiority theories of humor take a rather dim view of humanity and of what makes people laugh. They contend that laughter is evoked principally when people note the weaknesses of others and abruptly feel they are better than them. 17th-century philosopher Thomas Hobbes writes that we take a "sudden glory" when we apprehend "some deformed thing in another" and that we "suddenly applaud" ourselves for our superiority and break out in laughter. Laughter comes from condescending scorn for the butt of a joke and, consequently, is a rather cowardly act—"a sign of pusillanimity," in Hobbes's

words! His contemporary, René Descartes held a similar view, arguing that laughter arises from "perceiving some small evil in a person whom we consider to be deserving of it; we have hatred for this evil, we have joy in seeing it in him who is deserving of it; and when that comes upon us unexpectedly, the *surprise of wonder* [my emphasis] is the cause of our bursting into laughter."[2] Thus, for Hobbes, Descartes, and others subscribing to superiority theories of humor, laughter stems from derision. And surprise at suddenly recognizing the inferiority of another person is what triggers laughter.

Although early theorists discussed superiority in terms of one individual's feelings about another, inferior individual, it's easy to see how derisive humor also underpins the jokes and funny narratives that dominant social classes tell to ridicule, exploit, and subordinate minority populations. Predictably, narratives trading on unfavorable stereotypes about minorities are commonly found in TV and film. For example, some critics argue that *Modern Family*'s Gloria, played by an actress from Colombia (Sofía Vergara), embodies the racist identity of the hypersexual, loud, "hot-blooded" Latina. And, true to form, in "Under Pressure" Gloria wears an inappropriately sexy dress to the open house (figure 1) and gets into a brawl with another parent (figure 2). Non-Latino/a, racist viewers might view this episode, laugh at Gloria, and feel that her dress and her actions confirm their condescending prejudices toward Latinas. The undergirding attitude of humor based in superiority is "*We* are better than *them*."

1



2

Relief or Release Theories of Humor

Relief or release theories of comedy take a different tack toward explaining the mechanics of humor. They contend that humans are naturally restrained or, in Freudian terms, repressed; and that we hide forbidden emotions and desires deep below the surface of our psyches. Sigmund Freud gathered his theories of humor into a broadly influential book titled, *Jokes and*

Their Relation to the Unconscious.[3] In it, he contends that suppressing taboo ideas requires psychic energy, with the superego struggling to contain the impulses of the id. As in the title of our *Modern Family* episode, living "under pressure" can be emotionally debilitating and stressful. Humor, then, is a way to relieve that pressure, to express thoughts that society (and the superego) deem unacceptable, reprehensible, and disgusting. Humor does so in a way that is safe to both the individual psyche and society at large. For Freud, societal taboos are rooted in violence and aberrant sexuality—as can be seen in his emphasis on the Oedipus complex, where a man murders his father and has sex with his mother—but relief and release theories of humor more generally expect humor to make us less anxious and more at ease with things that are disturbing. Hence, the jokes that appear after every major tragedy can be seen as relieving tension about that event.

Modern Family does not rely heavily on this form of humor, although early in its run it did make fun of Phil's Oedipal desire for his stepmother, Gloria. The "Under Pressure" episode does not derive humor from dangerously taboo subjects, but it does explore the topic of how high-school students are expected to repress "normal" human desires to succeed at school. Alex (Ariel Winter), the Dunphys' over-achieving daughter, has a meltdown at the start of the episode—cracking under the pressure to excel on college-entrance exams. The excessiveness of her response to exams is played for laughs as she destroys her own birthday cake and, the following morning, the rest of the family discusses who she would murder first if she went berserk and launched a killing spree. Thus, the "Under Pressure" episode illuminates how humor can be used as a release valve for social pressure—in this case, the pressure put on young people to succeed in school and their careers.

Much like the superiority theories of humor, relief/release theories may be first understood in terms of individuals, but then can be generalized to the societal level. As I examined above, superiority theories explain how minorities are derided and suppressed by social classes that are in positions of power. It is one way that hegemony is maintained. Release theories, in contrast, see comedy as disruptive of the status quo and its laws, conventions, and mores. They presume that humor provides a release or an escape from these conventions and allows us to indulge in normally forbidden thoughts. Comedians are allowed to say things that disturb hegemony, that indulge in carnivalesque excesses, as philosopher

Mikhail Bakhtin might say.[4] Bakhtin writes about medieval festivals (carnivals) where social boundaries break down and authority figures may be questioned and ridiculed. Thus, in relief/release theories such as this, humor can be seen to be socially liberating—in contrast to superiority theories where humor aids the social repression of minority voices. Sketch comedies on the order of *Key & Peele* and *Saturday Night Live* contain some of the sharpest critiques of persons in power, but sitcoms such as *black-ish* can also contain carnivalesque elements, although they have less freedom to do so. ABC allowed *black-ish*'s showrunner, Kenya Barris, to create episodes that are critical of mainstream white society's treatment of African Americans—include white persons' appropriation of the n-word. However, when Barris shot an episode that is supportive of athletes kneeling during the national anthem, he ran into interference from ABC executives. Citing "creative differences," the episode was shelved and never shown.[5]

Incongruity Theories of Humor: The Function of Surprise

Our third category of humor theories, incongruity, finds amusement in situations where one element is a surprising mismatch for another. For example, in "Under Pressure," Jay (Ed O'Neill) offers Phil (Ty Burrell) a drink from a flask while they are at the high school open house (figure 3).

3 See online video: https://criticalcommons.org/view?m=voth5iLNV

The setting of the school room, with notes on a whiteboard and rows of school desks, is clearly incongruous with two grown men squeezed into those desks, drinking alcohol. From that incongruity arises amusement. Surveying the history of humor theory, Noël Carroll argues persuasively that incongruity theories offer the most broadly applicable ways to understand humor.[6] He explains, "Incongruity is a comparative notion. It presupposes that something is discordant with something else. With respect to comic amusement, that *something else* is how the world is or should be."[7] In my example above, the viewer quickly and without much conscious thought compares Jay and Phil's behavior with how the world of a classroom should be and finds it discordant and surprising—hence the humor of the situation. Further, the discordance between the children's realm (the school) and their parents' realm (adulthood) is the central theme of this episode.

The parents are all placed in situations where they act like or are treated like children, winding up in the principal's office at the episode's conclusion. They revert to the social roles they played in high school—e.g., Phil as a nerdy member of the AV Club—and humor is derived from the incongruity between their immature behavior and their adult bodies.

Comic incongruity can be instantaneous, as when you see adult men wedged into school desks; but equally significant to TV and film comedy is incongruity based on a sequence of events, which is where the function of surprise becomes more evident. Incongruity can occur over time—over the course of a half-hour television episode or during a 30-second narrative joke. Incongruity arises when we viewers expect one thing to happen, but instead something else occurs. *Modern Family*'s dialogue is filled with quick little surprises that provoke humor by twisting the logic of how the narrative is progressing. For instance, in "Under Pressure," Gloria prepares for the school open house by wearing a sexy dress (figure 1) while her husband, Jay, dresses casually. This short exchange between Jay and his dryly humorous stepson, Manny (Rico Rodriguez), transpires before they leave for the school (see: https://criticalcommons.org/view?m=gpCFfKt92)

Jay: "Why do you [Gloria] look like that when I look like this?"
Manny: "My friends say it's because of your money."
Jay: "No, I'm just saying why is she all dressed up for a school open house?"

Jay's question, as he clarifies, is why Gloria is dressed up, but Manny answers a different question: why is a young, sexy woman married to an older, not particularly handsome man? There is a disjunction, an incongruity, between Jay's question and Manny's answer, which the viewer may find surprising and humorous. This form of incongruity differs from the shot of Jay and Phil in the school desks because it occurs *over time*. It has a set-up (Jay's line) followed by a punchline (Manny's rejoinder).

Sequential incongruity such as this is embedded in one of comedy's most often-cited premises, the so-called "rule of three." The basic concept is that a comedian (1) sets up a joke, (2) builds anticipation for something humorous, and then (3) delivers a punchline that is incongruous with steps one and two. The pattern might be described as A-A-B. For some, this form of joke-building is old-fashioned and hackneyed, although it certainly persists in much television and film comedy.

We can see it in operation in the scene in “Under Pressure” where Manny and Luke go on a double date with twin girls (see: https://criticalcommons.org/view?m=7gG5tVfr6). The date is not going well, because each girl's interests don't match the boy she is with. And so Manny suggests they switch partners (joke set-up). Luke agrees with Manny (anticipation): “Let's just switch dates and get this party started!” But the girls defy the boys' expectations and incongruously express their interest in staying with their dates (punchline). The first girl, with Manny, says, “I've got a thing for Latin men” (punchline one). And the second confirms her interest in Luke by saying, “I like 'em dumb” (punchline two). Neither the boys nor we viewers expect the girls to say this and thus the incongruity in this instance arises solely from the girls' comments coming after the boys' dialogue, from the surprising defeat of expectations that the narrative has built for the viewer.

Carroll covers three additional forms of incongruity in his discussion, all of which appear frequently in the sitcom. First is “emotional incongruity,” which obtains when a character is perceived to be either too emotional or not emotional enough.[8] *Modern Family*'s Cameron (Eric Stonestreet) often exemplifies the former, as when he becomes overly excited about organizing the parents into a game of dodgeball; and his daughter, Lilly (Aubrey Anderson-Emmons), deflates his excitement with withering, understated comments. Second is the violation of “standards of grace and taste,” which through exaggerated “clumsiness and vulgarity can provoke comic amusement.”[9] In “Under Pressure,” Mitchell (Jesse Tyler Ferguson) and Haley (Sarah Hyland) spill a boxful of Styrofoam packing peanuts, and their clumsy attempt to recover them is played for humor. Further, Luke often makes blissfully vulgar comments.

A final form of incongruity that Carroll details involves mismatched narrative knowledge—when the spectator knows something that the character does not: In comic narratives...it frequently happens that certain characters misperceive their circumstances; they may think they are speaking to a gardener when in fact they are speaking to the master of the house. The audience is aware of this and tracks the spectacle under two alternative, nevertheless conflicting interpretations: the limited perspective of the mistaken character and the omniscient perspective of the narrator. Inasmuch as these viewpoints effectively contradict each other, the incongruity theory counts them as further instances of incongruous juxtaposition.[10]

Although this form of character misperception is not central to the "Under Pressure" episode, it would not be difficult to find entire episodes of more conventional sitcoms that are built on it. Or a well-known gag from the work of silent film comedian, Buster Keaton, can illuminate this principle. Keaton's *Steamboat Bill, Jr.* is set in the American South during the 19th century. He plays William Canfield, Jr., a rather clueless young man who finds himself caught up in a violent storm. He had been knocked unconscious and awakes in a wheeled hospital bed that the wind blows, first, into a stable of horses. To begin with, the shot of a hospital bed in a barn is amusingly incongruous, but what follows shows how humor may develop from the viewer's knowledge being larger than a character's. William's bed is again propelled by the wind—out of the barn and into a street in front of a house that is on the verge of collapsing. The viewer sees the house's precarious situation, but William is blissfully unaware of the danger and stands in front of the house (figure 4). Then, the entire façade comes crashing down. We viewers are amused/frightened and at least part of that amusement comes from us knowing what will happen when the character does not—as Carroll maintains. Additionally, this gag exemplifies the comedy of surprise as William is not crushed, as we expect. Rather, he astonishes us by popping up through a small window in the façade.

4

Conclusion: Finding Humor in Surprise

My quick gloss of humor theories does not do justice to the complexity of TV and film comedy, but nonetheless as we look at specific instances of the visual texts that make us laugh we find that, more often than not, incongruity and surprise are at their heart. Much of the humor in *Modern Family* is clearly based on incongruity and the hurricane scene in *Steamboat Bill, Jr*. illustrates several different forms of incongruity in quick succession. Both texts indicate how helpful it is to look for surprise in an analysis of comedy.

Jeremy G. Butler

Notes

1. *Modern Family* is an award-winning American TV comedy that ran for eleven years, from 2009 to 2020.
2. Thomas Hobbes and René Descartes are quoted in John Morreall, "Philosophy of Humor," *The Stanford Encyclopedia of Philosophy*, https://plato.stanford.edu/archives/win2016/entries/humor/, accessed May 31, 2018.
3. Sigmund Freud, *Jokes and Their Relation to the Unconscious*, translated by James Strachey (New York: W.W. Nortorn, 1960).
4. Mikhail Bakhtin, *Rabelais and His World*, translated by Helene Iswolsky (Bloomington, IN: Indiana University, 2009).
5. Daniel Holloway, "ABC Shelved 'Black-ish' Political Episode Over 'Creative Differences," *Variety*, https://variety.com/2018/tv/news/abc-shelves-blackish-political-1202722980/, accessed May 31, 2018.
6. Noël Carroll, *Humour: A Very Short Introduction* (Oxford: Oxford University Press, 2014), 1.
7. Carroll, 18.
8. Carroll, 26.
9. Carroll, 26.
10. Carroll, 24.

Buster Keaton in the silent comedy *Steamboat Bill, Jr.* (1928).

Marysia Galbraith

Marysia Galbraith, Professor
New College and Department of Anthropology
The University of Alabama
Anthropologist and Potter

http://mgalbraith.people.ua.edu

Marysia Galbraith, *Vase*, stoneware with green and tan glaze and arrow design, 23 × 15 cm, 2018

Marysia Galbraith, *Vase*, stoneware with green and tan glaze and circuit board design, 22 × 13 cm, 2019

Marysia Galbraith, *Platter*, stoneware with teal glaze, 36 cm diameter, 2020

Marysia Galbraith, *Birdfeeder*, stoneware with teal glaze, 18 × 18 cm, 2020

Embracing the Unexpected

Craft is often viewed as the working-class step-cousin of art, devalued for what it is not: it's seen as uninspired, unoriginal, and above all not elite. I view it differently. Craft should be defined for what it is: as a category of creative expression distinct from art and with its own set of characteristics and standards. Above all, craft needs to serve the function for which it is intended. A vase needs to hold water and a mug handle needs to feel good in your hands. Craft can also be defined by the craftperson's virtuosity of execution. Truly fine craft requires mastery of materials, gained through long experience. With pottery, that mastery does not mean total control, however. True mastery requires embracing the unpredictability of the medium. I am constantly astonished—by the plasticity of the clay and by the chemical transformations that occur in the firing. Potters make choices all the time, for example to push the swell of a bowl as far as possible before the form starts to slump. But numerous factors can affect that calculation—the wetness of the clay, the speed of the wheel, or the amount of temper in the clay body. I have to feel my way to that limit each time because it changes. Sometimes, I have to push past it and lose a pot or two before I can find that sweet point.

I like to be in control of my materials, but only to a point. Perhaps more accurately, I revel in their variability, and aspire to make that a feature of the work. I am always on the lookout for the unexpected surprise that can be harnessed to highlight some quality of design or color. My pots are adorned with lines carved into the surface in repeating patterns. In combination, these simple lines create a bold effect further emphasized by glazes that run thickly into the groves and change color where they are thin on the edges of the incisions. Not every glaze will show this kind of variation, and even those that do can be affected by the thickness of application and the environment within the kiln. Because clay and glazes undergo chemical transformation in the firing, even atmospheric conditions such as humidity and outdoor temperature can influence the finished work. And because ingredients are mined from natural deposits, the ratio of various minerals can change even when they come from the same source. This means that potters benefit from constantly experimenting, documenting results, and recognizing when accidents and surprises can be harnessed to produce effects that enhance the function and visual appeal of the work.

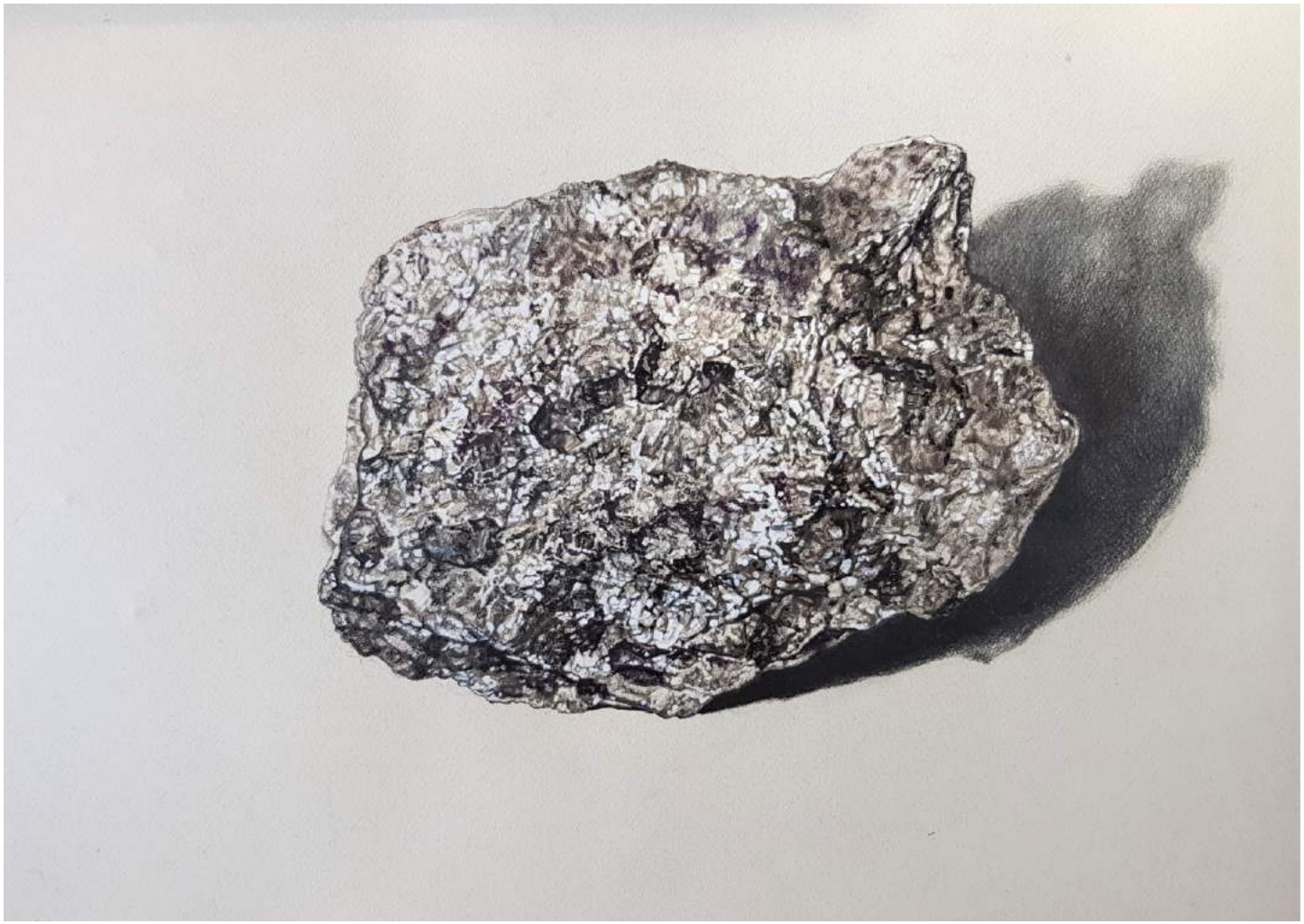
Marysia Galbraith

Adam Gillert

Adam Gillert, MA
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/gillert-adam/

Adam Gillert, *Pyrite*, charcoal, pencil, graphite, crayon and marker on paper, 46 × 68 cm, 2020

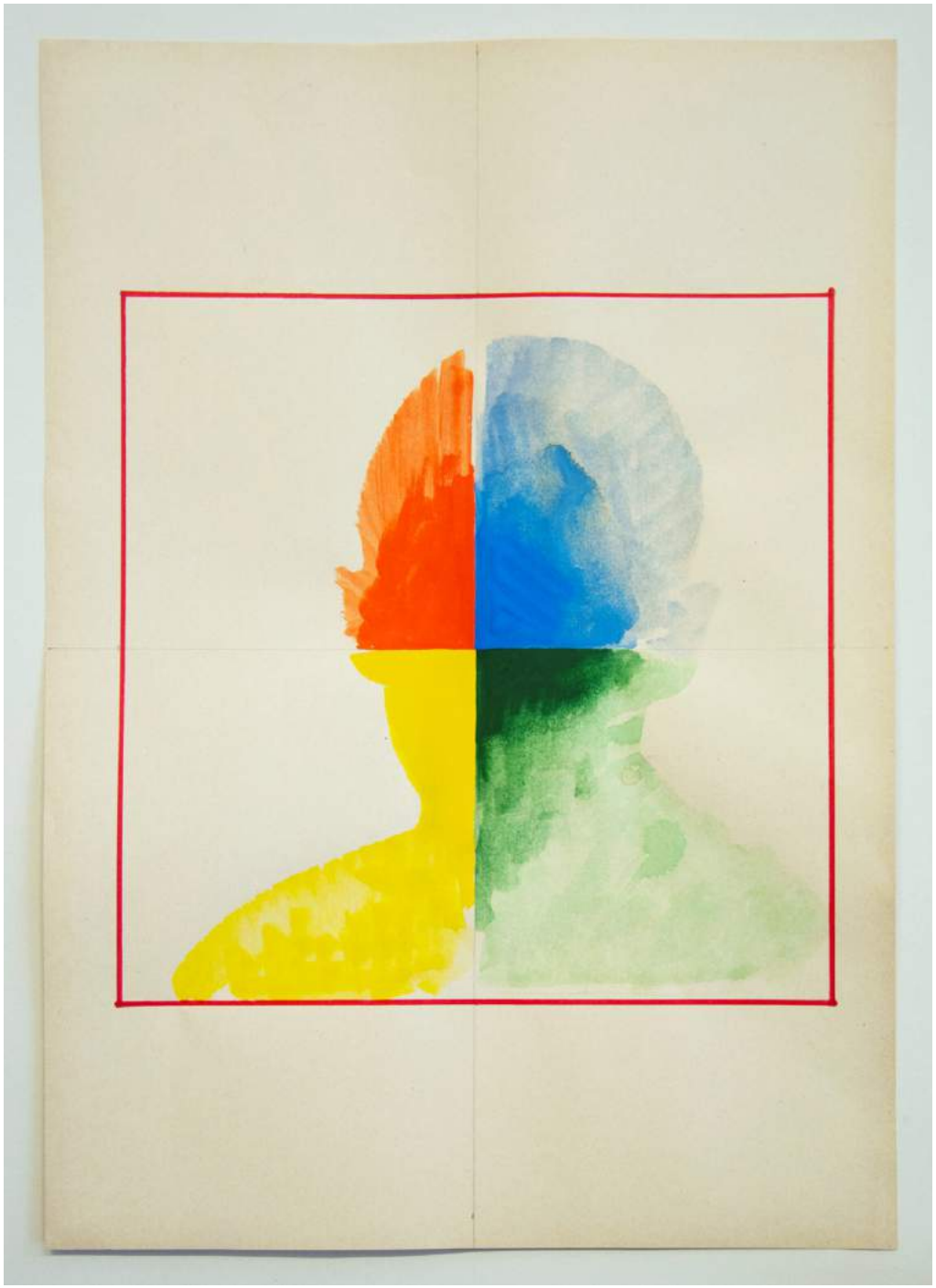
Adam Gillert, *Calcite*, charcoal, pencil, graphite, crayon and marker on paper, 46 × 68 cm, 2020



Adam Gillert, *Chalcopyrite*, charcoal, pencil, graphite, crayon and marker on paper, 46 × 68 cm, 2020

Wojciech Gorączniak

Wojciech Gorączniak, PhD, DSc, Assoc. Prof.
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/goraczniak-wojciech/

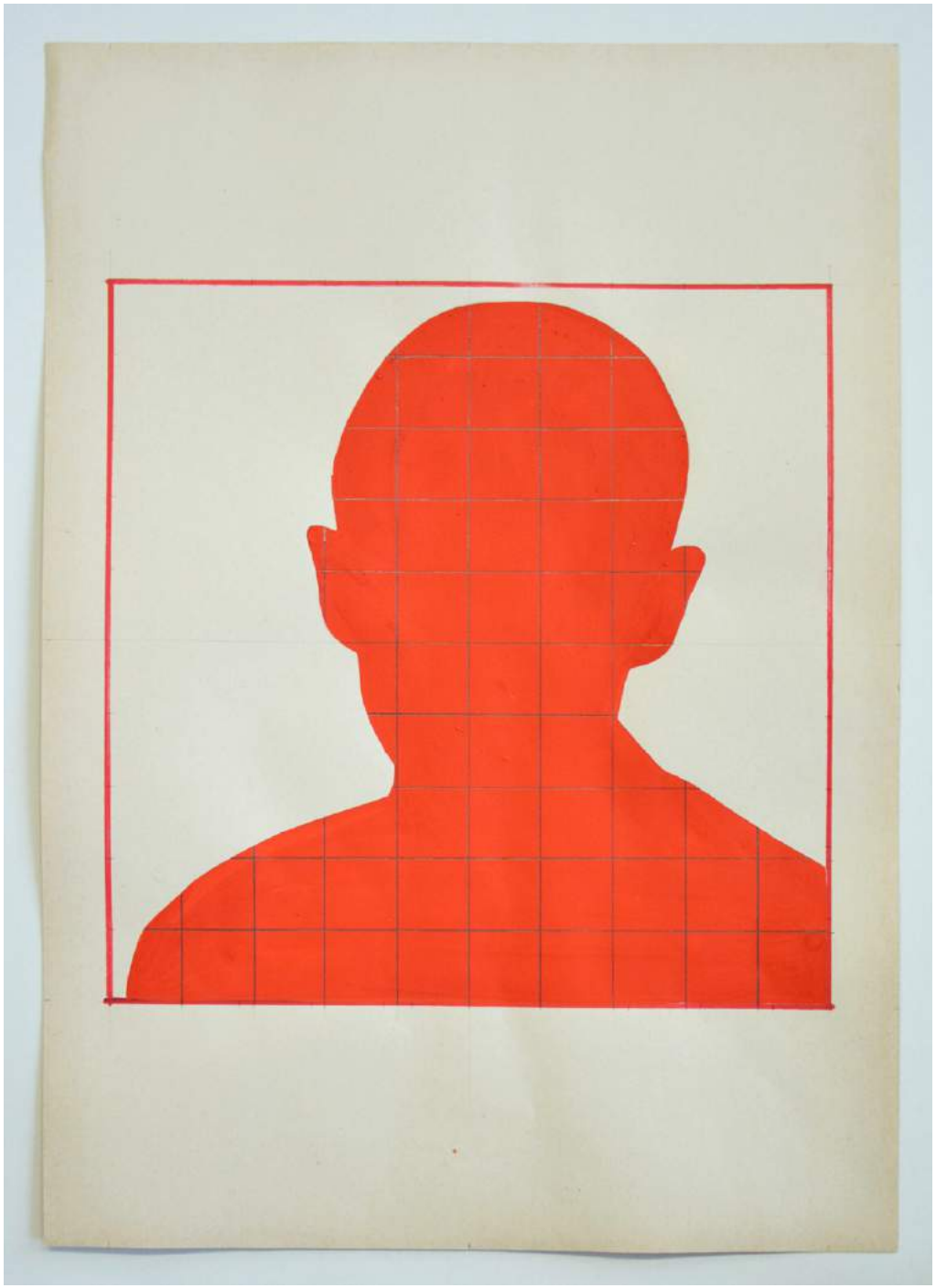


Wojciech Gorączniak, *Portrait of K. I*, pencil, gouache, watercolor on paper, 42 × 29.7 cm, 2021

Wojciech Gorączniak, *Portrait of K. II*, pencil, gouache on paper, 42 × 29.7 cm, 2021

Wojciech Gorączniak, *Portrait of K. III*, pencil, gouache, watercolor on paper, 42 × 29.7 cm, 2021

Wojciech Gorączniak, *Portrait of K. IV*, pencil, gouache, watercolor on paper, 42 × 29.7 cm, 2021



Wojciech Gorączniak, *Portrait of K. V*, pencil, gouache, watercolor on paper, 42 × 29.7 cm, 2021

Marek Haładuda

Marek Haładuda, Professor
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/haladuda-marek/

Marek Haładuda, *Battle*, from the cycle *Pentimento*, oil and collage on canvas, 30 × 60 cm, 2012

Marek Haładuda, *Marianne Leading*, from the cycle *Pentimento*, oil and collage on canvas, 40 × 40 cm, 2012

Marek Haładuda, *Sunday afternoon*, from the cycle *Pentimento*, oil and collage on canvas, 30 × 40 cm, 2012

Marek Haładuda, *Four Studies for the Portrait*, from the cycle *Pentimento*, oil and collage on canvas, 20 × 50 cm, 2016

Marek Haładuda, *Miracle in Venice*, from the cycle *Pentimento*, oil and collage on canvas, 24 × 30 cm, 2016

Ewa Harabasz

Ewa Harabasz
Department of Architecture
Department of Landscape Architecture
Graduate School of Design
Harvard University
https://www.gsd.harvard.edu/person/ewa-harabasz/

Ewa Harabasz, *Therapies*, performance, Island Vinalhaven, USA, 2004–2006

Ewa Harabasz, *Therapies*, performance, Island Vinalhaven, USA, 2004–2006

Ewa Harabasz, *Therapies*, performance, Island Vinalhaven, USA, 2004–2006

Ewa Harabasz, *Therapies*, performance, Island Vinalhaven, USA, 2004–2006

Ewa Harabasz, *Therapies*, performance, Island Vinalhaven, USA, 2004–2006

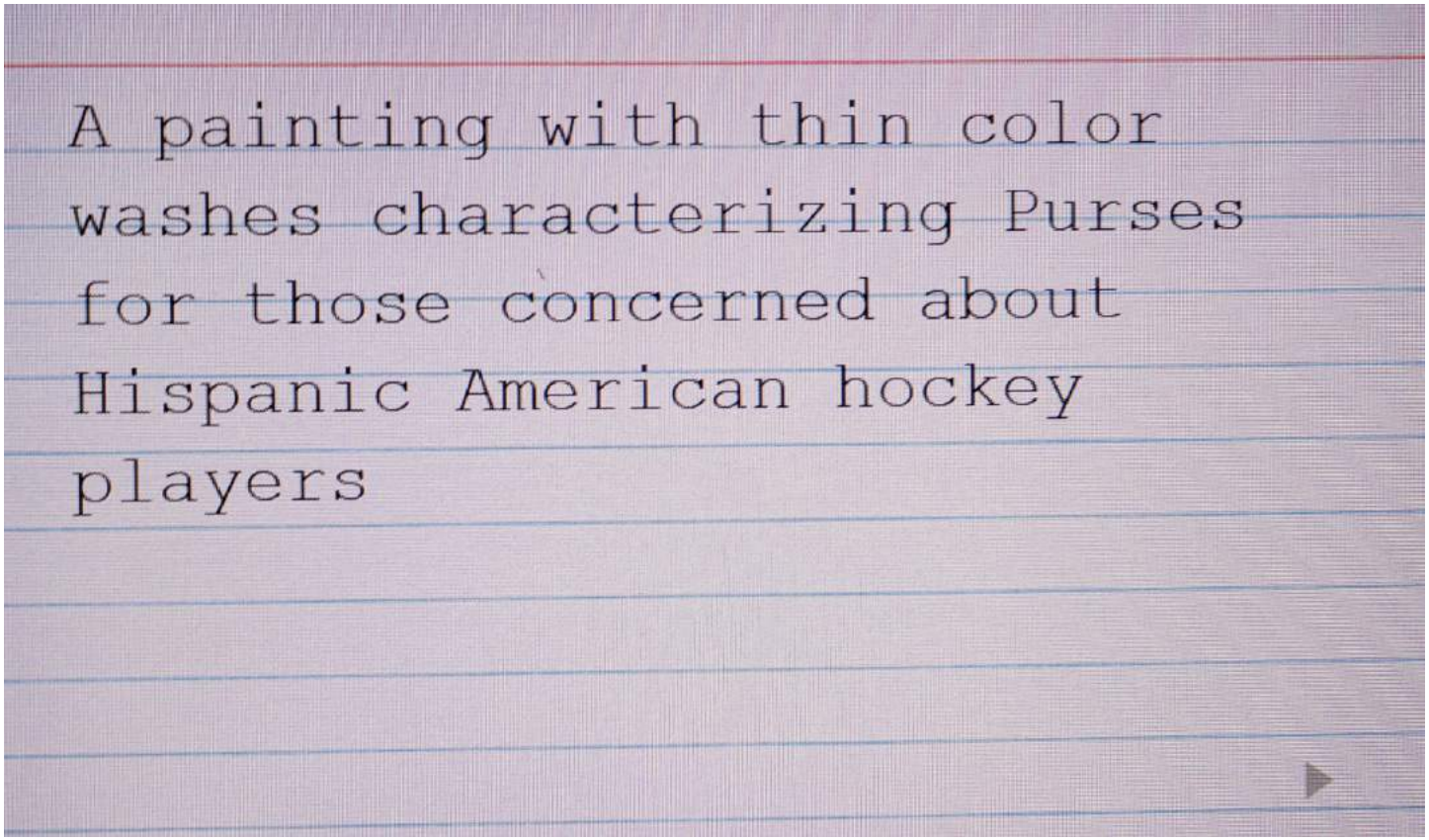
"Harabasz's obsessive wrapping of rocks evokes her medical training in Poland while the repetitive act of binding—like a ritual or meditation—suggests the process of healing itself. There is care and finesse required in the wrapping, a constant calculation of the curves on the surface of the irregularly shaped stones and rocks, a striving for perfection under perpetually imperfect conditions or a form of protection through bandaging that in itself is soothing.

There is also something profoundly absurd about wrapping a substance as hard as rock in a soft cloth bandage and this very incongruity speaks to a hope for transformation or transmutation. This joining of opposites, the hard and the soft, suggests that each may transform the other, or perhaps, that which is hard becomes yielding and that which is soft becomes strong. Perhaps this is the very essence of healing. Harabasz's capacious empathy not only informs her artistic production, whether abstract or figurative, but allow her to probe sorrow and suffering with a depth of feeling that allows each of us to connect both to the felt corporeal impact and the larger humanitarian reach of her work."

Fragment of an essay *Probing the Depths of Trauma and Healing* by Dora Apel, commissioned by KODA. Publishing: New York in 2021

Holland Hopson

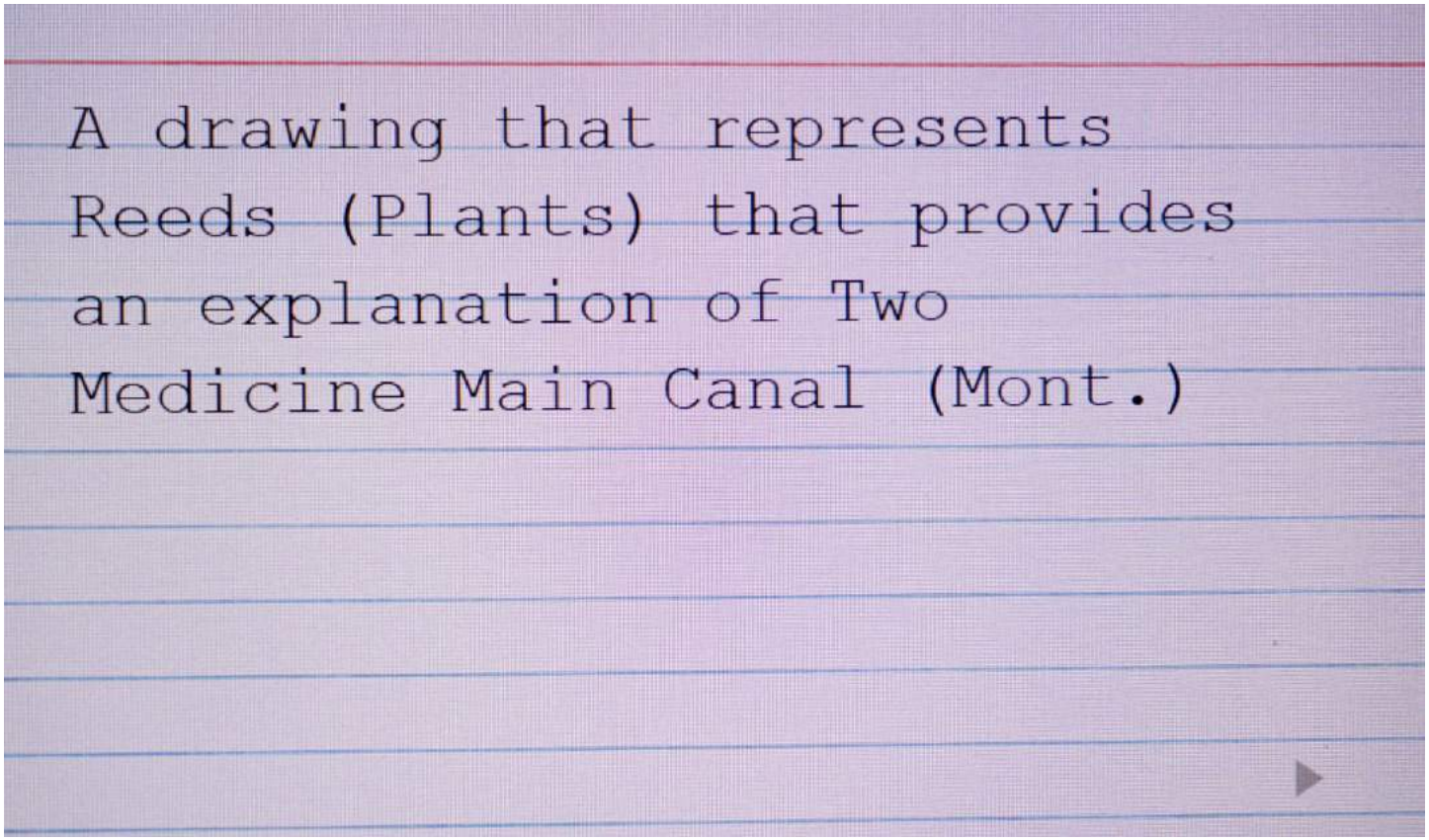
Holland Hopson, Assistant Professor
New College and Department of Art
The University of Alabama
Electronic artist
http://hollandhopson.com/
https://newcollege.ua.edu/people/holland-hopson/



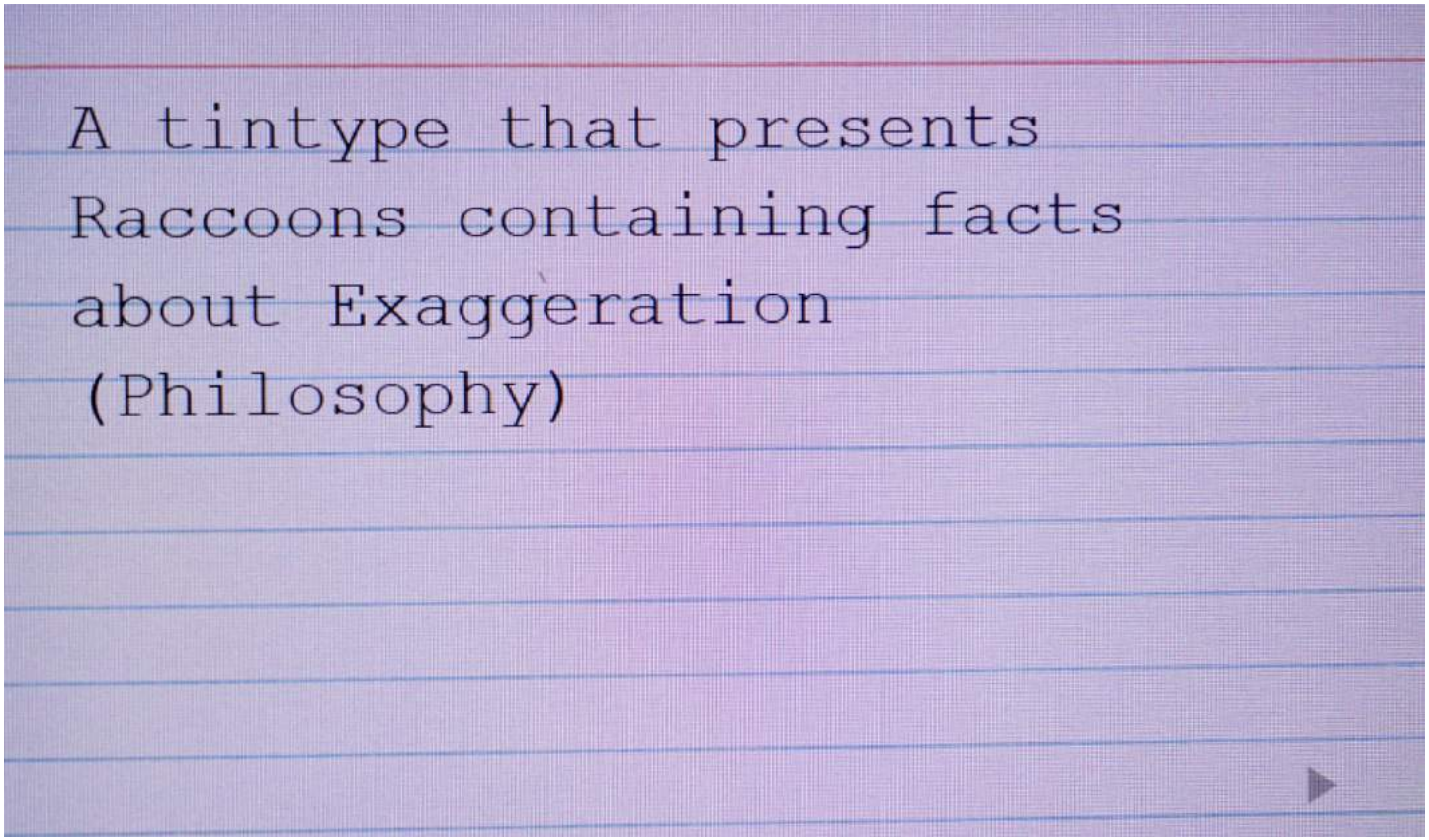
The online version of my piece found at: http://hollandhopson.com/work_of_art/

The piece is algorithmically generated and so always surprises. It can also be humorous at times. Astonishing might be a stretch, though. :-) I could be convinced to write a little bit about the work, but I would prefer to let it speak for itself.

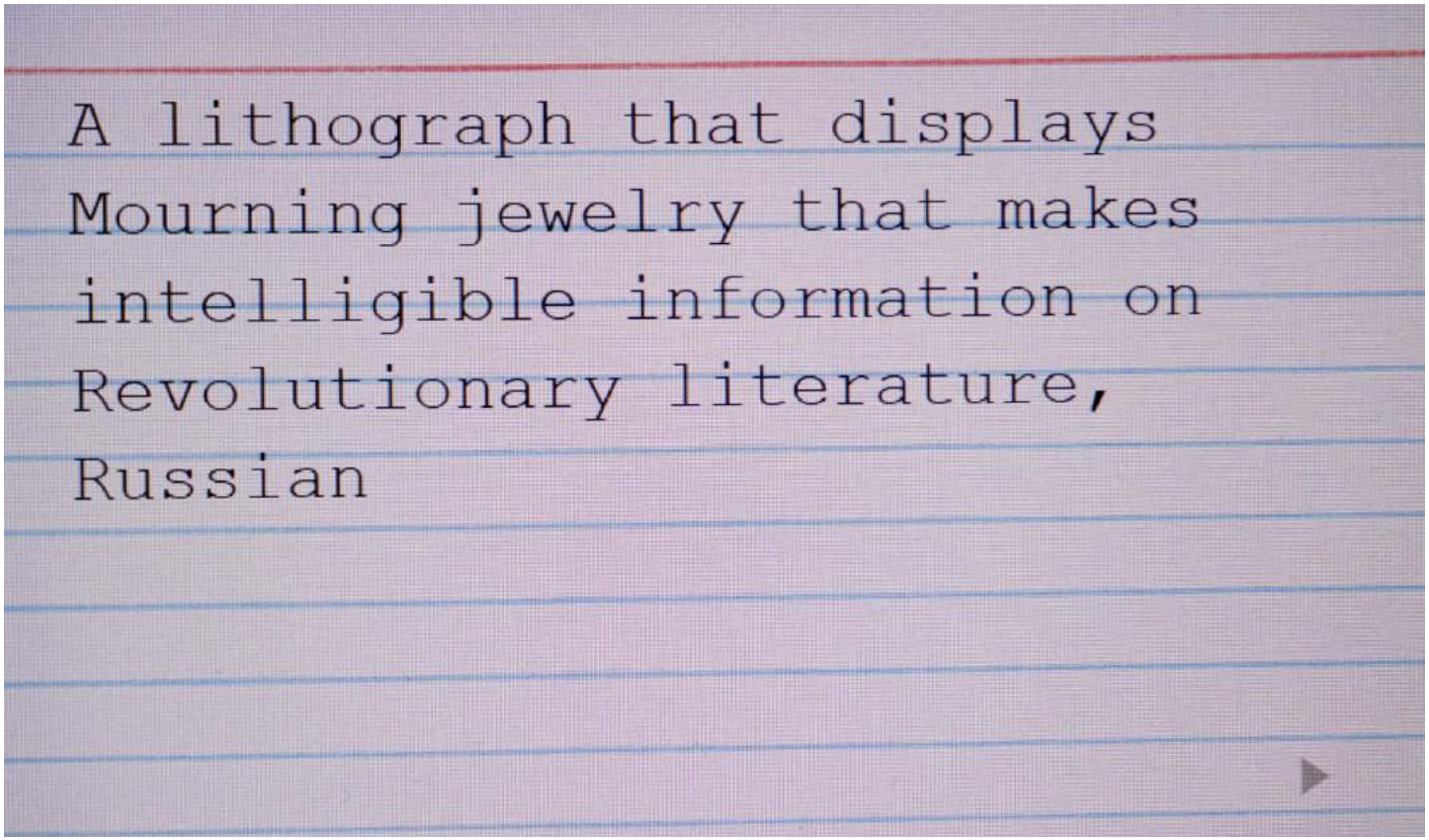
Holland Hopson, *A Work of Art for Every Entry in Index—Subjects—Library of Congress,* an online version of work, 2021



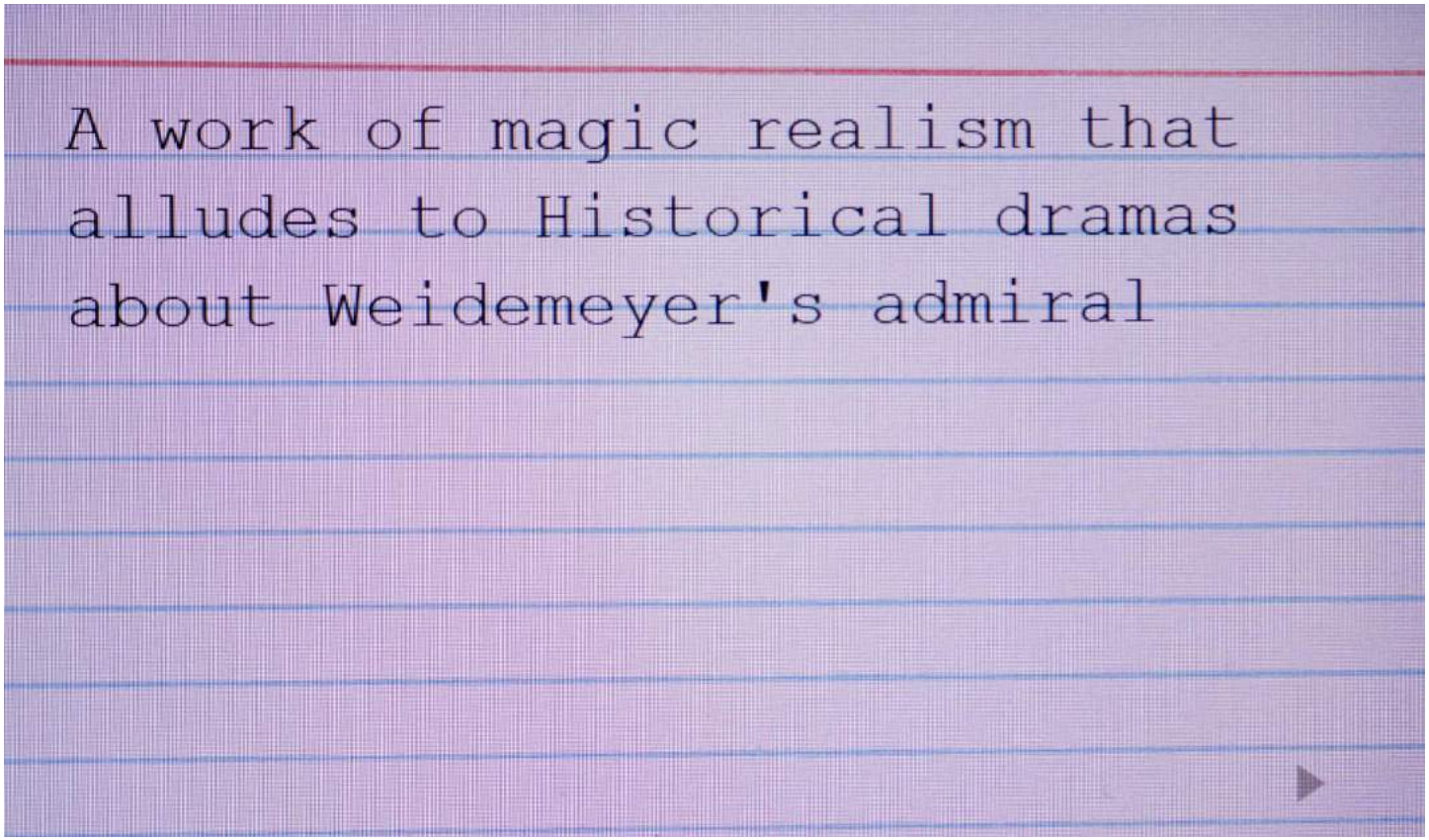
Holland Hopson, *A Work of Art for Every Entry in Index—Subjects—Library of Congress,* an online version of work, 2021



Holland Hopson, *A Work of Art for Every Entry in Index—Subjects—Library of Congress,* an online version of work, 2021



Holland Hopson, *A Work of Art for Every Entry in Index—Subjects—Library of Congress,* an online version of work, 2021



Holland Hopson, *A Work of Art for Every Entry in Index—Subjects—Library of Congress,* an online version of work, 2021

Tomasz Kalitko

Tomasz Kalitko, PhD, DSc, Assoc. Prof.
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/kalitko-tomasz/
http://www.kalitko.pl/

Tomasz Kalitko, *Waiting rooms 2*, oil on canvas, 20 × 30 cm (2 ×), 2017

Tomasz Kalitko, *Waiting rooms 3*, oil on canvas, 20 × 30 cm (2 ×), 2017

Tomasz Kalitko, *Waiting rooms 4*, oil on canvas, 20 × 30 cm (4 ×), 2017

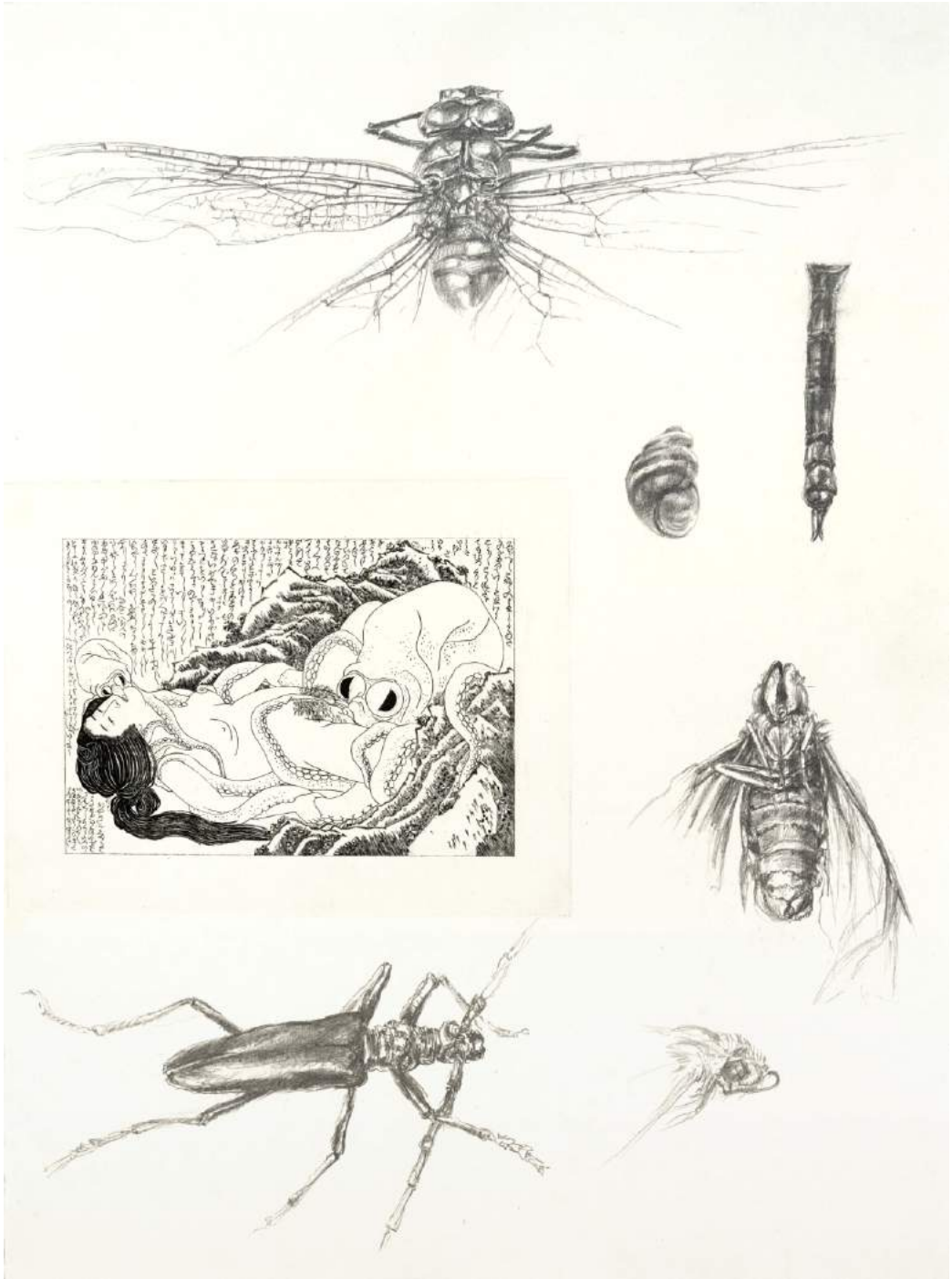
Tomasz Kalitko, a fragment of the cycle *Baptistery of San Giovanni*, monotype and egg tempera, 20 × 30 cm (2 ×), 2017

Tomasz Kalitko, a fragment of the cycle *Procession*, monotype and egg tempera, 20 × 30 cm (2 ×), 2017

Grzegorz Keczmerski

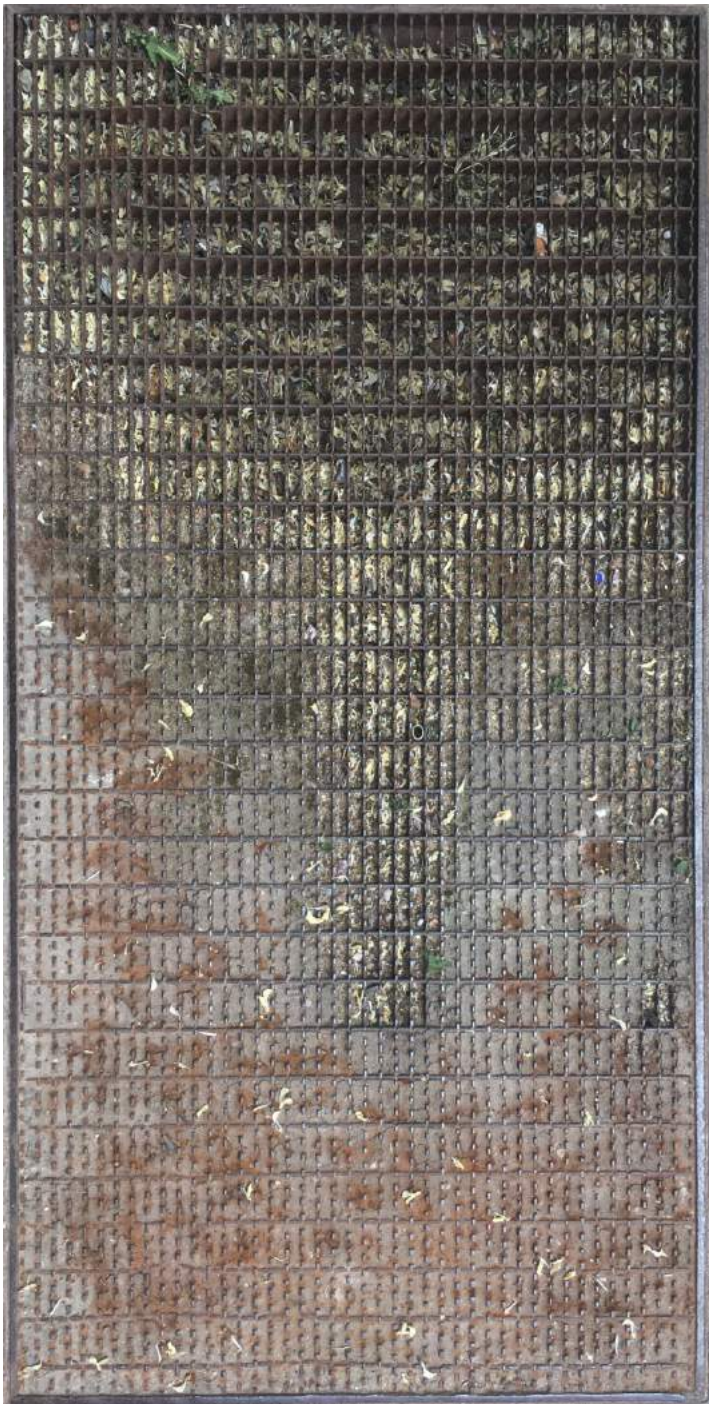
Grzegorz Keczmerski, Professor
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/keczmerski-grzegorz/

Grzegorz Keczmerski, *Around Hokusai 1*, coloured copperplate and pencil on paper, 37.8 × 28.2 cm, 2021



Grzegorz Keczmerski, *Around Hokusai 2*, copperplate and pencil on paper, 37.8 × 28.2 cm, 2021

Grzegorz Keczmerski, *A strange drawing*, photography, 25,6 × 34,2 cm, 2019



Grzegorz Keczmerski, *The amazing story of a steel doormat*, photography, 33 × 16,6 cm, 2018

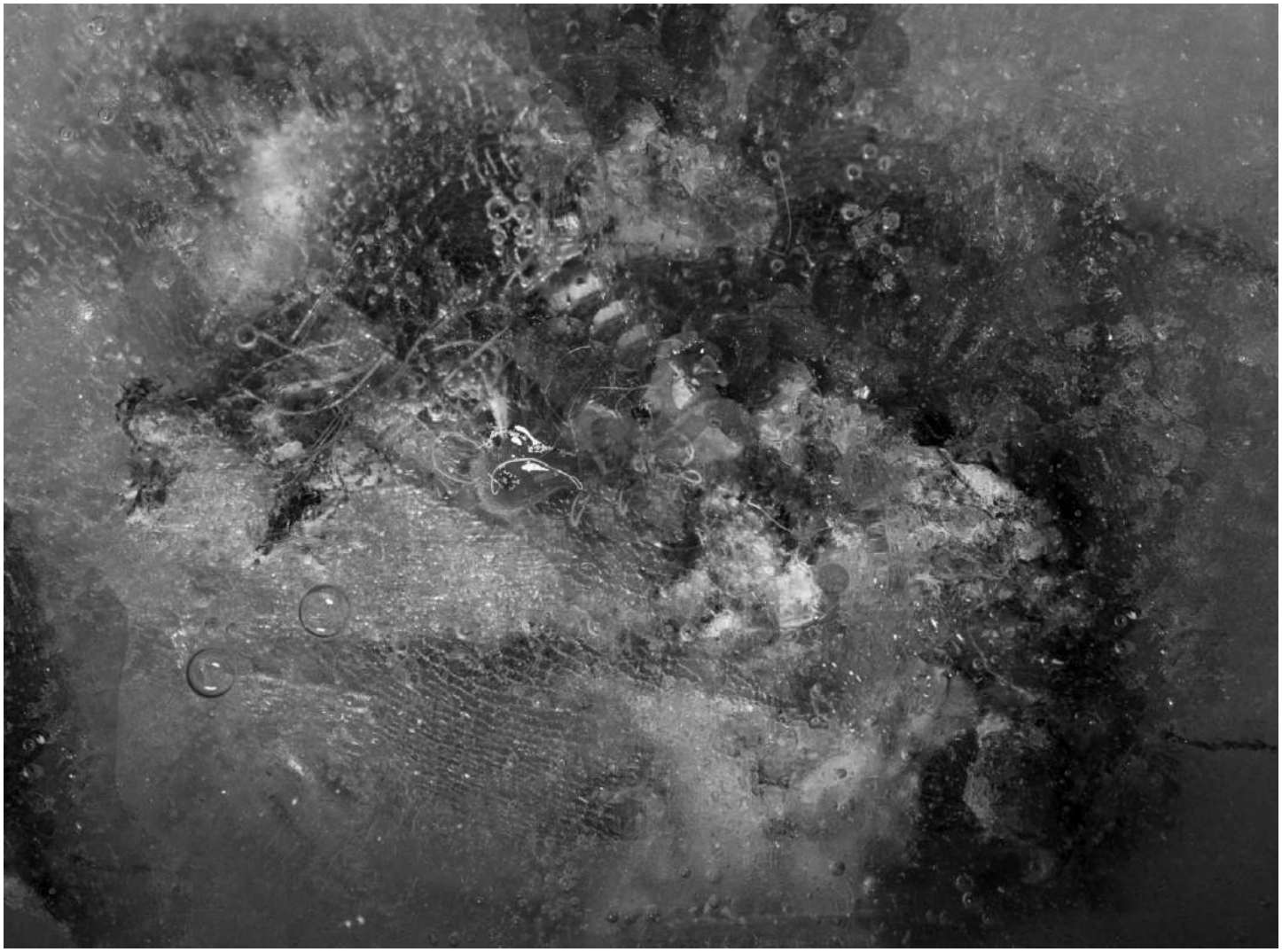
Grzegorz Keczmerski, *The roots of future astonishment...*, photography, 25 × 23,4 cm, 2020

Anna Róża Kołacka

Anna Róża Kołacka, PhD
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://annakolacka.pl/bio/

Anna Róża Kołacka, *Implosion*, photography, 15.5 × 19 cm, 2020

Anna Kołacka, *Implosion 2*, oil on canvas, 120 × 130 cm, 2020



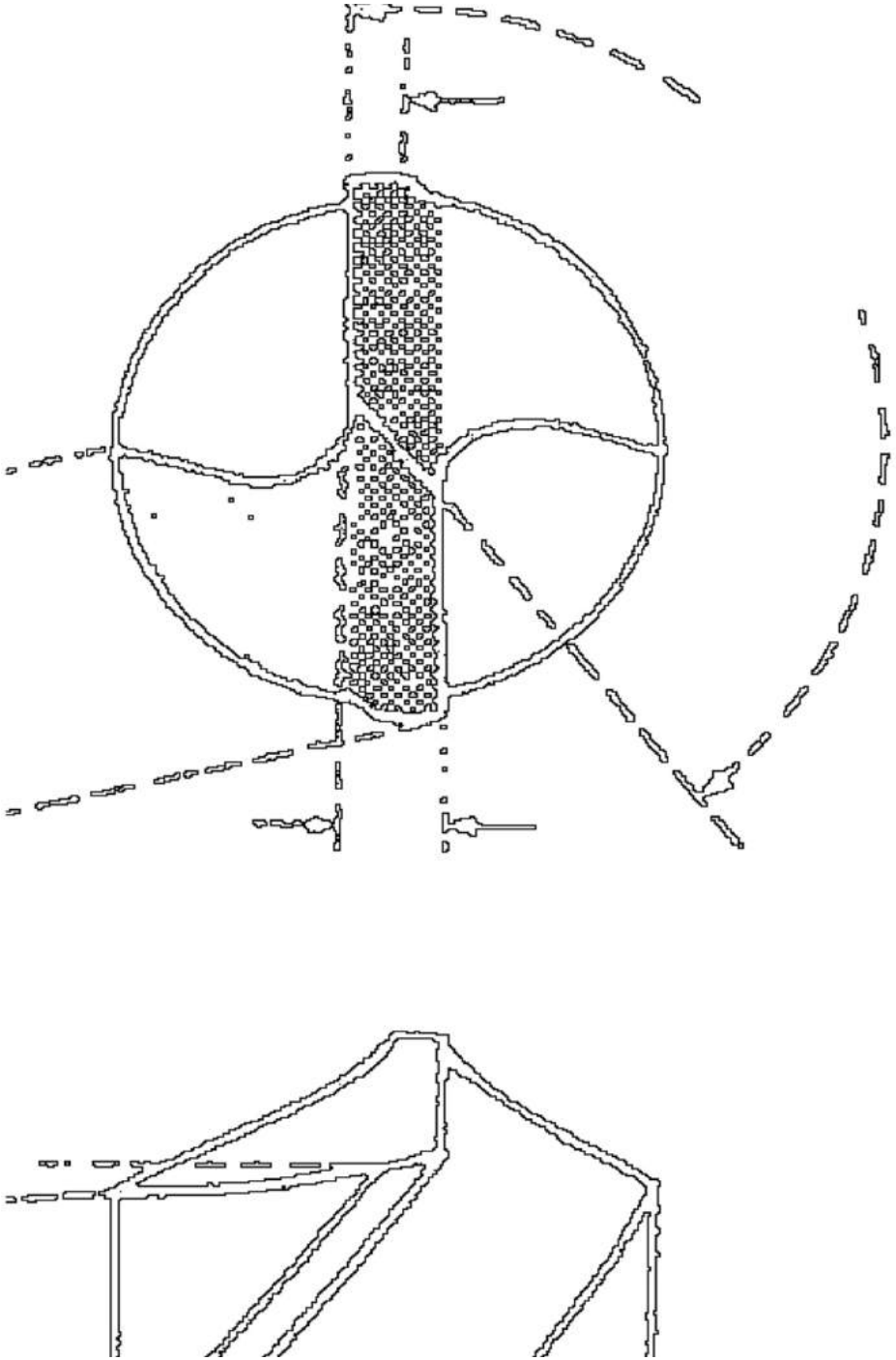
Anna Róża Kołacka, *Implosion 3*, photography, 14.8 × 19 cm, 2020

Anna Róża Kołacka, *State of thing 25*, oil on canvas, 40 × 50 cm, 2020

Anna Róża Kołacka, *State of thing 59*. *Unravel*, oil on canvas, 150 × 180 cm, 2021

Katarzyna Kujawska-Murphy

Katarzyna Kujawska-Murphy, Professor
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
http://kujawska-murphy.com/



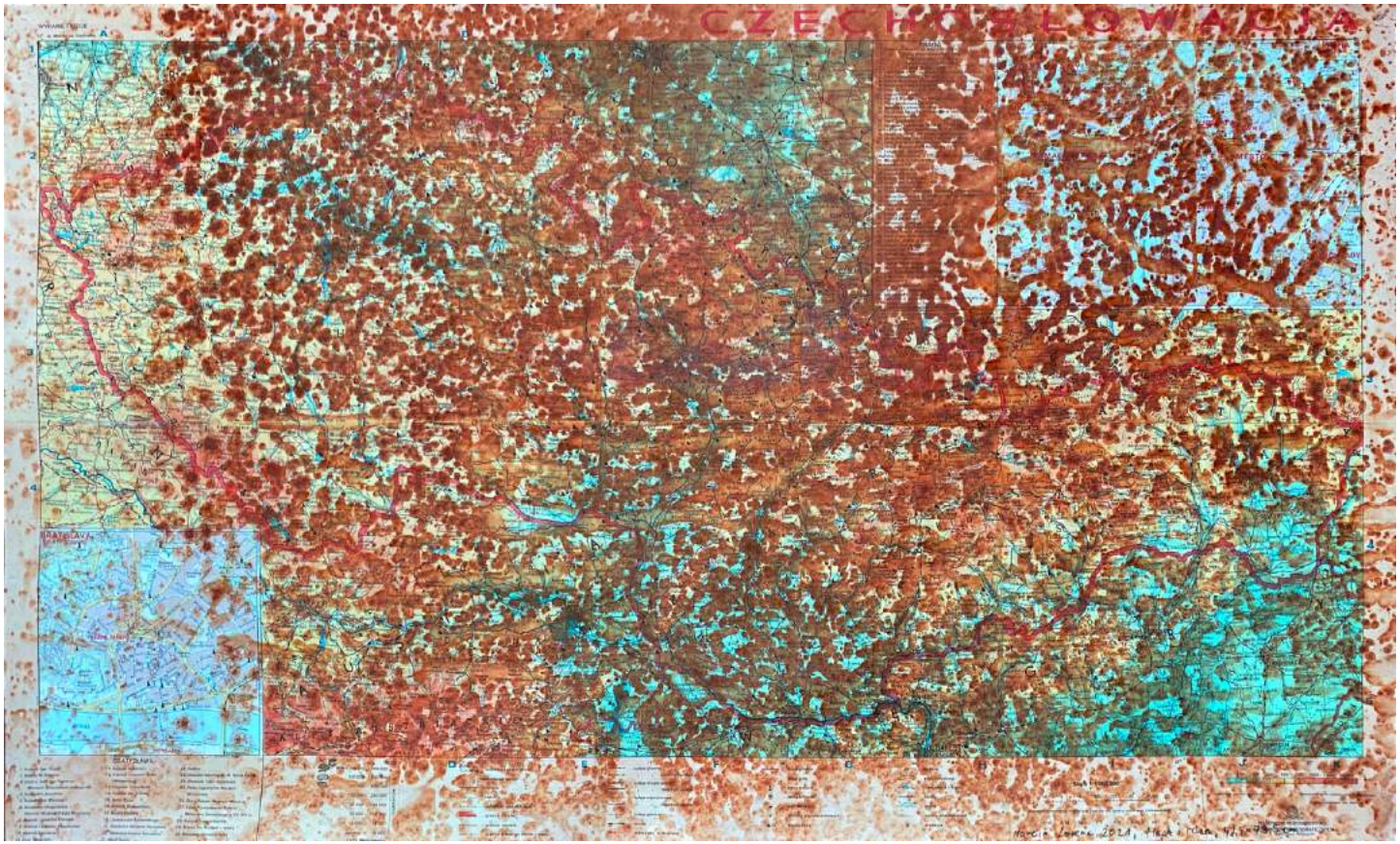
Katarzyna Kujawska-Murphy, *The Ideal Drill*, serigraphy, 60 × 80 cm, 2021

Katarzyna Kujawska-Murphy, *Such a Landscape 1*, giclee, 60 × 7 cm, 2021

Katarzyna Kujawska-Murphy, *Such a Landscape 2*, giclee and ink drawing, 30 × 60 cm, 2021

Marcin Lorenc

Marcin Lorenc, PhD
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/lorenc-marcin/



Marcin Lorenc, *Rust and its vicinity*, rust on paper, 47.5 × 79.5 cm, 2021

Marcin Lorenc, *Rust and its vicinity*, rust on paper, 47 × 68 cm, 2021

Christopher D. Lynn

Christopher D. Lynn, Professor
Department of Anthropology
The University of Alabama
https://anthropology.ua.edu/people/christopher-lynn/

The Wrong Holy Ghost: Apostolic Pentecostalism and Cognitive Evolution

The Wrong Holy Ghost

Several months into my doctoral research on how speaking in tongues can influence endocrine function, I encountered “Richie” and his wife “Amanda” at an Apostolic Pentecostal church where I was doing my primary data collection. Richie and Amanda were in their mid-thirties. Richie attended the church sporadically, and his sister and her children were members. Amanda normally attended a different Pentecostal church that Richie said he attended too. I first noticed him because he wore cornrows in his hair and flashy suits, which contrasted with the more humble attire of most congregants. He came to dominate my attention when he started speaking in tongues and flailing about as though he was having an epileptic seizure. Speaking in tongues is a nonsensical speech-like act that mimics language, is interpreted by Pentecostals as divine communication from God, and generally takes place in a state of trance. I was interested in how culturally structured and validated trance states might help with stress reduction and relaxation in daily life. I would be surprised at how unrelaxing it could be.

The church had recently formed a new gospel choir, and their exuberant performance was electrifying. When a song ended and the band stopped, the congregation kept clapping, maintaining the rhythm, and the singers reprised the chorus. This prompted the band to resume playing, though repeating the same musical phrase, creating a strong atmosphere of what one scholar terms “trance force.”[1] From around the church hall came staccato bursts of speaking in tongues accompanying physical spasms from other congregants. At the center of this activity, Richie was rocking jerkily in the pew. When Richie's jerking movements caused his pew to tip, others moved in to catch him. A deacon supported him while several church elders closely monitored. Richie lay on the floor atop the overturned pew with his eyes closed, and he convulsed, uttering the same few sounds over and over like a phonograph arm on a skipping record. Then Amanda, dressed noticeably different from the other women in the church as she wore no hat or leg coverings, began speaking in tongues and moved to stand over Richie, putting her hand on his chest. Meanwhile, two choirgirls possessed with the Holy Spirit circled the hall while holding hands and leaning over with their eyes closed, speaking in tongues over and over. The furor seemed to die down, but then another girl in the middle of the congregants erupted in tongues, triggering others to do the same.

It was an orgy of nonsensical sounds and jerking, flowing movement, church lady hats, ties, pointed shoes, sweat, and emotionally agonized faces. After 15-20 minutes, the pastor interjected and asked the congregation to restrain their anointing, meaning to calm down the Holy Ghost flowing through them. This was an unusual rejoinder, as they usually deferred to the movement of the Spirit in the church, however long it went on. Then he just started preaching over it, whereupon the congregation settled down, though with some tension in the room, which became more pronounced with the sermon he delivered. He spoke of cleaning

one's own metaphorical house and not focusing on others. “Jesus shows his concern,” preached the pastor, “by chastising those He loves. It is good to be chastised by God,” he said, “because it means He loves and is paying attention to us. We have to be vigilant to be sure tongues are God and not the Devil; entire churches can be tricked.” Without commenting directly on Richie, he said, “anointing is good. Tongues are good. But the Devil knows more tongues than all of us put together.”

At the end of the sermon, the pastor made the typical altar call, wherein people who are ready to accept Jesus Christ come down to the altar to be prayed for. On this occasion he noted that the Holy Ghost was telling him “there is someone out there who wants Jesus in his or her life, but you can't get up out of your seat. That person needs to just get up and come down here now.” Mind you, this is a frequent invocation and will sometimes be repeated multiple times until a number of people come forward to be prayed over.

Those who go forward may “tarry at the altar” while others lay hands on them. Tarrying at the altar is an intense seeking of the Holy Ghost during an altar call that is sometimes difficult to distinguish from tongues. It can involve a trance state but is not speaking in tongues per se. Only those who have received the Holy Ghost can lay hands on others. This is a precaution to prevent harm being done, which can occur if demons transfer among individuals during such vulnerable moments.

Richie answered this altar call, and within minutes had fallen to the floor again in what might appear to be a seizure to an outsider. And again, others answered, and a fervent ecstasy broke out around the church, with people praising God and praying aloud in crisscrossing vocalizations. A group of tongue-speaking women including Amanda formed in the aisle. A female elder came toward Amanda to lay hands on her forehead, and at the mere touch Amanda fell back with her legs splayed akimbo, and seemingly unfazed by the fall. The women gathered around Amanda and laid hands on her.

Amanda appeared to be in a sympathetic trance, having some analog of Richie's experience. The women laid hands on her. At the same time, a group in front was administering to Richie. One woman was repeatedly pulling something invisible out of him to exorcise the demon, as if those laying on hands were EMTs doing spiritual triage. When the group of women around Amanda dispersed, she got back up and went to the front to assist with Richie. However, within moments, an usher was called to escort her back to her seat. Amanda stopped speaking in tongues and just sat there with her dress clenched around her knees, appearing somewhat anxious.

An elder who had been on the floor with Richie's head in his lap requested the microphone. “Richie has stubborn demons in him that we are having difficulty getting out,” he said. “Please gather around and help us pray for him.” Richie “is fighting a fight,” he said, “and can't do it without assistance.” Several people went forward to help. An elder I knew pulled me aside to explain. He said Richie had been having some problems in his life so this was not a surprise.

Yet, after a few minutes, the pastor went to the microphone and announced, “I have never encountered something so difficult before in this church and have never had to say this to someone, but I just can't let it go anymore. You,” he said, addressing Amanda, “have the wrong Holy Ghost.” Moreover, he asserted, because she had the wrong Holy Ghost, she was impeding her husband's recovery.

“This is not me saying this,” he pronounced in the cadences for which Black Christian churches are famous. “My Holy Ghost is upset and cannot abide by this and insists that I say something. So I cannot remain quiet. You, have the wrong Holy Ghost.”

Both the pastor and Amanda appeared tense, though his demeanor was calm and respectful and hers angry and near eruption. Stepping to the middle of the hall, she defended herself, announcing that she had been baptized in this church. Furthermore, she said, though she regularly attended another Pentecostal church in town, she had been to six Pentecostal churches altogether, and no one at any of those churches had ever told her she had the wrong Holy Ghost.

The pastor shrugged and replied that she should have those pastors call him so he could meet with them to explain.

“My husband has been like this for two days,” she said, “and I have been trying to help him. I admit I did some bad things in the past but not since I was baptized. I go to church, read my Bible every night, and do everything I'm supposed to do. How could I have the wrong Holy Ghost?”

The pastor simply replied that his Holy Ghost was telling him that he must express this or the problems would continue.

“I even asked my husband where he wants to go,” she said indignantly, “and he said he wanted to come here so I brought him here.”

Strangely, right there in front of everyone, the pastor questioned whether Richie and Amanda had a good relationship and whether the relationship would work out. This turned out to be an important clue to the drama. No one was aghast.

When I interviewed Richie later, he admitted that the accepted practice before marrying in the Apostolic Pentecostal tradition is to consult the elders to receive guidance. Richie had gone against the warnings of the elders and had been married to Amanda outside the church by a Justice of the Peace. They had a very tumultuous relationship, and he had then divorced and remarried her three times over the course of two years! This mess violated church mores and justified calling Richie out in front of everyone. Richie apparently agreed, which helped explained why he just sat quietly in the front pew without reacting.

While Amanda was defending herself to the pastor, other women had their hands up as if wanting to speak. The pastor held up a finger to quiet them, but they blurted out in tongues interspersed with condemning squawks of “wrong Holy Ghost!”

Amanda started to leave, putting on her coat and shoes and grabbing her son, but then she reconsidered and demanded, “You are a holy man saying I have the wrong Holy Ghost, and this is a holy building. I should be able to get the right Holy Ghost!” She re-removed her shoes and coat and went to the altar. I could no longer make out her words, but she seemed to be demanding the proper Holy Ghost by banging her hand on the altar. The elders appeared to submit and try, but after a few minutes, they gave up with a collective shake of their heads. Amanda stormed out of the church, son in tow, slamming the door as she went. Without missing a beat, another elder took the microphone from the pulpit and said, “God can only deliver what wants deliverance. People can only be healed or receive the Holy Ghost if they're willing.”

After the service, Richie conversed with others jovially in Jamaican patois I could not follow, but he seemed unbothered by his wife's treatment.[2]

Shamanic Theory of Cognitive Evolution

As should be apparent because I am in this story, it is modern. And yet, contemporary Pentecostalism holds within it seeds of antiquity. Scenes like this mirror those reported by travelers and ethnographers from all over the world stretching back in time. Charismatic Christianity more generally, characterized as charismatic by the gifts of the Spirit (charisms) that are part of an experiential worship, may resemble the open marketplace of Gnostic practices competing during the early Christian-Roman period. The role of possession in these contexts is even older, resembling shamanic practices found around the world.

Tungusic language speakers of Northeastern Asia and Siberia call their religio-medical practitioners “shamans.”[3] In the 1960s, religion scholar Mircea Eliade adopted the term to characterize spiritual healers in foraging societies. Cognitive anthropologist Michael Winkelman has spent his entire career empirically modeling the characteristics and traits of shamanic cultures and proposes an evolutionary trajectory into which we can nest this Pentecostal vignette. According to Winkelman, these cultures are characterized by their type of religio-medical care and leadership and their subsistence mode—i.e., how they get their food (forager/hunter-gatherer, horticultural, agricultural, trade, industrial, etc.). Shamanic behavior is associated predominantly with foraging and horticultural societies. The shamanic traits he sees as characterizing these cultures are, among other things, charismatic magico-spiritual leadership (the shaman), training that involves interaction with the spirit world, and deliberate alteration of consciousness. As subsistence patterns changed with the development of societies, usually as a result of population densities, religious behaviors changed as well. The same division of labor associated with food production and the storage and maintenance of food surpluses extended to the spirit realm and the emergence of an expert priestly class.[4]

Winkelman's shamanic theory of cognitive evolution proposes that the alteration of consciousness among Pentecostals has deep evolutionary roots, attested by these shamanic universals. Possible evidence of this antiquity is Upper Paleolithic cave art, which many scholars suggest is reflective of shamanistic rituals and altered state experiences.[5] Altered states of consciousness are given meaning through the development and construction of culture. In his book *Wondrous Healing*, sociologist James McClenon suggests that the development of sense of self and others alongside language led to narrative explanations for these experiences and the attribution to them of spiritual significance.[6] Fireside storytelling, in other words, and the search for explanations to answer why this or that is or how stuff came to be are likely the roots of all mythmaking. Otherworldly experiences, wherein animals speak or have other anthropomorphic characteristics, are frequent in dreaming, spirit journeys, and other altered states, leading scholars to suggest that ancient peoples made connections between their dreams and spirit journeys to try to explain their own places in the world. These sorts of non-human but anthropomorphic images—such as the "psychopomps" of Greek mythology that carried the souls of the dead—typify cave and rock art and religious imagery around the world.[7]

Another important element to note is the role of music and dance. Music is central to Pentecostal worship and can make achieving trance states easier. The movement, vocalizations, and rhythm of music and dance all reflect biological capabilities and predispositions that, together, tend to bind groups through shared physical and psychological repertoires. Rhythm is basic to life, from the pounding of our hearts and pitter-patter of rain to the insect and birdsong that has provided an aural concert for all of primate existence. Music and dance are by-products of bipedal locomotion (especially long-distance running), emotional vocal expression, and mimesis (mimicry), which also facilitate altered states of consciousness.

Clinical psychologist Rachel Bachner-Melman and her colleagues believe that human dancing is linked to expression of a genotype for more efficient serotonin transport and arginine vasopressin production.[8] In their study, dancers were more likely than athletes to display this particular genotype and to score higher in hypnotic absorption, a key element in trance states. Arginine vasopressin released in the brain is important in social and sexual behavior, particularly attachment, mate-bonding, and other affiliative behaviors. Interactions of serotonin and arginine vasopressin in the brain's hypothalamus are particularly important in communicative behavior and help us understand why dancing has such a prominent role in socially integrative behaviors across cultures. This is as true of "dirty dancing" to signal sexual interest as it is of a father having a dance with his daughter on the day of her wedding to reinforce the persistence of her family ties despite joining a new household.

Similarly, music has a rewarding effect on human emotions that includes the release of oxytocin, a hormone associated with social bonding. Music has a non-linear communicative quality that lends itself to group coordination and collective intentionality. Neuroscientist Walter Freeman III suggested that meaning is

the currency of brain dynamics, rather than information, and that music and dancing have been the basic biotechnologies for meaning-making and exchange among hominid brains for the past half million years. Adaptations and genetic changes in hominid limbic systems involving dopamine, endorphins, oxytocin, vasopressin, serotonin, and other hormones and neurotransmitters have likely been favored because they enhance social communication and self-regulation.[9]

Pentecostalism and the Fundamental Human Dilemma

Pentecostalism is a somewhat new variety of Christianity that sprang up at the beginning of the 20th century. Like all religions, Pentecostalism affords humans a means of dealing with the crisis of consciousness, or the knowledge that every decision has a cost. Most accounts trace the beginnings to Charles Parham or his student William Seymour in the United States. In 1901, Parham was inspired to revive the spiritual gifts mentioned in the book of Acts in the Christian Bible. Agnes Ozman, a disciple in Parham's congregation in Kansas, was the first to speak in tongues under these circumstances. However, Parham was ridiculed by many locals, including former students, and his ministry in Kansas collapsed. He eventually moved to Houston, Texas and was preaching to African-Americans there, among them a young Black man named William Seymour. Parham sent Seymour to Los Angeles, California, where Seymour's charismatic preaching led to the Azusa Street Revival, which took place over several years, was visited by seekers from all over the world, and is also often considered the birthplace of the Pentecostal Movement.[10] A number of evangelists left that revival and started churches, seeding Pentecostal movements around the world.[11]

Many differences of opinion led to the splintering of the Pentecostal Movement, including a disagreement over the emphasis on speaking in tongues. Some think that any gift of the Spirit is sufficient to indicate that one has accepted Jesus as personal savior and asked for forgiveness. This is the case for movements like the Assemblies of God, where I have seldom witnessed people speaking in tongues. Others feel that tongue-speaking is *the* Gift sine non qua and must be manifest, which is the case for Apostolic Pentecostals and why I chose to work with them. Denominations also quickly broke along racial lines, with distinct Black and White traditions in the United States.

Pentecostalism was the fastest growing and most successful Christian religion of the 20th century, according to some scholars.[12] Many suggest it is because of the direct access Pentecostalism provides to divinity. It has been especially successful among the poor, wherein the public demonstration of tongues vouchsafes a person with God.[13] One does not have to rely on intermediary humans to attest to one's worth, which was one of Parham's original complaints about denominational Christianity. God does this by speaking through the individual, which is an effective leveling strategy. Nonetheless, as Pentecostalism reached into the US middleclass, tongues tended to be deemphasized as garish or unnecessary.[14] In my research, I observed that White middleclass charismatic churches in the US place much less emphasis on tongue-speaking, so it does not occur as often.

Pentecostalism is in some ways a revival of archaic Christianity. Christianity was once just one more cult of Mithras, competing in a buyers' market where “pneuma” and altered states of awareness were a norm. Furthermore, there were many flavors of Christianity competing in terms of emphases. Religious studies scholar Elaine Pagels points this out in her discussions of the Apocrypha and, in particular, the Gospel of St. Thomas.[15] Gospels that raise up Mary as a godhead have been purged from the canon in favor of an androcentric emphasis. The main purge of tongues came from Paul in his messages to the Corinthians. He told them to stop pneumatic behavior so that Christians could distinguish themselves from the polytheistic pagan religions.

Pentecostalism is among many religions in the world that involve speaking in tongues and trance, but I have focused on it because it can be found everywhere. Thus, it makes a superb case for my argument that trance has important roles in coping with psychological issues as well as providing a cultural vessel for transcendence and transformation. If transformation was as simple as going into a trance, perhaps we might all awaken from our nightly trance of sleep to find ourselves reborn. But the trance state, it turns out, is part of the dynamic structure of psychocultural transformation. What I had witnessed, it turns out, is a moment in how a church community processes problematic behaviors, deliberates with God, and addresses that behavior. The trance states draw out the bad as well as the good to be witnessed, so that the scene may make an impression on the impressionable.

Human consciousness is costly. Every decision we make has weight, a responsibility no one can lightly bear. Why not give it up to God, even if God is not God?

Christopher D. Lynn

Notes

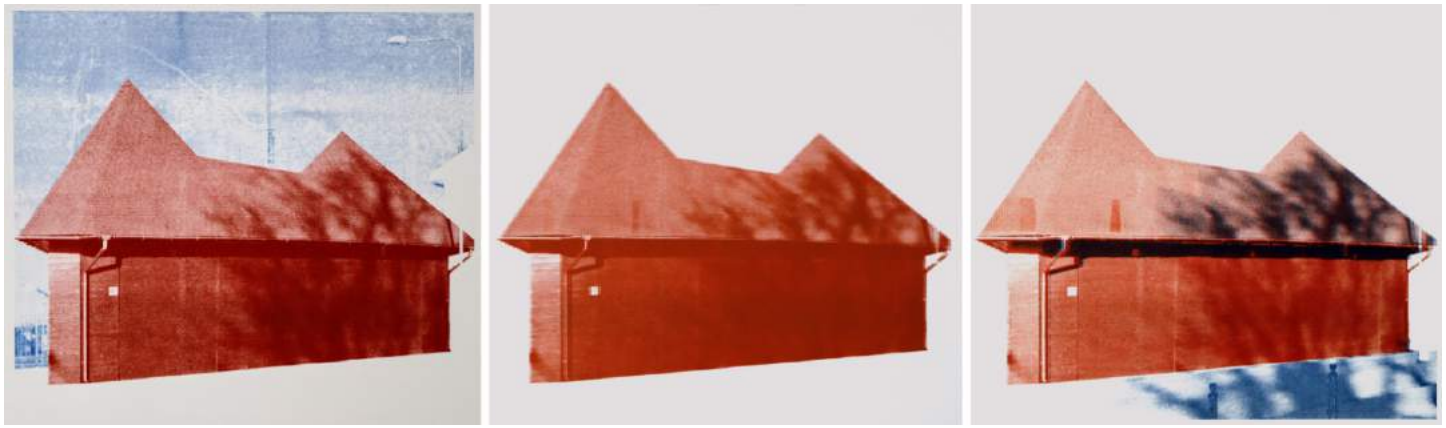
1. Dennis R. Wier, *Trance: From Magic to Technology* (Ann Arbor: Trans Media, 1996).
2. A version of this story was originally published in Christopher D. Lynn, "“The Wrong Holy Ghost”: Discerning the Apostolic Gift of Discernment Using a Signaling and Systems Theoretical Approach," *Ethos* 41, no. 2 (2013).
3. Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy* (New York: Arkana, 1964).
4. Michael James Winkelman, "Cross-Cultural Assessments of Shamanism as a Biogenetic Foundation for Religion," ed. Patrick McNamara, Psychology, Religion, and Spirituality (Praeger, 2006); "Shamanism and Cognitive Evolution," *Cambridge Archaeological Journal* 12, no. 1 (2002).
5. Michael Winkelman, *Shamanism: A Biopsychosocial Paradigm of Consciousness and Healing*, 2 ed. (Santa Barbara, Calif.: Praeger, 2010).
6. James McClenon, *Wondrous Healing: Shamanism, Human Evolution, and the Origin of Religion* (Dekalb: Northern Illinois University Press, 2002).

7. Michael Winkelman, "A Paradigm for Understanding Altered Consciousness: The Integrative Mode of Consciousness," *Altering consciousness: Multidisciplinary perspectives* 1 (2011); Winkelman, "Shamanism and Cognitive Evolution."
8. Rachel Bachner-Melman et al., "Avpr1a and Slc6a4 Gene Polymorphisms Are Associated with Creative Dance Performance," *PLoS Genet* 1, no. 3 (2005).
9. Walter J. Freeman, *Societies of Brains: A Study in the Neuroscience of Love and Hate* (Psychology Press, 2014).
10. Parham was later scandalized by attacks on his sexuality and financial mismanagement. As his influence waned due to these scandals, he bitterly denounced many other leaders of the new movement he had established.
11. A. Anderson, "The Origins, Growth and Significance of the Pentecostal Movements in the Third World" (2004); Allan Anderson, "The Origins of Pentecostalism and Its Global Spread in the Early Twentieth Century," *Transformation* 22, no. 3 (2005); *An Introduction to Pentecostalism: Global Charismatic Christianity* (Cambridge: Cambridge University Press, 2004).
12. Edward L. Cleary, "Introduction: Pentecostals, Prominence, and Politics," in *Power, Politics, and Pentecostals in Latin America*, ed. Edward L. Cleary and Hannah W. Stewart-Gambino (Boulder: Westview Press, 1997); D. Barrett, T. Johnson, and P. Crossing, "Missiometrics 2008: Reality Checks for Christian World Communions," *International Bulletin of Missionary Research* 32, no. 1 (2008); David B. Barrett and Todd M. Johnson, "Annual Statistical Table on Global Mission: 2004," ibid.28 (2004).
13. R. Andrew Chesnut, "Born Again in Brazil: Spiritual Ecstasy and Mutual Aid," in *On Earth as It Is in Heaven: Religion in Modern Latin America*, ed. Virginia Garrard-Burnett (Wilmington, DE: Scholarly Resources, 2000); *Born Again in Brazil: The Pentecostal Boom and the Pathogens of Poverty* (New Brunswick: Rutgers University Press, 1997).
14. Harvey G. Cox, *Fire from Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-First Century* (Cambridge, MA: Da Capo Press, 1995).
15. Elaine Pagels, *The Gnostic Gospels* (New York: Vintage, 1989).

Jakub Malinowski

Jakub Malinowski, PhD
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/malinowski-jakub/

Jakub Malinowski, *Greetings from Hungary*, risography on paper, 28 × 28 cm, 2021



Jakub Malinowski, *Conclave*, risography on paper, 28 × 28 cm (3 ×), 2021

Janusz Marciniak

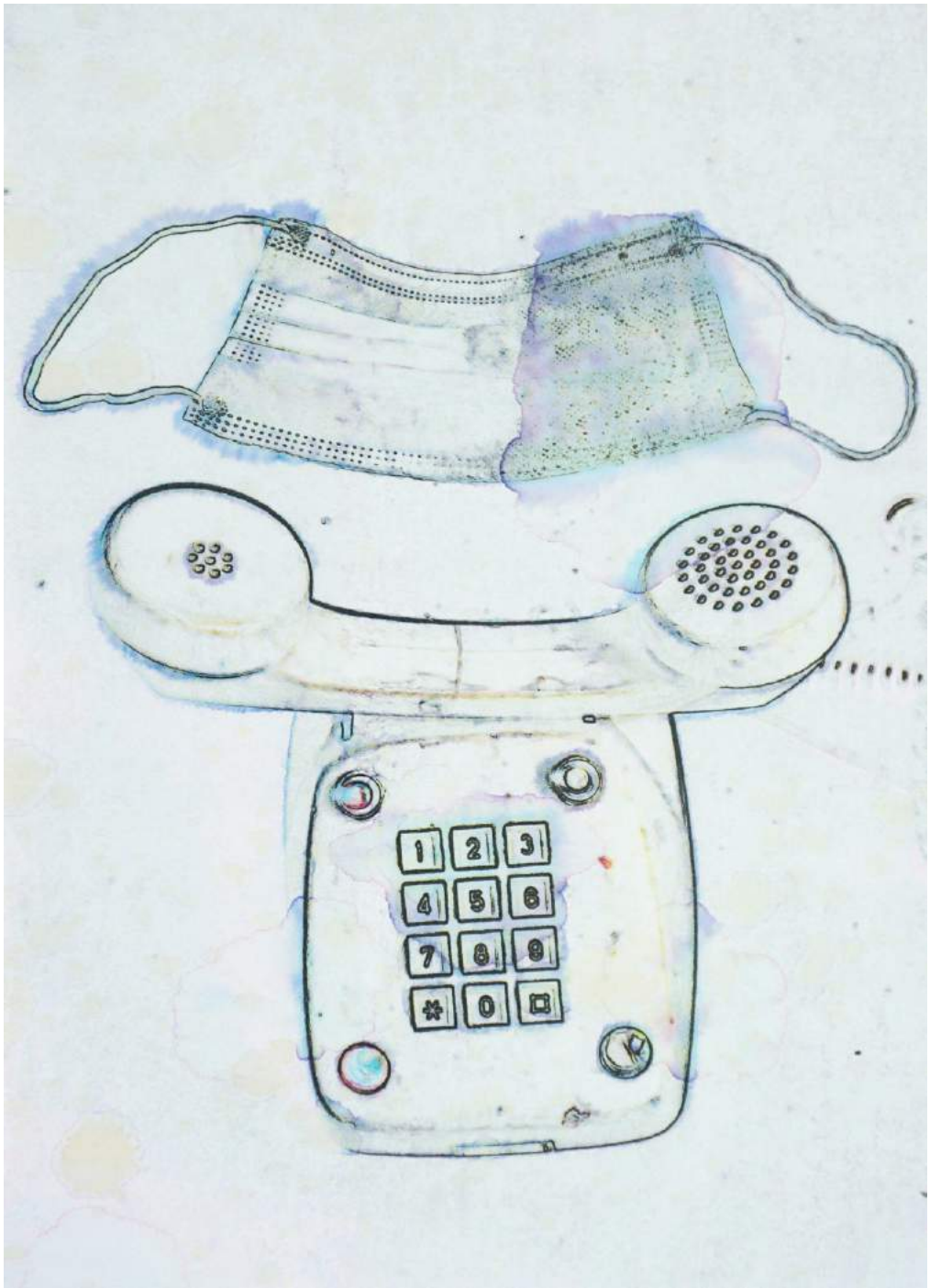
Janusz Marciniak, Professor
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
http://www.januszmarciniak.pl/biographical-note

“The present world discloses to us such an immeasurable showplace of manifoldness, order, purposiveness, and beauty, whether one pursues these in the infinity of space or in the unlimited division of it, that in accordance with even the knowledge about it that our weak understanding can acquire, all speech concerning so many and such unfathomable wonders must lose its power to express, all numbers their power to measure, and even our thoughts lack boundaries, so that our judgment upon the whole must resolve itself into a speechless, but nonetheless eloquent, astonishment.”

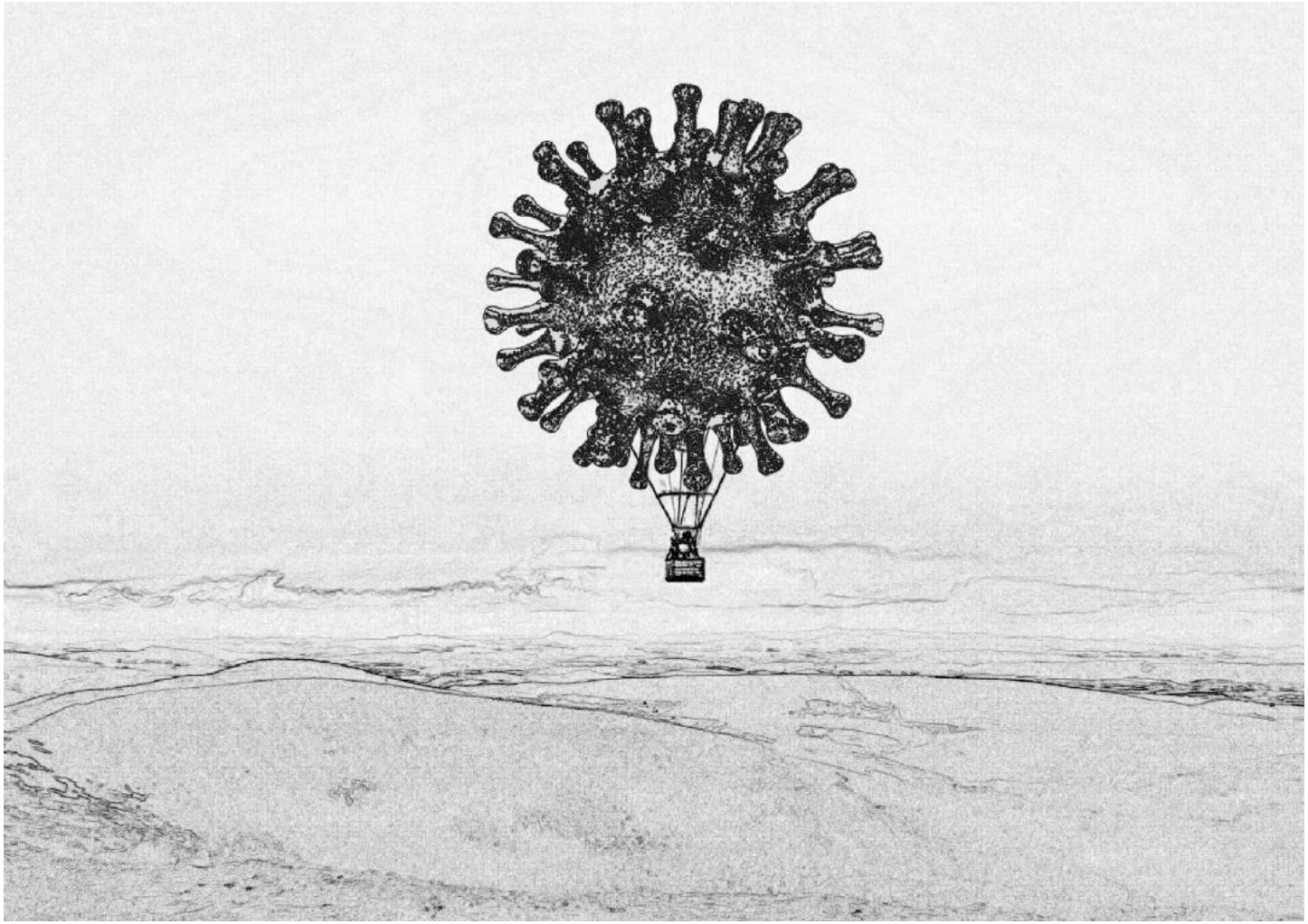
The Critique of Pure Reason by Immanuel Kant

Janusz Marciniak, *Object of a speechless, but nonetheless eloquent, astonishment (Licheń, Poland)*, photograph, 15 × 19 cm, 2010

Janusz Marciniak, *Tymon's surprise*, drawing, mixed technique, 29.7 × 21 cm, 2021



Janusz Marciniak, *A connection could not be established*, drawing, mixed technique, 29.7 × 21 cm, 2021



Janusz Marciniak, *Balloon*, 21 × 29.7 cm, drawing, mixed technique, 2021

Janusz Marciniak, *Flooded Synagogue in Poznań*, drawing, mixed technique, 29.7 × 21 cm, 2021

Is it possible to be moved by the fate of a building? The synagogue in Poznań, like many destroyed historical buildings around the world, is a source of a suffering of memory. The case of this synagogue, as a parable, might serve as an object of reflection on the fate of other historic buildings, and help solve their problems. This drawing is a continuation of the work started in 2011. More on: http://www.januszmarciniak.pl/synagogue

Joanna Marcinkowska

Joanna Marcinkowska, PhD, DSc, Assoc. Prof.
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/marcinkowska-joanna/
http://powiekszenie.art/artist/joanna-marcinkowska/

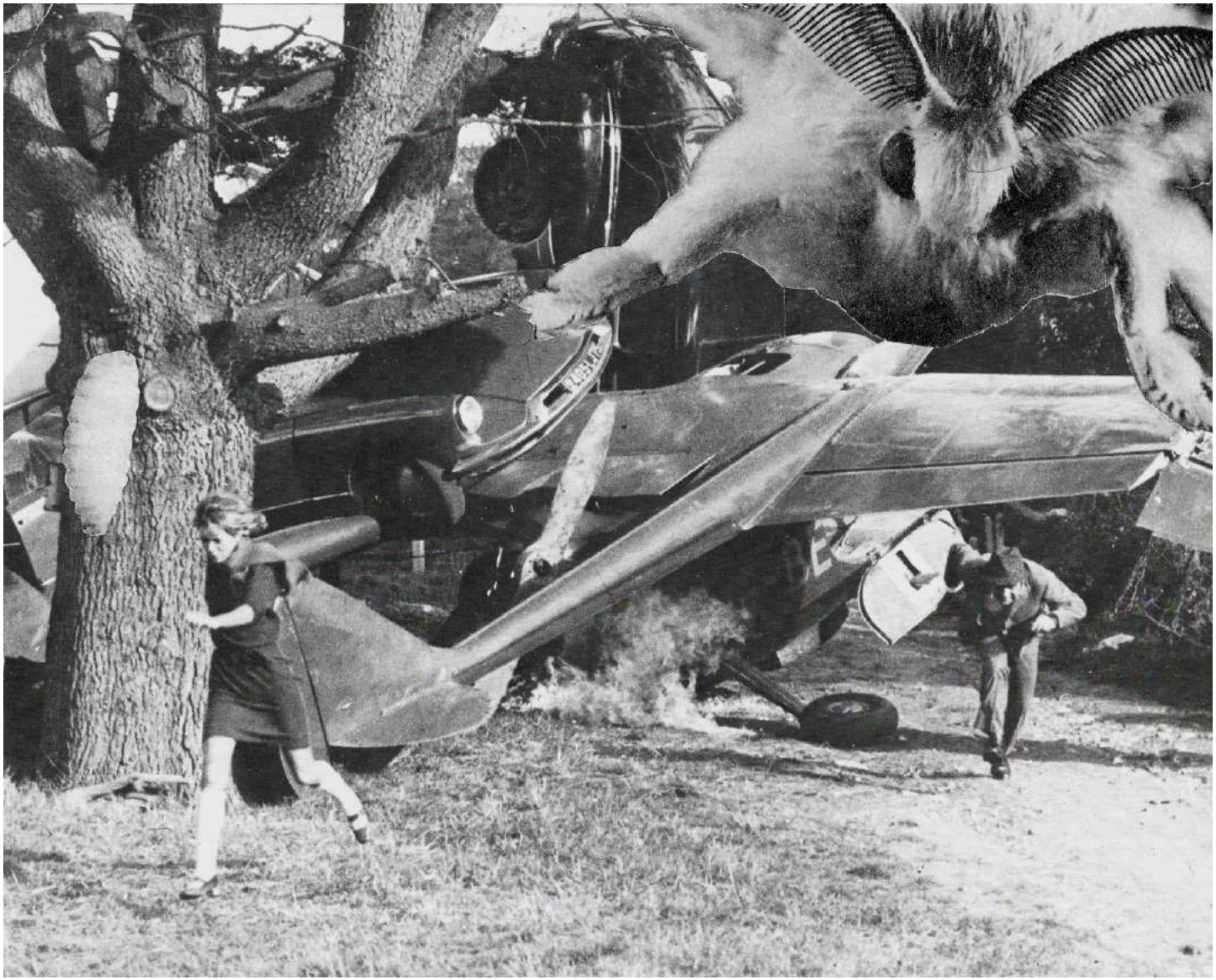
Joanna Marcinkowska, *Without distance,* gouache, watercolor, acrylic, oil and spray on canvas*,* 150 × 150 cm, 2020

Krzysztof Mętel

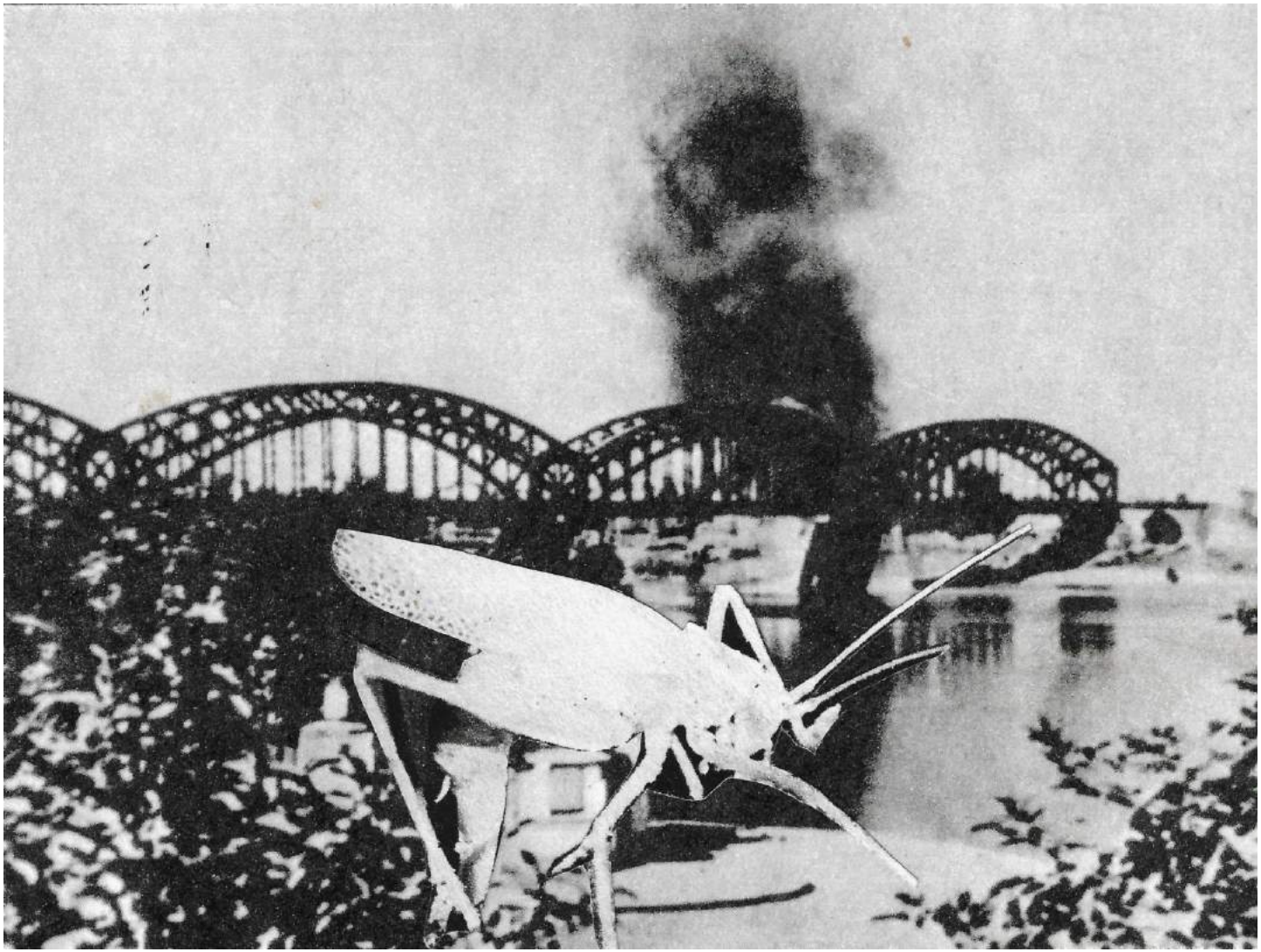
Krzysztof Mętel, MA
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/krzysztof-metel/
http://mosart.pl/galeria-bwa/detail,nID,6302

Krzysztof Mętel, *Hallucination 2*, collage, paper, 15 × 19 cm, 2019

Krzysztof Mętel, *Hallucination 3*, collage, paper, 10.5 × 14.5 cm, 2019



Krzysztof Mętel, *Hallucination 5*, collage, paper, 16 × 20 cm, 2019



Krzysztof Mętel, *Hallucination 6*, collage, paper, 11 × 14.5 cm, 2019

Krzysztof Mętel, *Hallucination 8*, collage, paper, 20 × 23 cm, 2019

John Miller

John Miller, Assistant Director and Associate Professor
New College
The University of Alabama
Poet and lawyer
https://newcollege.ua.edu/people/john-miller-iii/

Natural Selection

Before he achieved bearded eminence,
Charles Darwin was a young man
who kept a beetle collection.

I imagine him prying back the bark
of fallen trees and watch his curious
fingers probe pale trunks.

He scans for their shiny carapaces
before his right hand snatches one –
his left another – from the tree.

Then, with each hand full, he spies
the rarest of them scuttling away:
the crucifix ground beetle.

I like to think that Darwin didn't.
That instead, he found himself
dashing home, one specimen scrabbling

in each loose fist, while the third –
the very sensation of discovery
– gamboled on his tongue.

John Miller, *Natural Selection*

Lines Composed beneath Interstate 20/59

Sunday nights, sound is the only living thing here.
Tires smack expansion joints like gunshots
as traffic rends the air overhead.
And beneath the trembling roadway
enormous mercury-vapor lamps drone
– luminescent hornets' nests –

casting pools of chemical twilight
on detritus glinting in the
buckled sidewalk's hollows:
green puddles of shattered safety glass,
bits of chromed plastic, tail-lights, mirrors,
prismatic shards of compact discs.

High above, airplanes arc in holding patterns,
their winking lights mechanical stars
signaling in the violet, post-industrial night.
Invisible streams of data flood the sky
in a deluge of ones and zeroes.
There is so much here, but none of it is whole

and none of it is human.
Miracles are easier to believe with details left out:
Moses strikes a rock with his staff
(which is also a snake) and water flows forth.
Somewhere, a pillar of flame lights a desert.

John Miller, *Lines Composed beneath Interstate 20/59*

How my Father Became a Boat

My three-year-old nephew watches
boats zip up and down the river:
pale hulls rush across tannin-browned water.
The air buzzes with engine noise.
He is thrilled by all of them:
Where he's going?
he asks, again and again.
Beside us, my father's skiff
swings in its sling above the water.
The boy points: *Pop's boat?*
Yes, I say.
Where Pop is?
I wrestle the question
but he answers first:

Pop's dead.
Pointing at the boat again,
he asks: *What Pop's doing*?
before pronouncing:
Him resting.
My mother is a fish, I think,
remembering Vardaman,
and smile, knowing my father would
have liked becoming a boat.
We sit quietly for a few minutes
before the boy stuns me with a question
I cannot begin to answer: *What's a river?*
Another thing Pop would have liked:
curiosity charged with wonder.

Cleaving

So fierce, this love, at these small hours:
as if hearts might beat back time's advances.
But on death's bed, love is not cleaving to –
but cleaving from – pain, from delirium.
And yet, he won't let go,

won't *turn loose*, the phrase he hisses
when we grab hold to force pills on him.
The sitters say it's like this when folks hang on
(tenacity, he would have called it).
They tell us to give him permission.

My brother, my sister, and I take turns:
it's okay, you've done enough.
The nurses pity us, but nothing changes
until my mother does the bravest thing
I've ever seen: she climbs into the bed
holds him, and whispers: *It's time. You can let go*.

John Miller, *Cleaving*

The Lesson

Storm clouds piled high
but we thought little of the thunder
until the rain turned white

whipped to froth by the tornado
we couldn't see but felt, like bones
grinding in the soil beneath us.

Maybe it was atavism, or merely
beer and youth but we didn't shelter
like the weatherman said.

We leaned into the stinging rain
straining to glimpse
what would teach us to die.

John Miller, *The Lesson*. The poems *Lines Composed beneath Interstate 20/59*, *The Lesson*, and *Cleaving* were published by Paper Nautilus Press in the chapbook, *Heat Lightning*, in 2017.

Agata Nowak

Agata Nowak, MA
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://agataportfolio.carbonmade.com/about

The quietest text

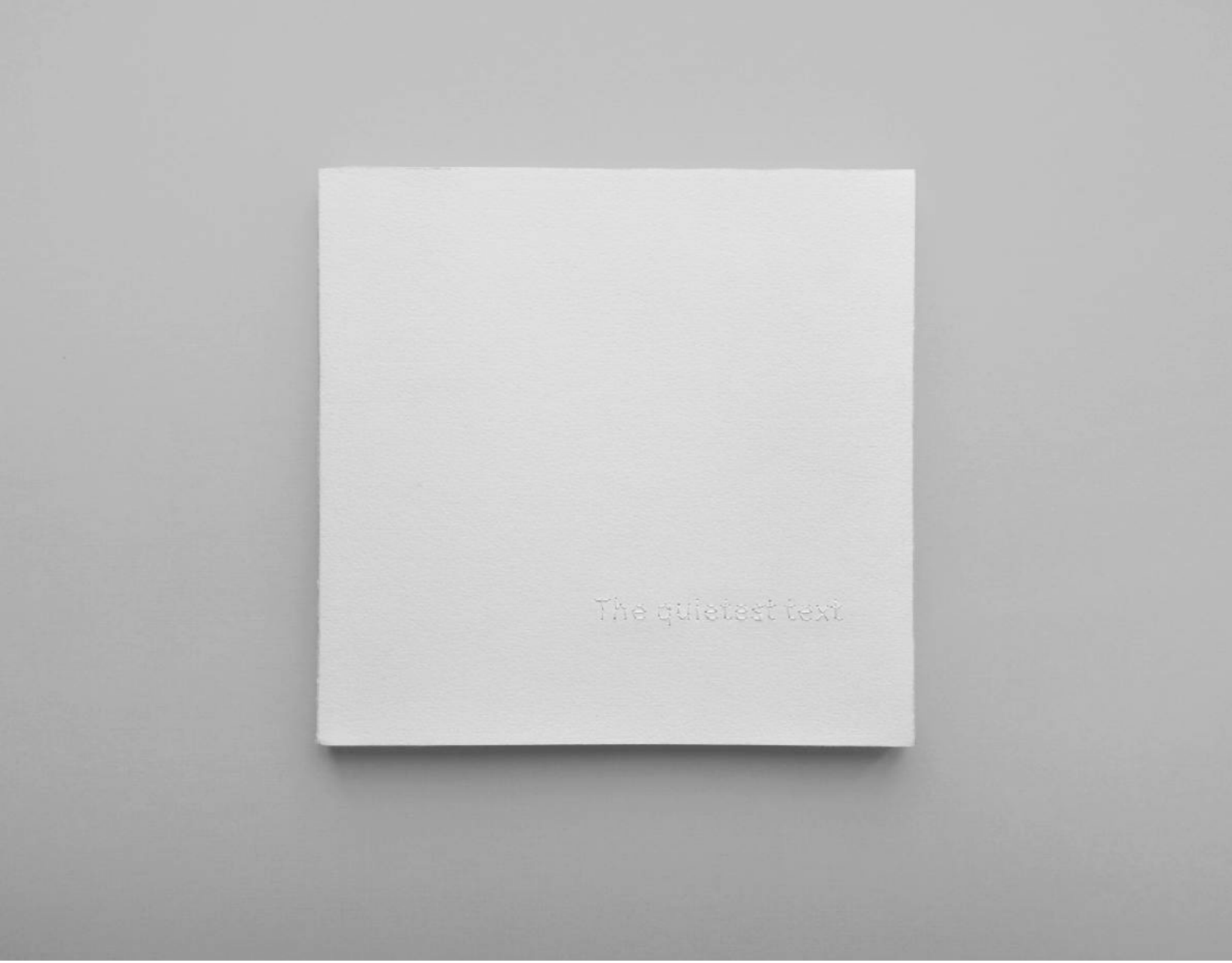
No louder than sleep
No louder than tears
No louder than breath
Of breathless hearts
On the verge of silences
And restless nights
I'm jotting down
This heartfelt letter
An eternal text for you

It is quieter than
A fluttering moth
Than a sigh of rain
In the silence of mist
Helpless as
A crossroads sign
No, you'll never hear me
Because my letter
Is quieter
Than silence
A whispered
Unwritten
Letter

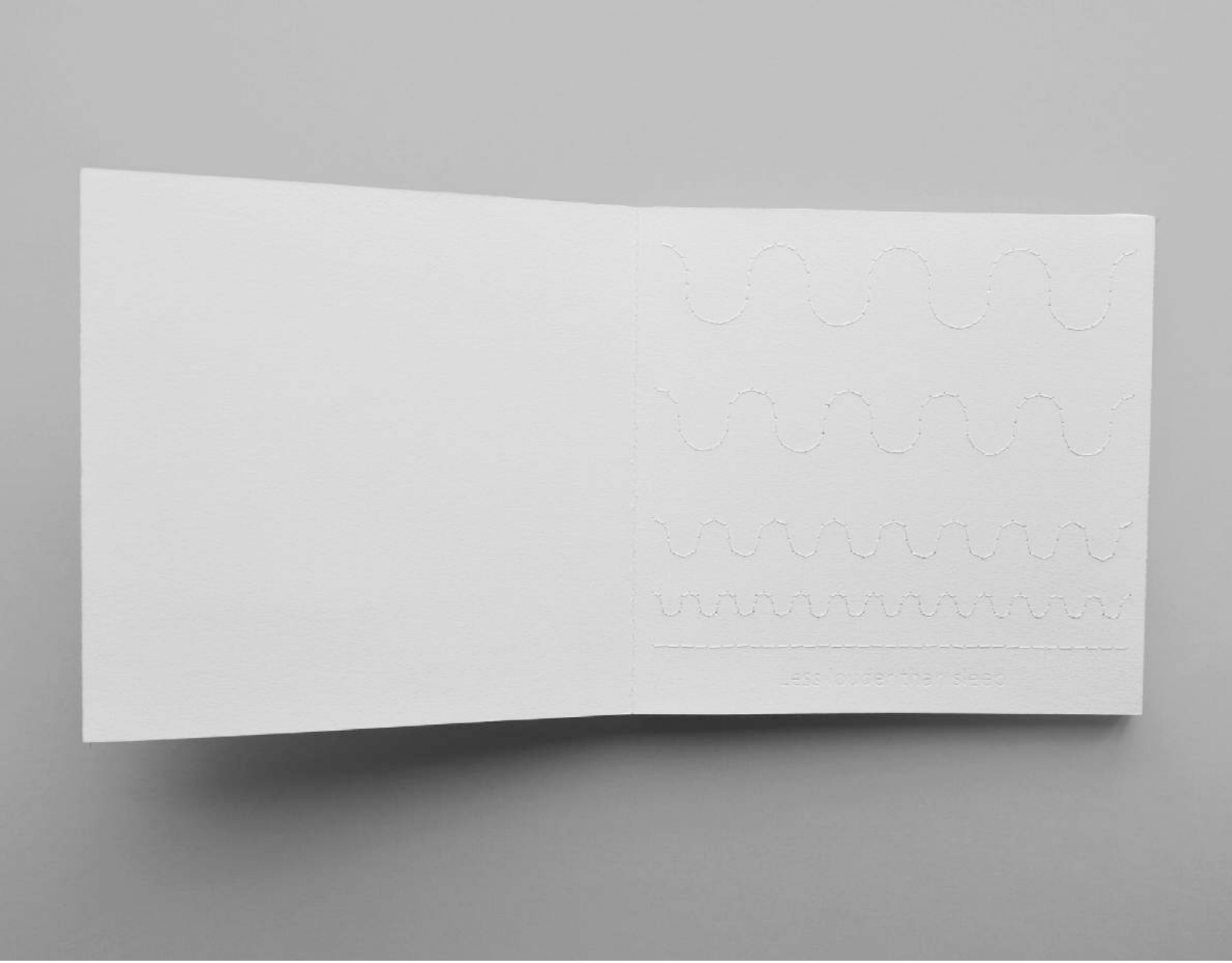
In this letter
I'm telling you
Too little strength
Too heavy days
Too short a sleep
Too long a night
And when I sleep
I dream of fate
Of my own fate

Oh, if you could
Through the tumult of the world
Through the noise and bang
Hear me
Oh, if you could
And if you were
How should I search?
And how can I find you anywhere?
I don't know if or who you are
How should I address
these words?

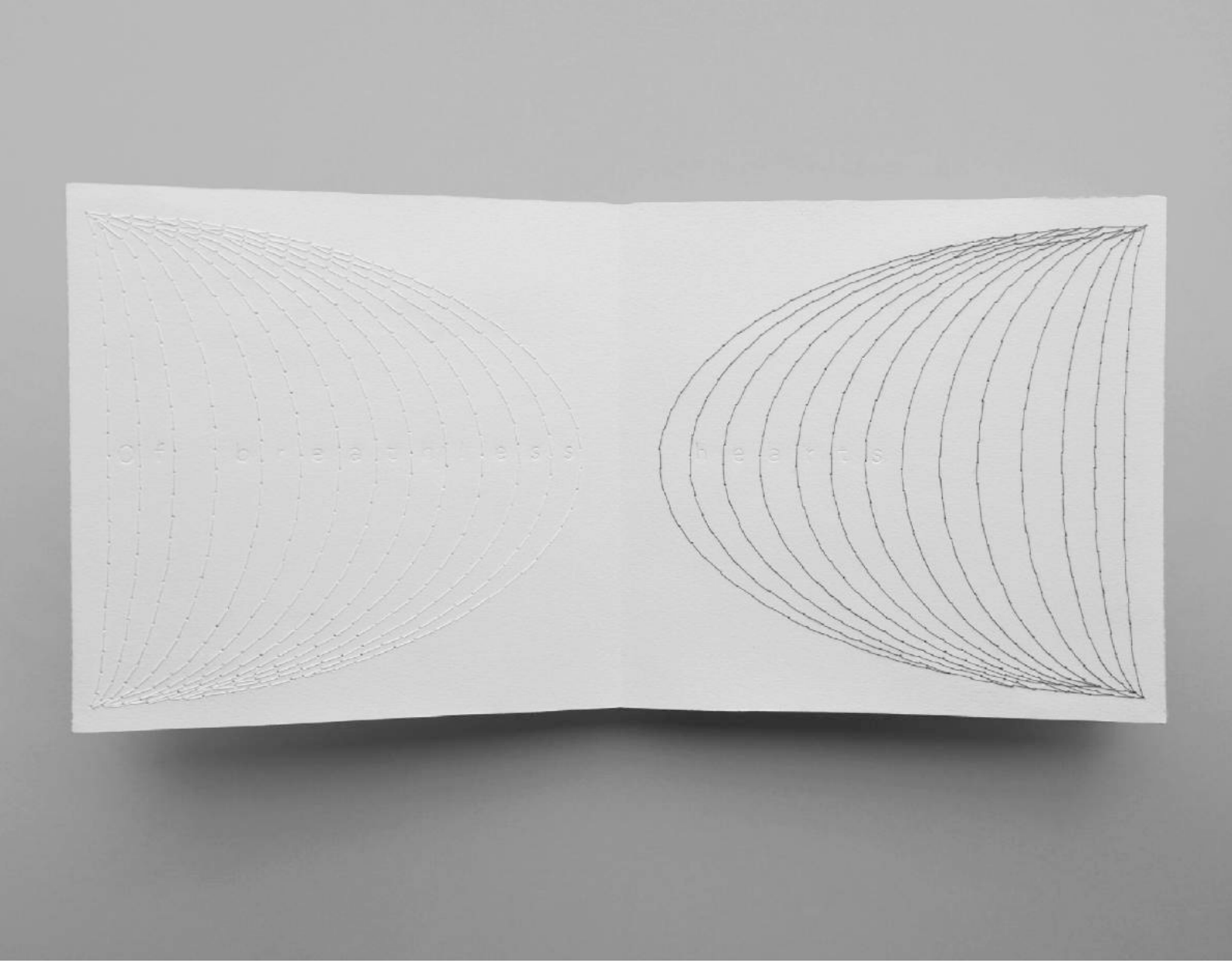
The quietest text by Jeremi Przybora. Translated by Agata Nowak



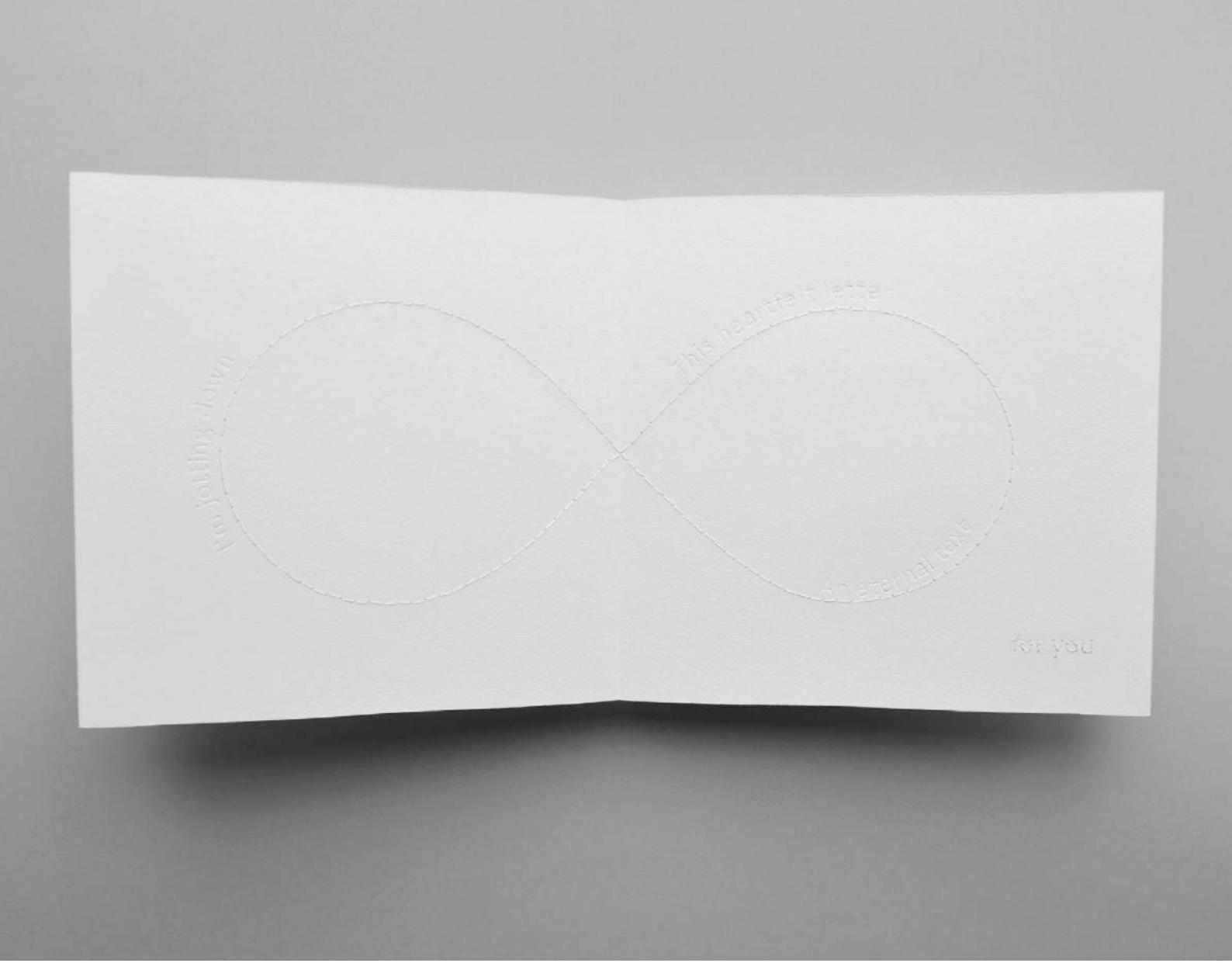
Agata Nowak, *The quietest text*, artists' book (with the poem by Jeremi Przybora), cover, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



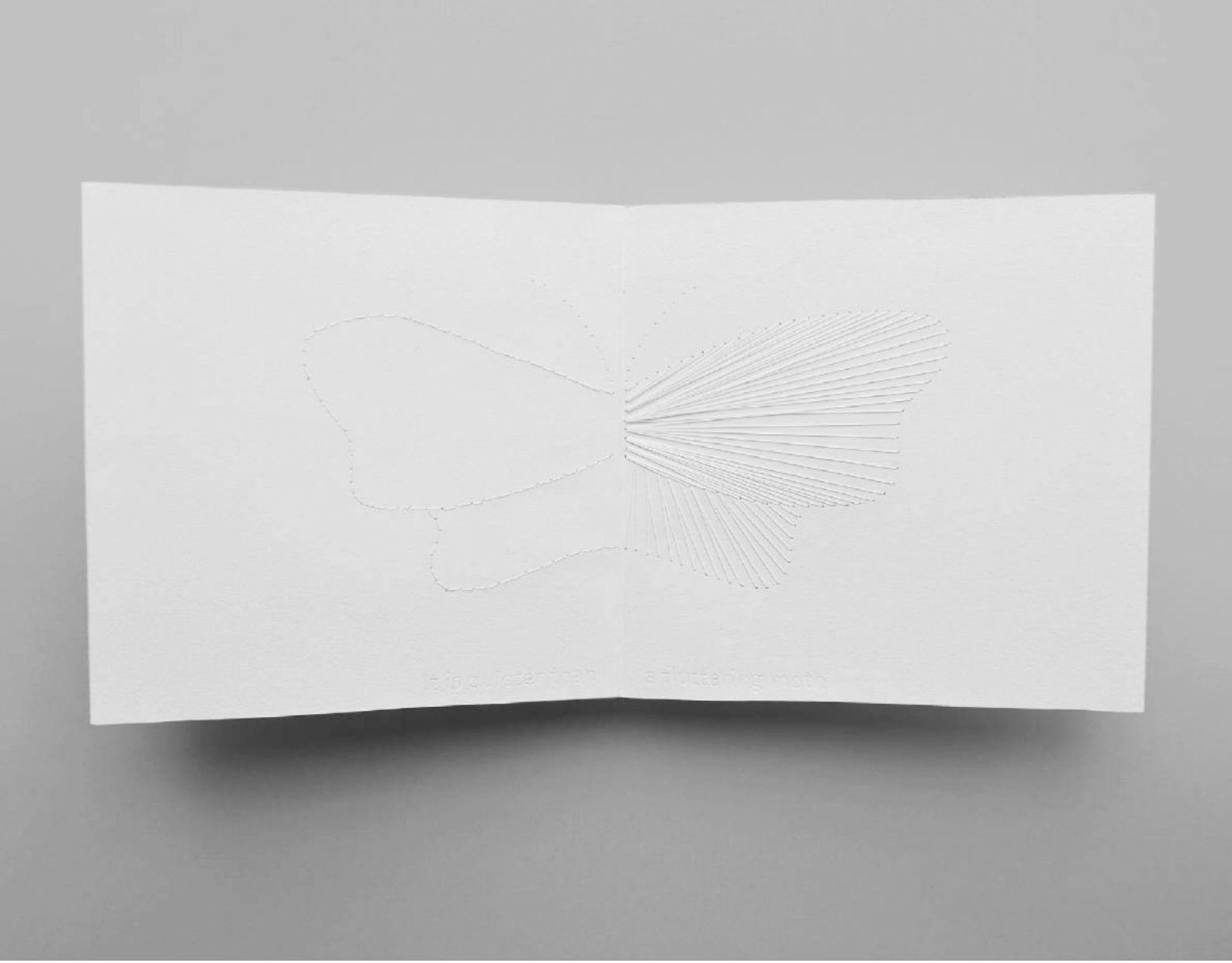
Agata Nowak, *The quietest text*, artists' book, page 1, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



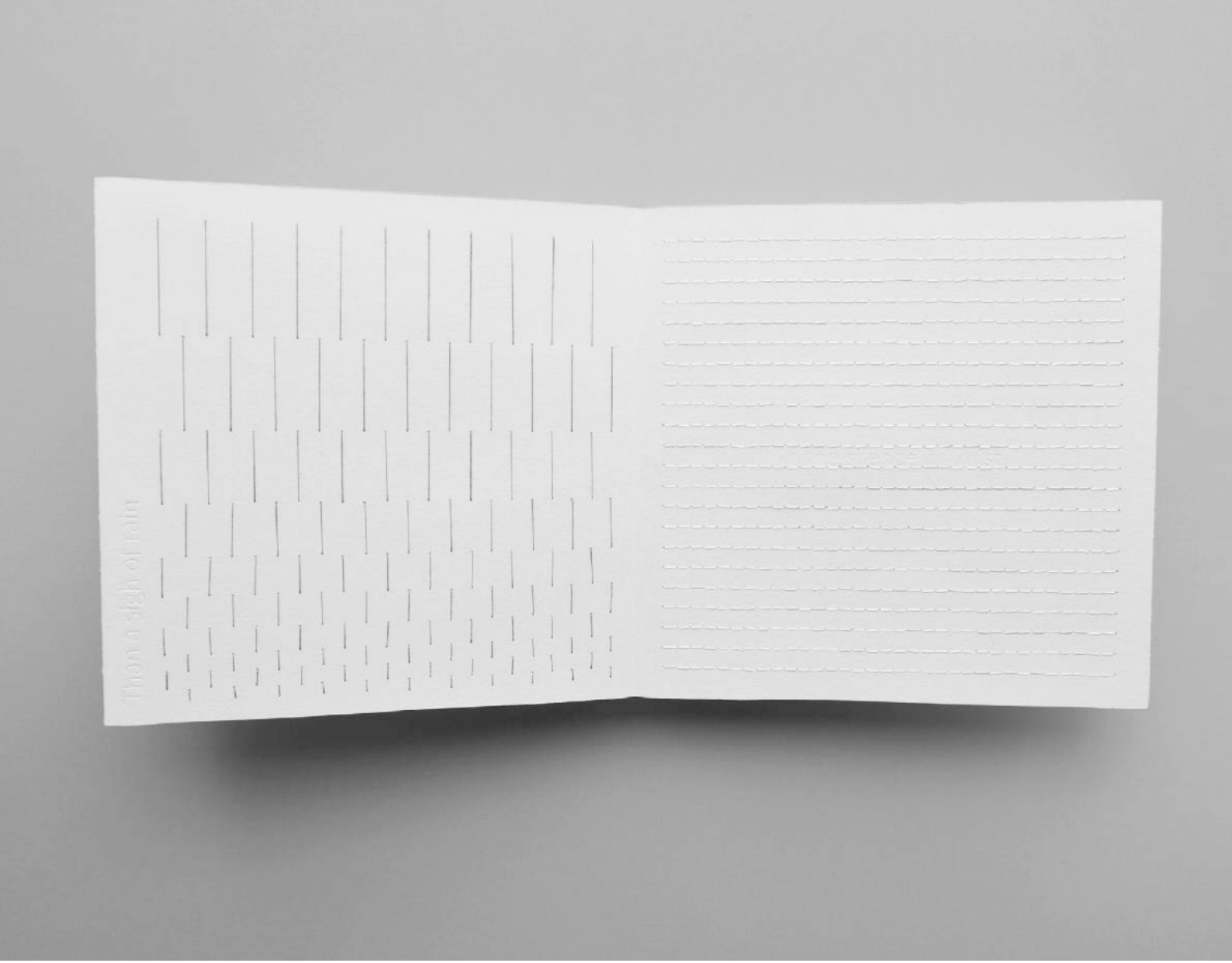
Agata Nowak, *The quietest text*, artists' book, pages 4 and 5, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



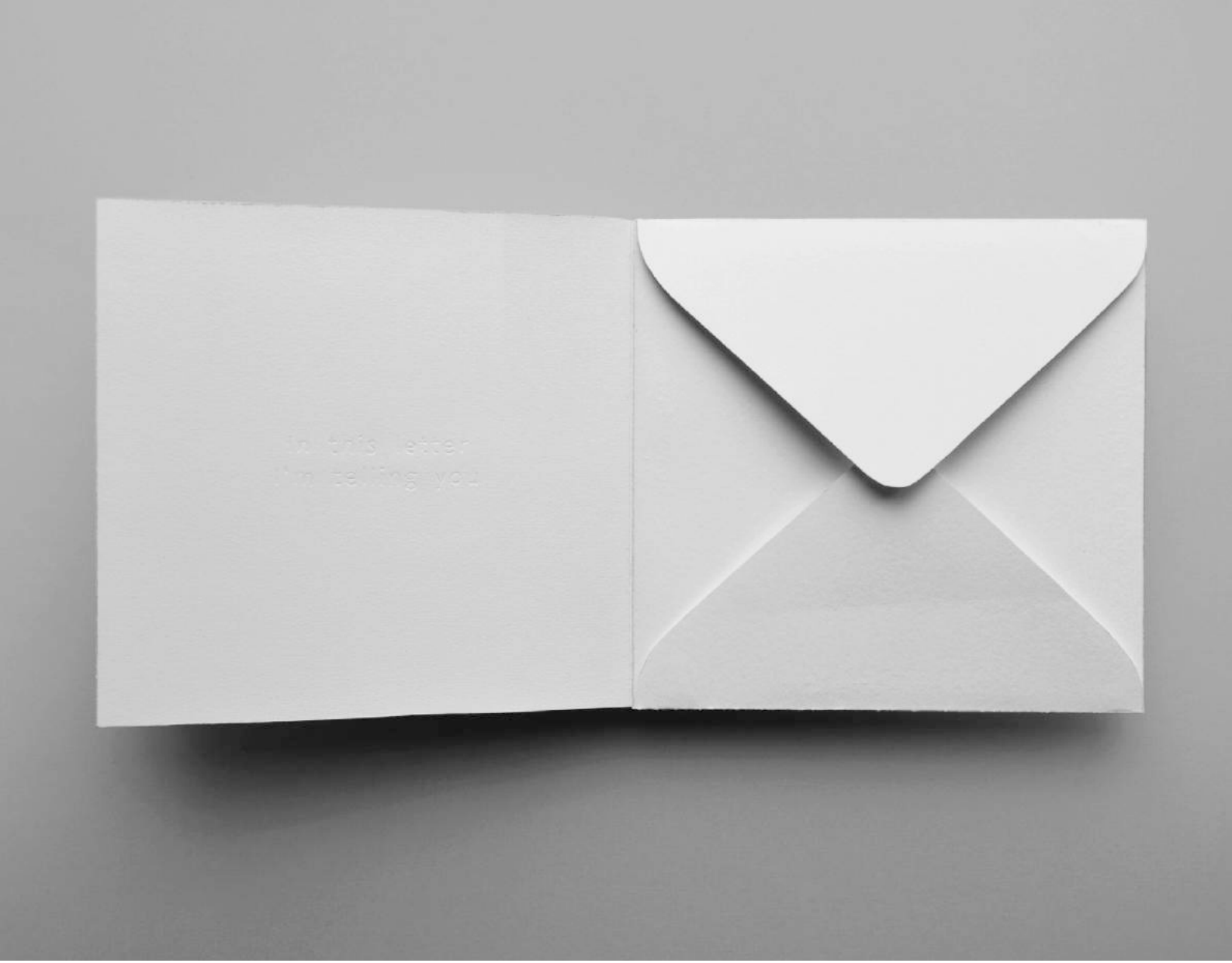
Agata Nowak, *The quietest text*, artists' book, pages 8 and 9, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



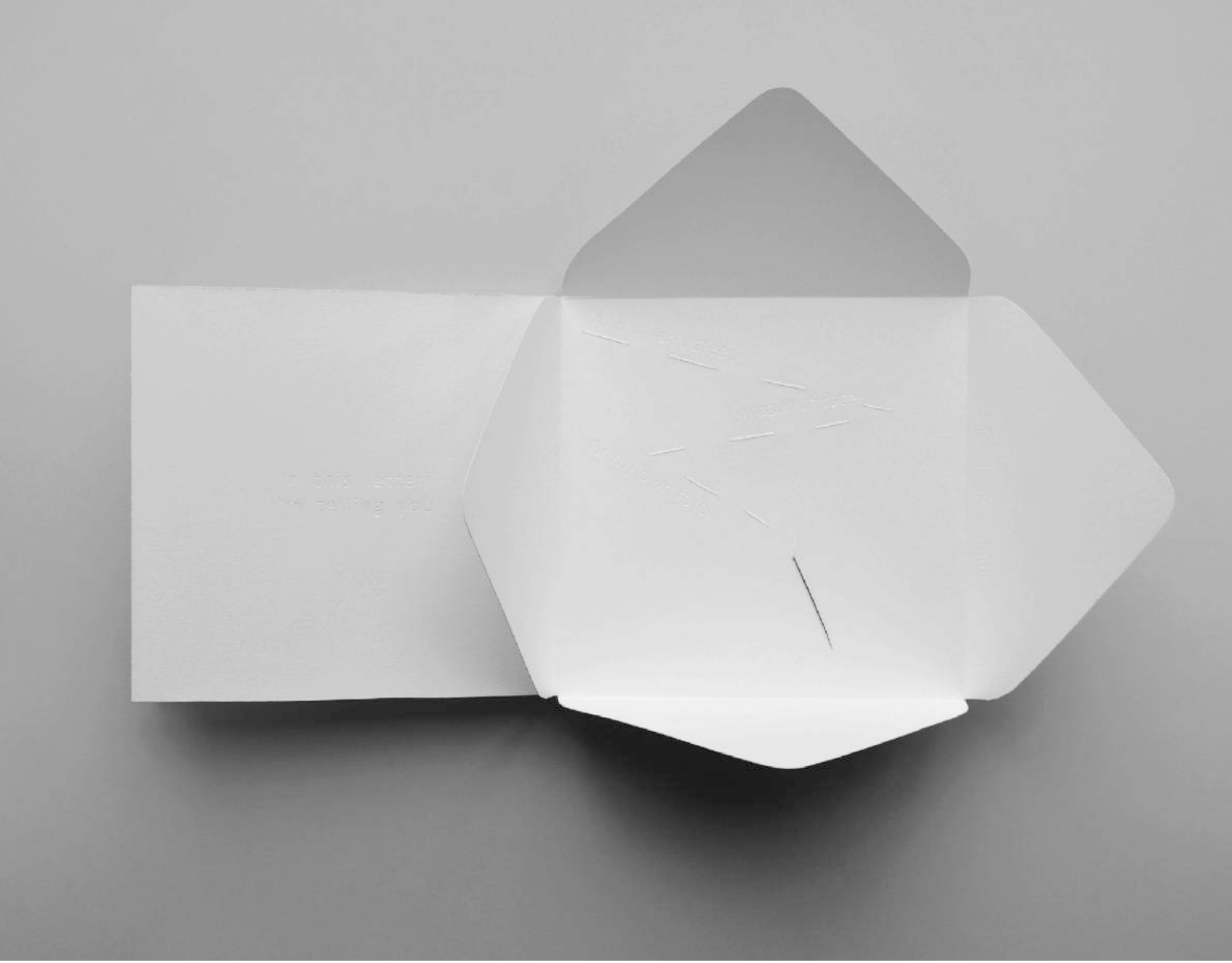
Agata Nowak, *The quietest text*, artists' book, pages 10 and 11, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



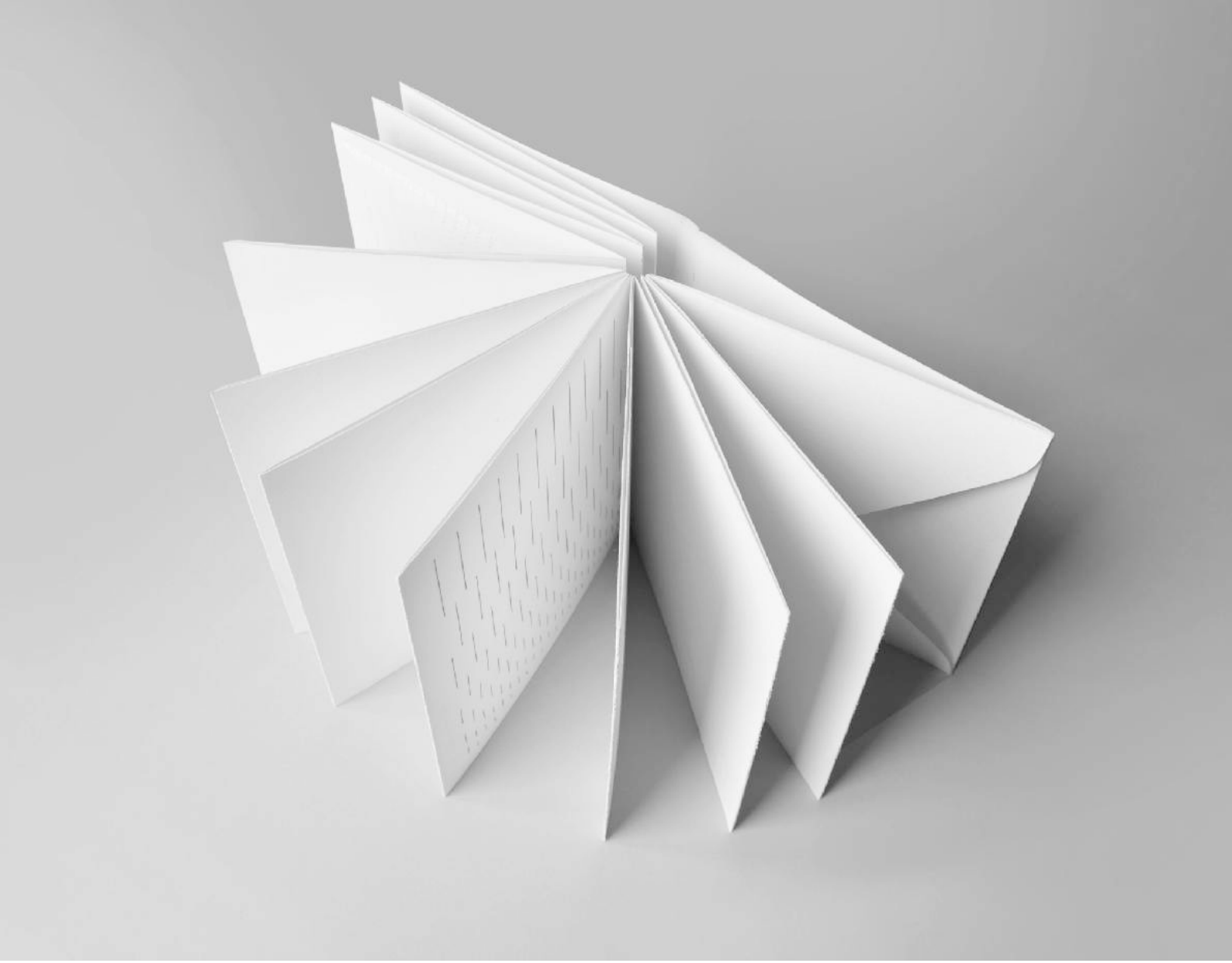
Agata Nowak, *The quietest text*, artists' book, pages 12 and 13, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



Agata Nowak, *The quietest text*, artists' book, pages 18 and 19, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



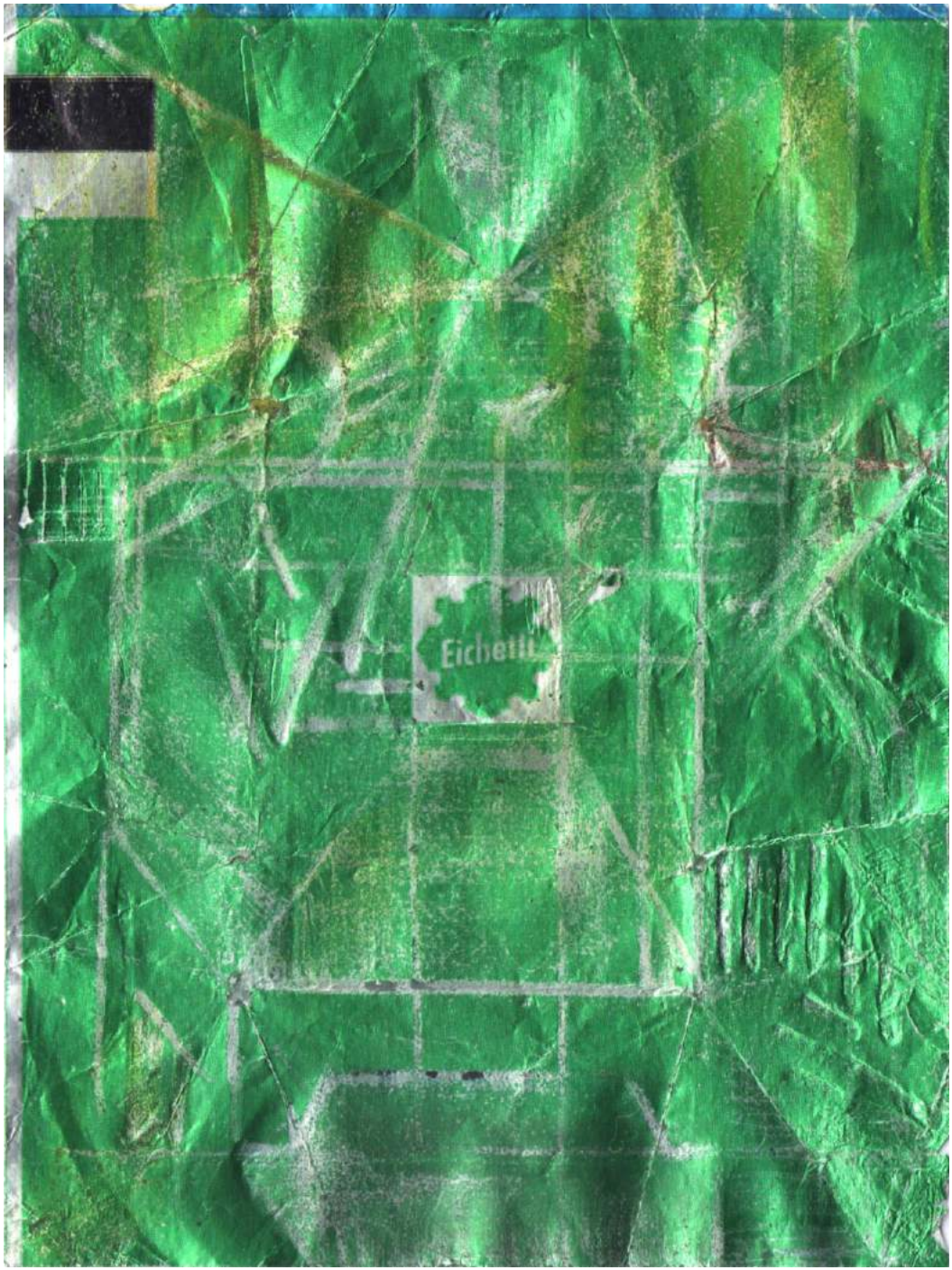
Agata Nowak, *The quietest text*, artists' book, pages 18 and 19, paper and drawing by a thread, needle, 19.5 × 20 cm, 2013



Agata Nowak, *The quietest text*, artists' book, paper and drawing by a thread, needle, 19 pages, 19.5 × 20 cm, 2013

Mateusz Pietrowski

Mateusz Pietrowski, MA
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/pietrowski-mateusz/

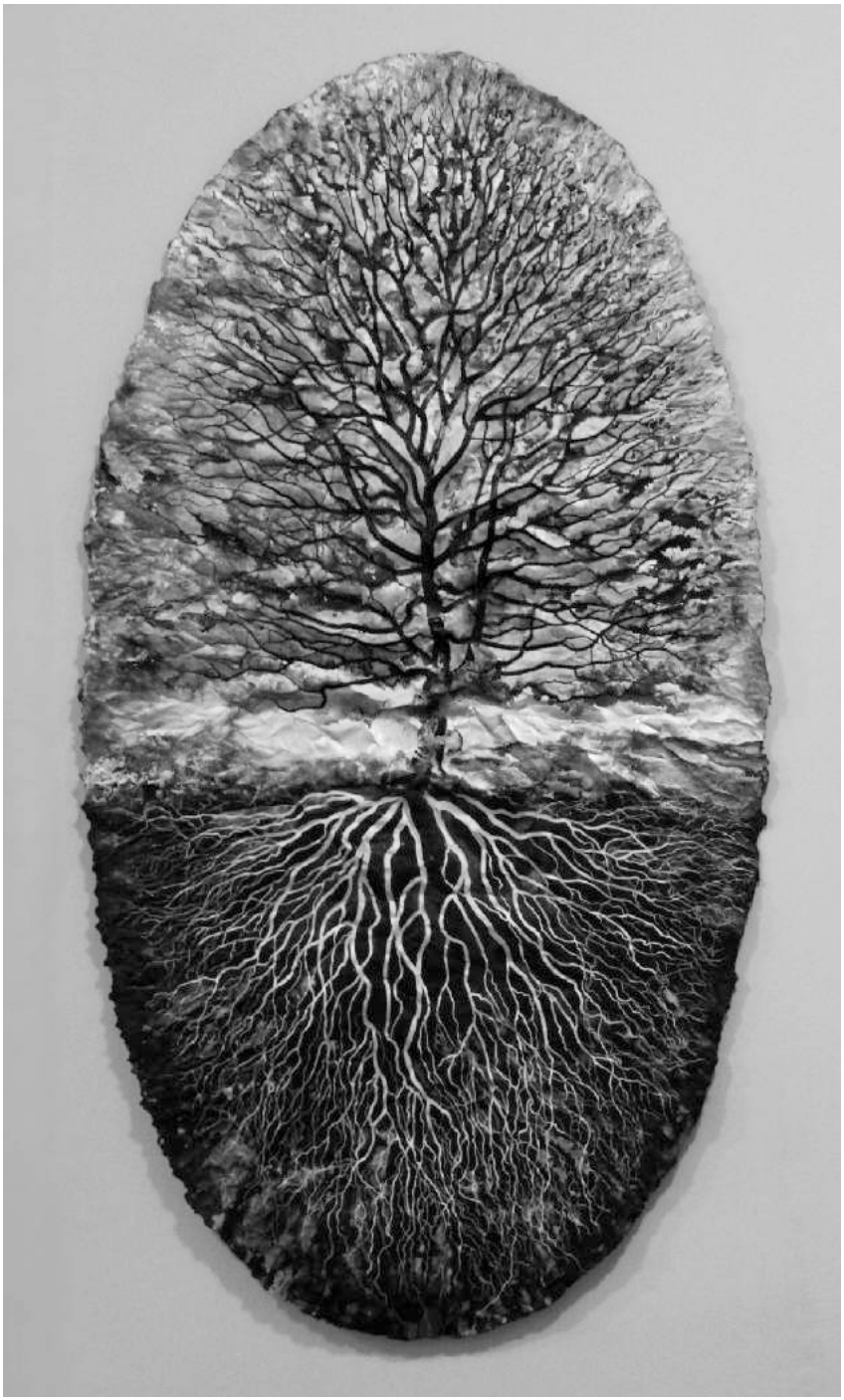


Mateusz Pietrowski, *To the Light I*, drawing, own technique, 8.5 × 6.5 cm, 2021

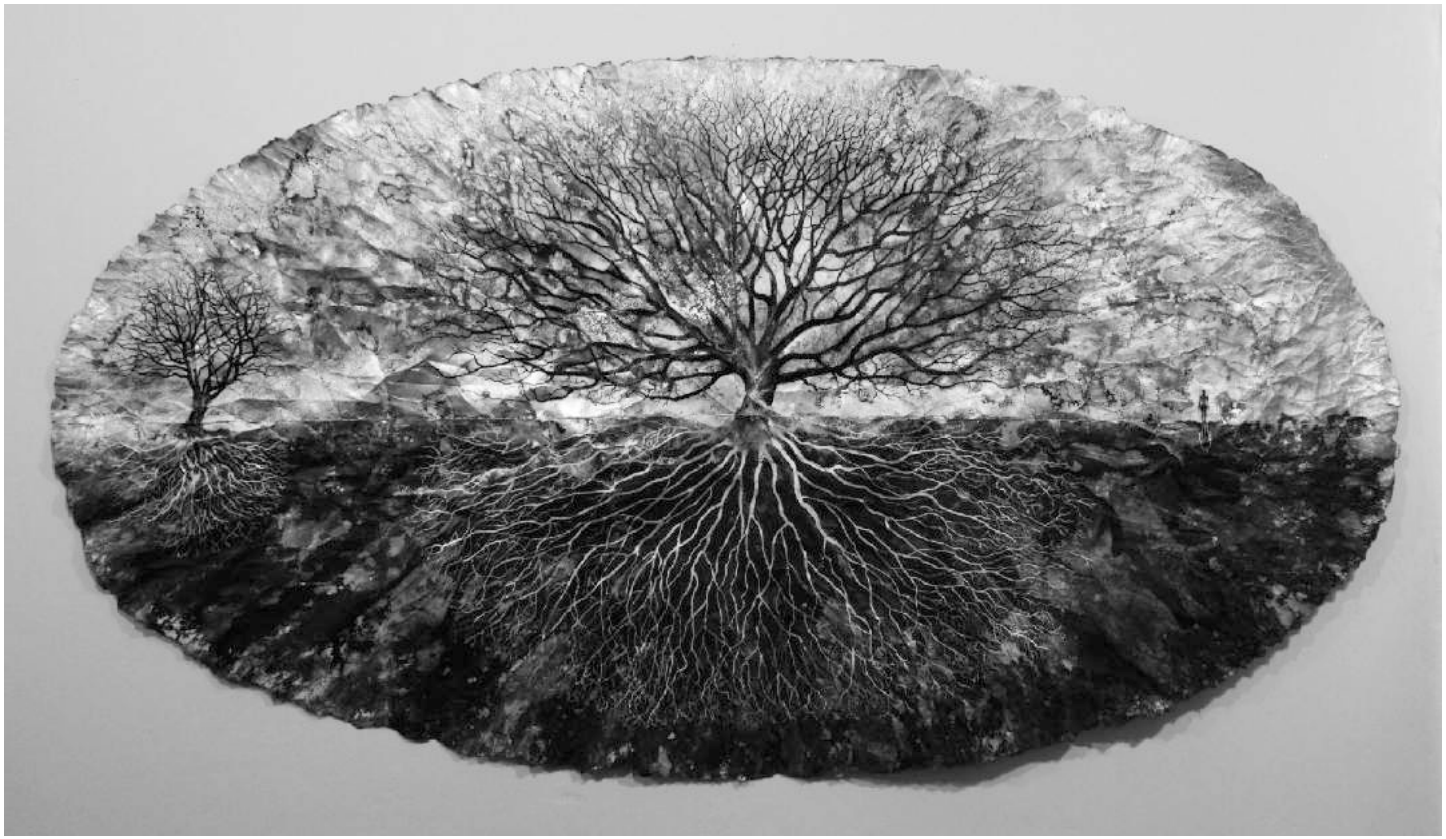
Mateusz Pietrowski, *To the Light II*, drawing, own technique, 8.5 x 6.5 cm, 2021

Barbara Pilch

Barbara Pilch, PhD
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
http://www.barbara.pilch.com.pl/index.php



Barbara Pilch, *I am still alive…*, a diptych (part 1), silver acrylic and black ink on paper, 68 × 128 cm, 2021



Barbara Pilch, *I am still alive…*, a diptych (part 2), silver acrylic and black ink on paper, 68 × 128 cm, 2021

Amy Pirkle

Amy Pirkle, Instructor
New College
The University of Alabama
Book artist
https://www.perkolatorpressflipbooks.com/
https://newcollege.ua.edu/people/amy-pirkle/

As I work, I tend to put a lot of attention on one aspect of my project (like the ghost turning the crank here), and I'm often surprised to find that “turning the crank” was actually leading to a different outcome than what I was expecting. I don't know if other creators or writers feel the same way, but I have a suspicion that they do.

Amy Pirkle, *An unexpected Surprise!*, a flipbook, 2021 https://tinyurl.com/3jpp588z

Marek Przybył

Marek Przybył, Professor
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/przybyl-marek/

Marek Przybył, *Silver, rust and ash* (11), acrylic and oil on canvas, 50 × 100 cm, 2019

Marek Przybył, *Rusty scene*, oil on canvas, 40 × 50 cm, 2019

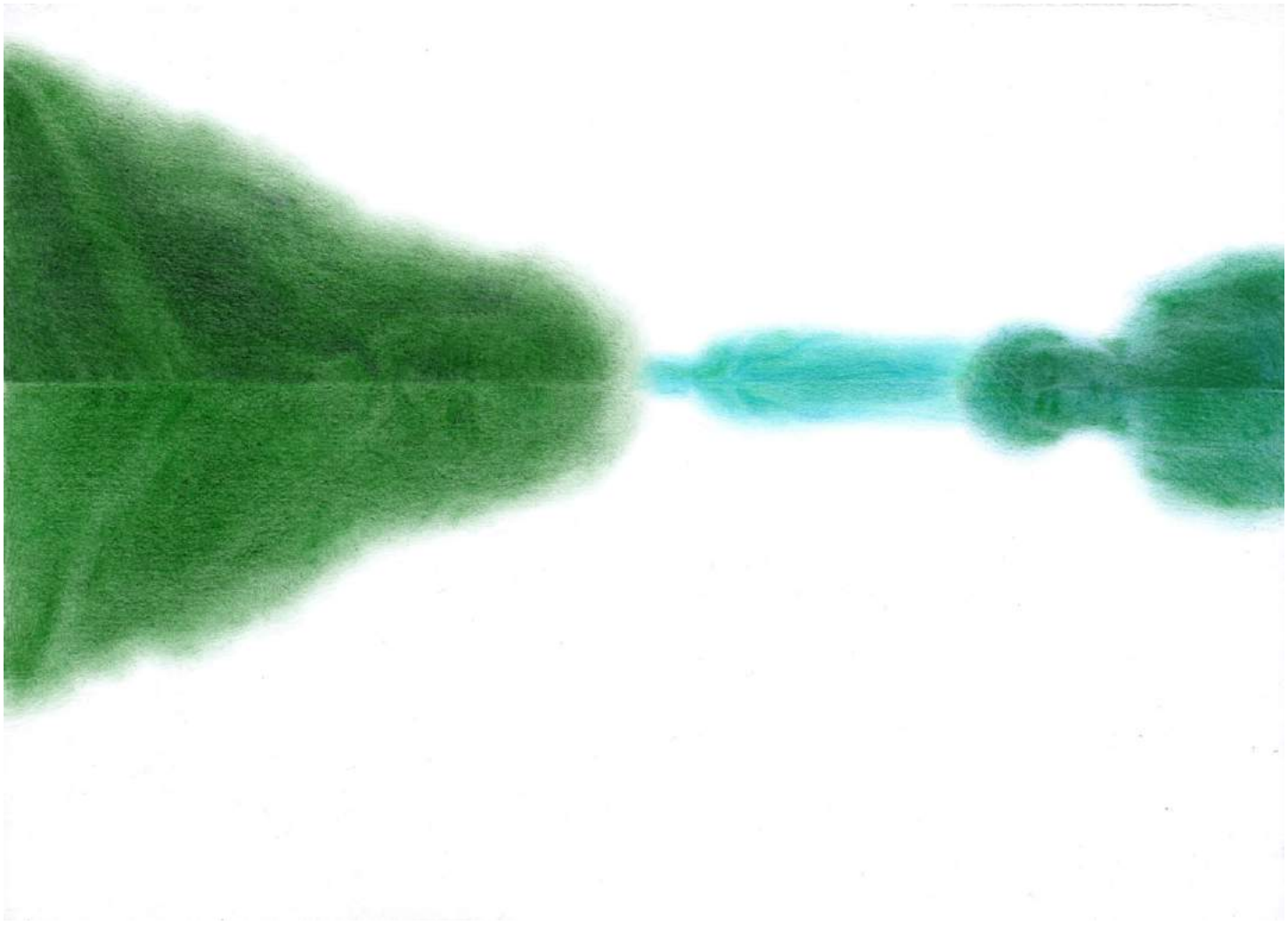
Marek Przybył, *Night scene*, acrylic and oil on canvas, 38 × 46 cm, 2019

Marek Przybył, *Traces of presence,* from *Polyclinick 2* series*,* mixed technique, 24 × 33 cm, 2020

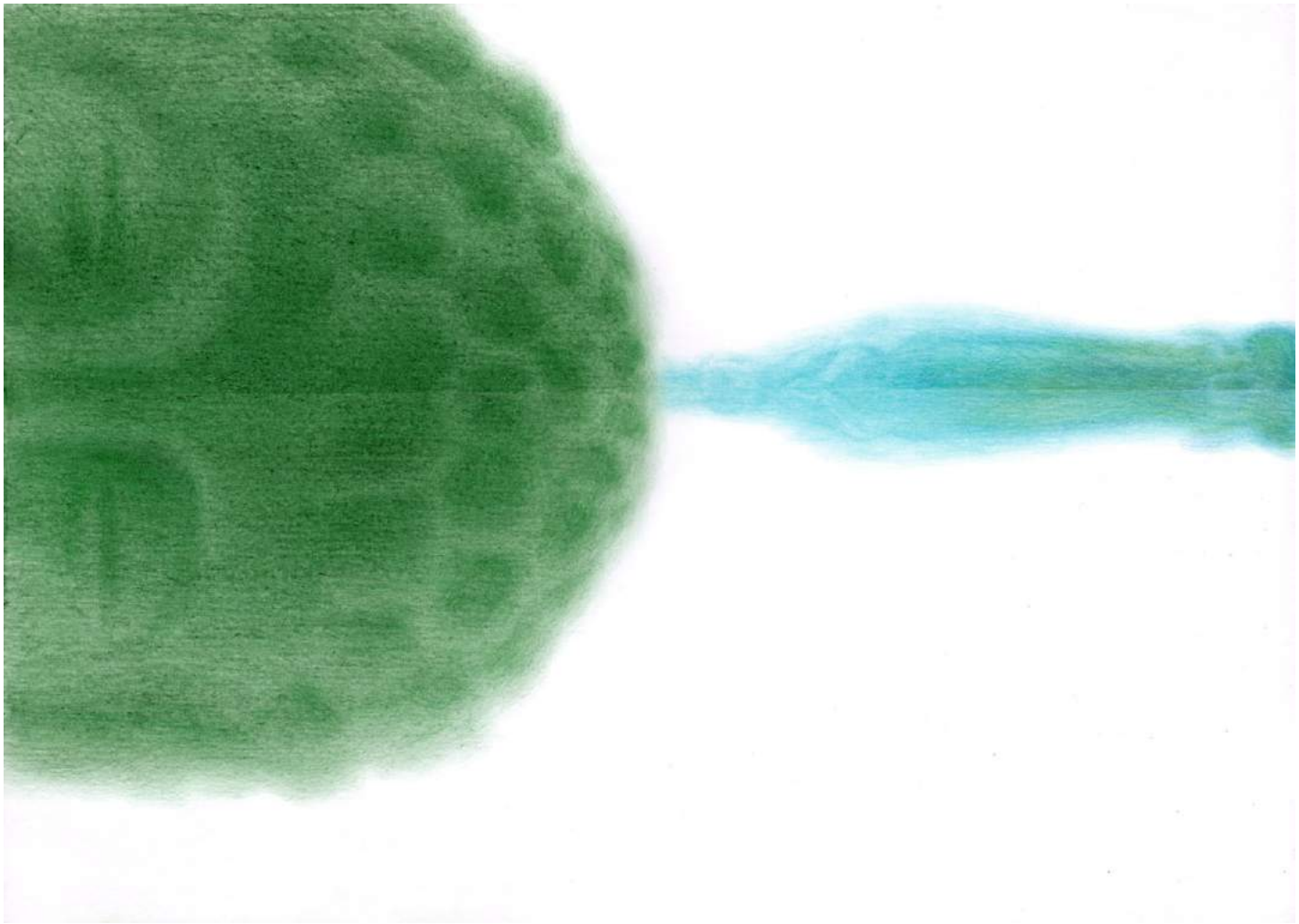
Marek Przybył, *After the visitation*, from *Polyclinick 2* series, mixed technique, 33 × 23 cm, 2020

Władysław Radziwiłłowicz

Władysław Radziwiłłowicz, PhD, DSc, Assoc. Prof.
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/radzivillovic-vladislav/



Władysław Radziwiłłowicz, untitled (1), crayon on paper, 29.7 × 42 cm, 2021



Władysław Radziwiłłowicz, untitled (2), crayon on paper, 29.7 × 42 cm, 2021

Władysław Radziwiłłowicz, untitled (3), crayon on paper, 29.7 × 42 cm, 2021

Grzegorz Ratajczyk

Grzegorz Ratajczyk, Professor
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/ratajczyk-grzegorz/

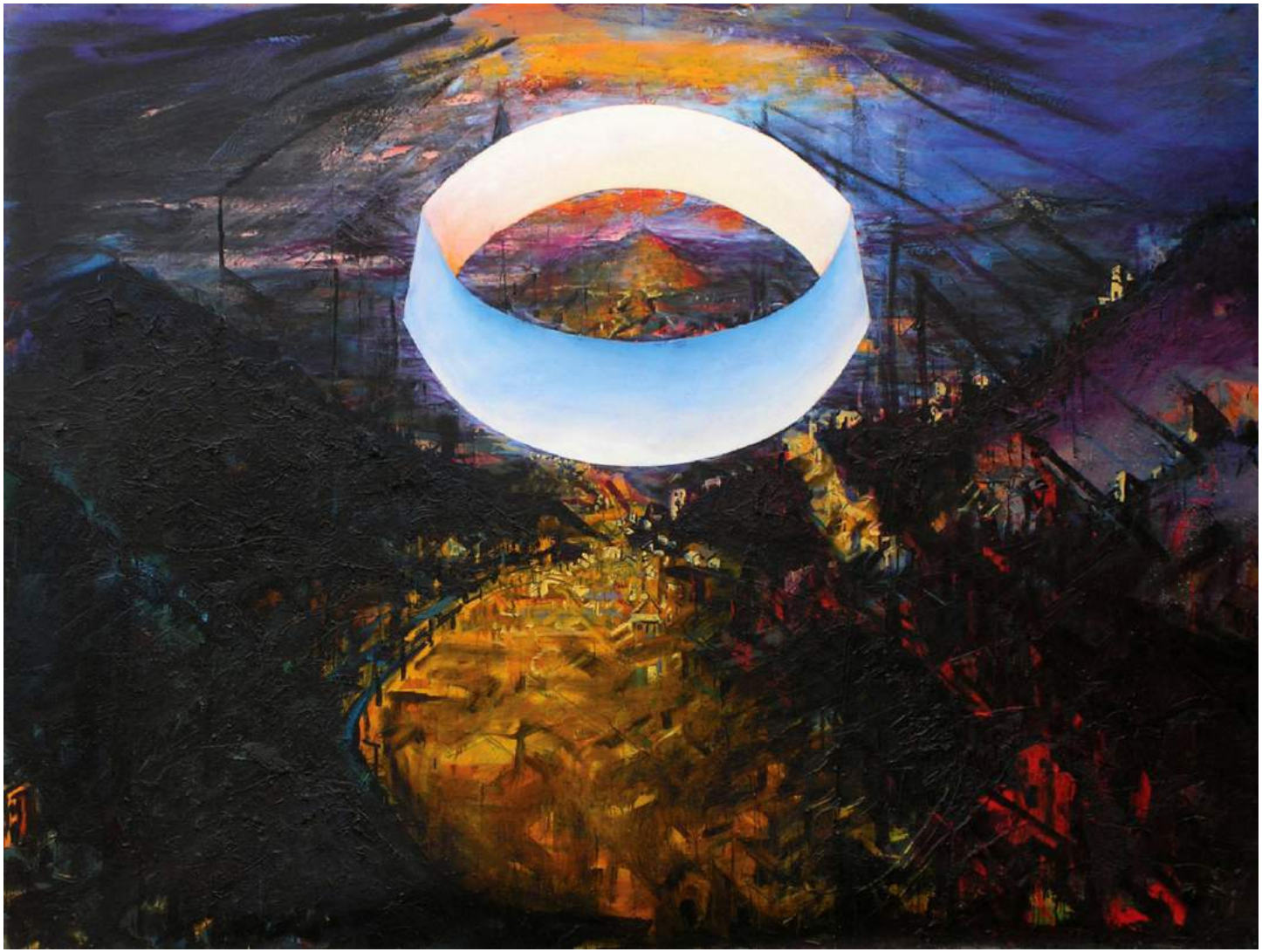
Grzegorz Ratajczyk, *Painted wooden beehive with active honey bees*, an object, 2020

https://www.greenpeace.org/usa/sustainable-agriculture/save-the-bees/

Grzegorz Ratajczyk, *Painted wooden beehives with active honey bees*, 2020

Grzegorz Ratajczyk, *Birdhouses*, objects, 2020

Grzegorz Ratajczyk, *Assisi II*, oil on canvas, 130 × 160 cm, 2004



Grzegorz Ratajczyk, *Umbria*, oil on canvas, 215 × 286 cm, 2004

Monika Shaded

Monika Shaded, PhD
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://monikashaded.com/en/about/

Monika Shaded, *Curtain*, acrylic on paper, 130 × 170 cm, 2020

Monika Shaded, *Forest V*, acrylic on canvas, 100 × 130 cm, 2019

Monika Shaded, *Forest VI*, acrylic on canvas, 110 × 140, cm, 2019

Monika Shaded, *Forest VII*, acrylic on canvas, 90 × 130 cm, 2019

Monika Shaded, *Forest XII*, charcoal on paper, 29 × 40 cm, 2019

Tomasz Juliusz Siwiński

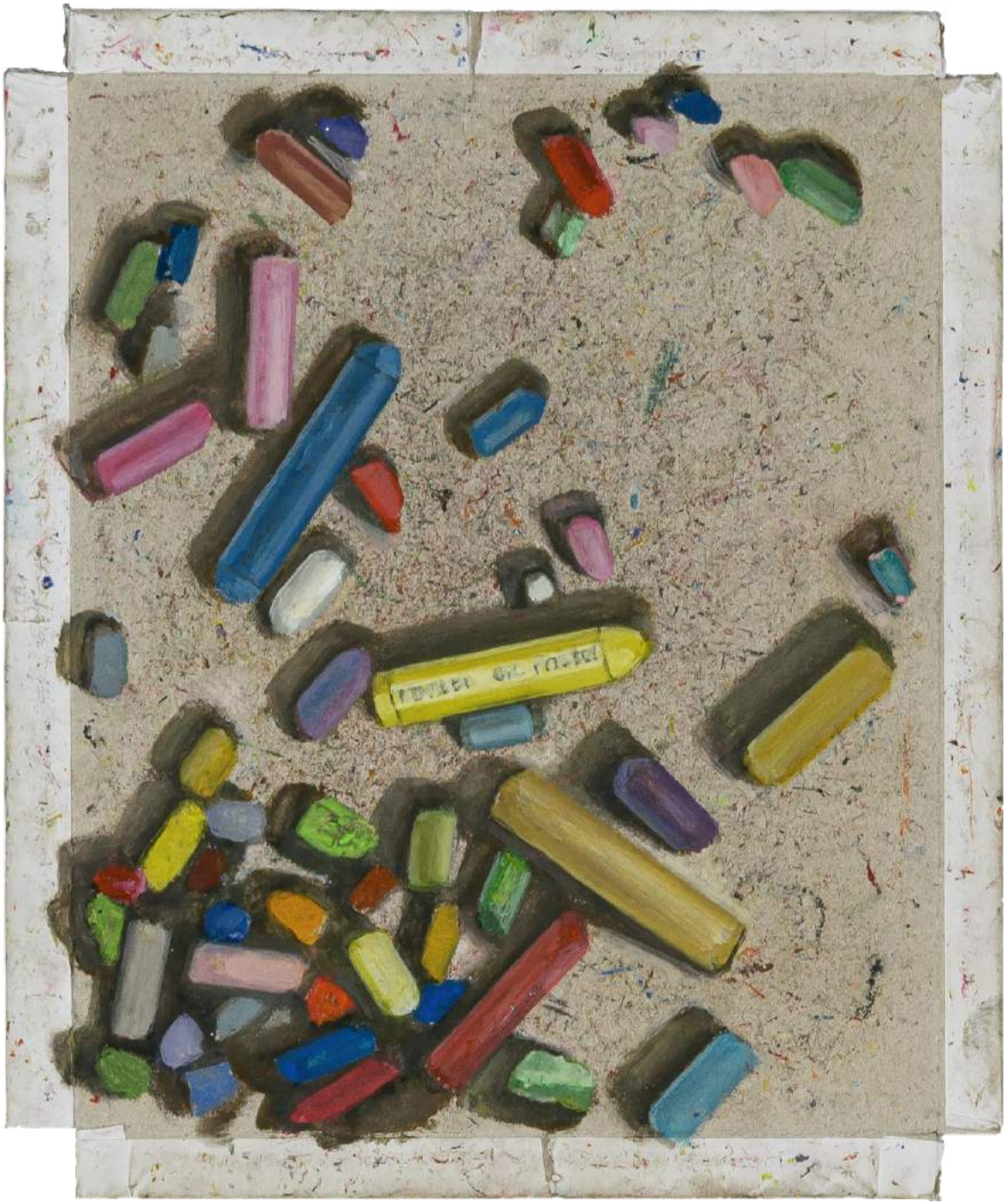
Tomasz Juliusz Siwiński, Professor
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/siwinski-tomasz/

Tomasz Juliusz Siwiński, *Don Alonso de Pandemia*, ink and tissue paper on wrapping paper, 60 × 50 cm, 2020

Agnieszka Sowisło-Przybył

Agnieszka Sowisło-Przybył, PhD
II Department of Painting, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/agnieszka-sowislo-przybyl/

Agnieszka Sowisło-Przybył, *Mixed waste I*, oil on cardboard, 21 × 33 cm, 2020



Agnieszka Sowisło-Przybył, *Mixed waste V*, oil pastel on cardboard, 22 × 18 cm, 2021

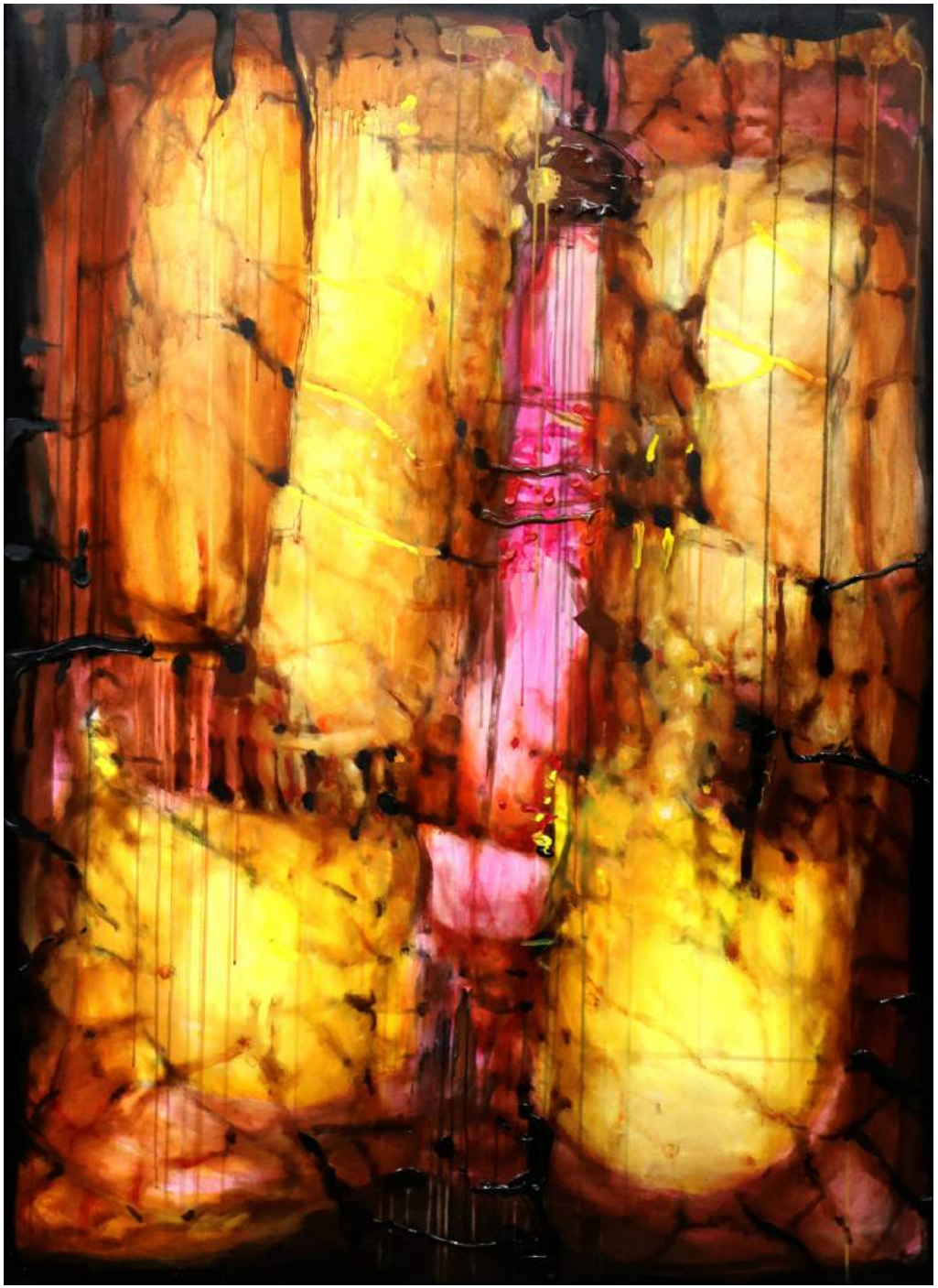
Agnieszka Sowisło-Przybył, *Mixed waste VI*, dry pastel on cardboard, 32 × 14 cm, 2021

Jacek Strzelecki

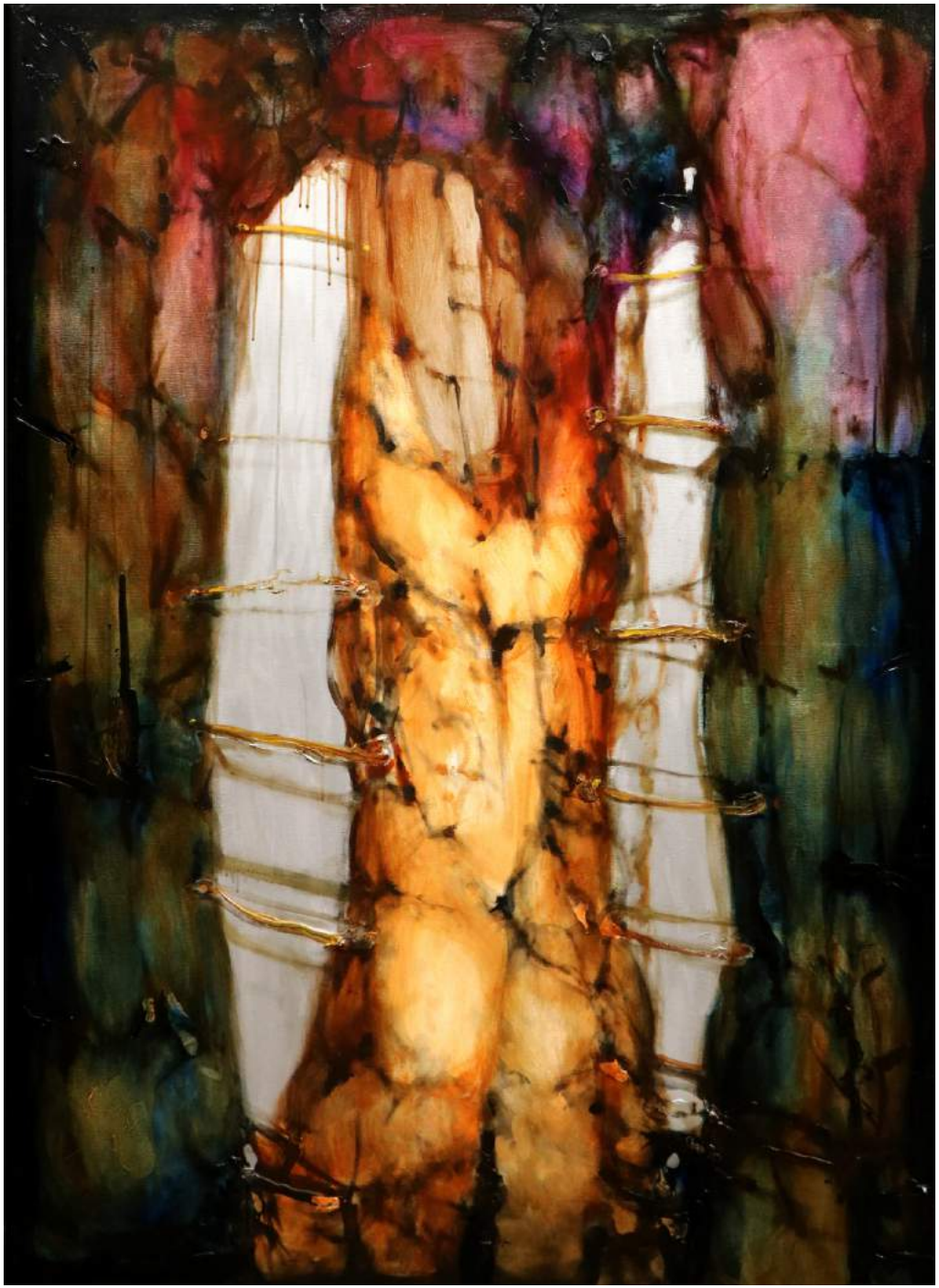
Jacek Strzelecki, Professor
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/strzelecki-jacek/

Jacek Strzelecki, from the *Gateway* series, acrylic and oil on canvas, 150 × 110 cm, 2020

Jacek Strzelecki, from the *Gateway* series, acrylic and oil on canvas, 150 × 110 cm, 2020



Jacek Strzelecki, from the *Gateway* series, acrylic and oil on canvas, 150 × 110 cm, 2020



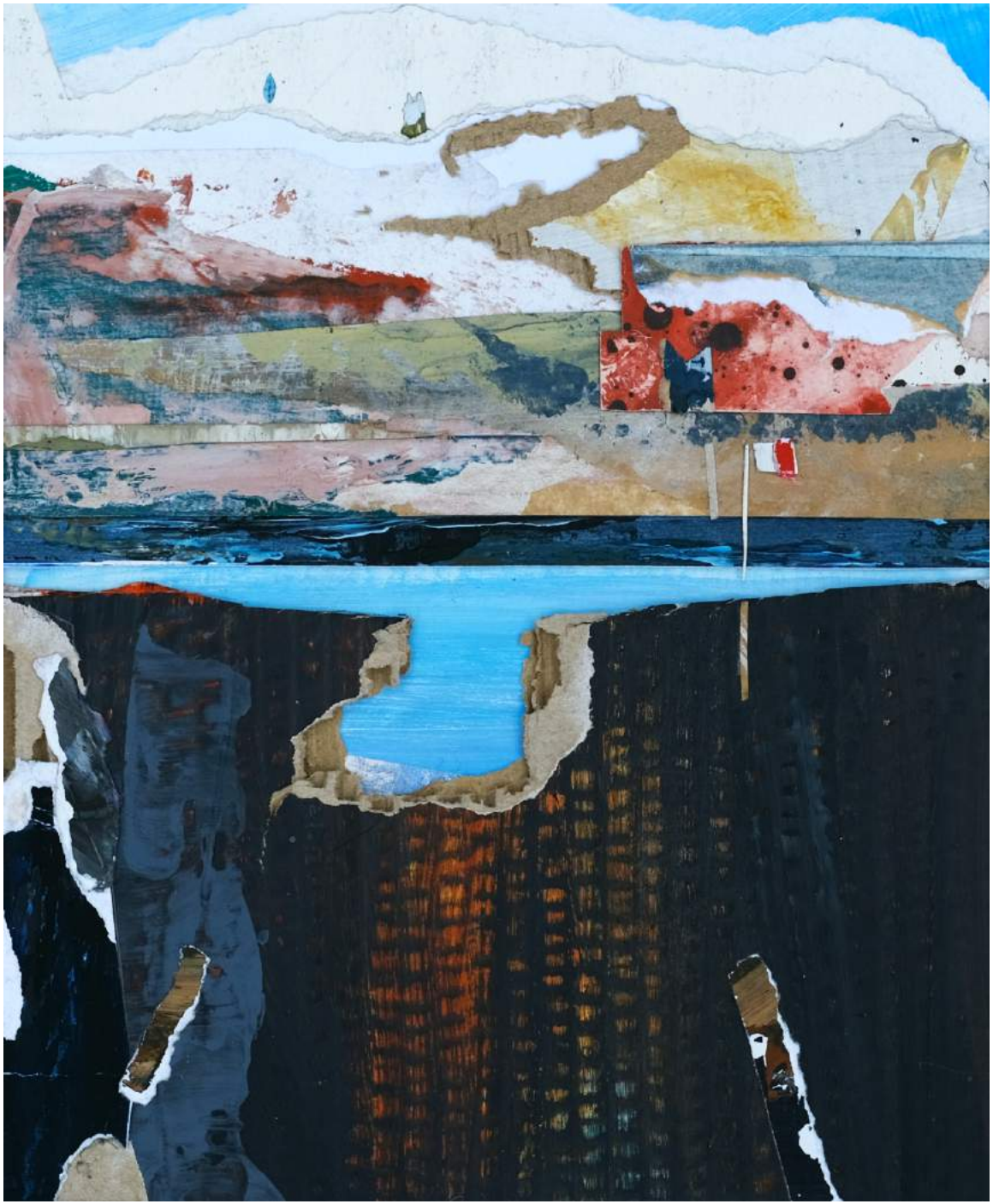
Jacek Strzelecki, from the *Gateway* series, acrylic and oil on canvas, 150 × 110 cm, 2020

Jacek Strzelecki, from the *Gateway* series, acrylic and oil on canvas, 150 × 110 cm, 2020

Natalia Wegner

Natalia Wegner, PhD
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://uap.edu.pl/uczelnia/kadra/wegner-natalia/

Natalia Wegner, *Espying*, paper collage, 19 × 19 cm, 2021

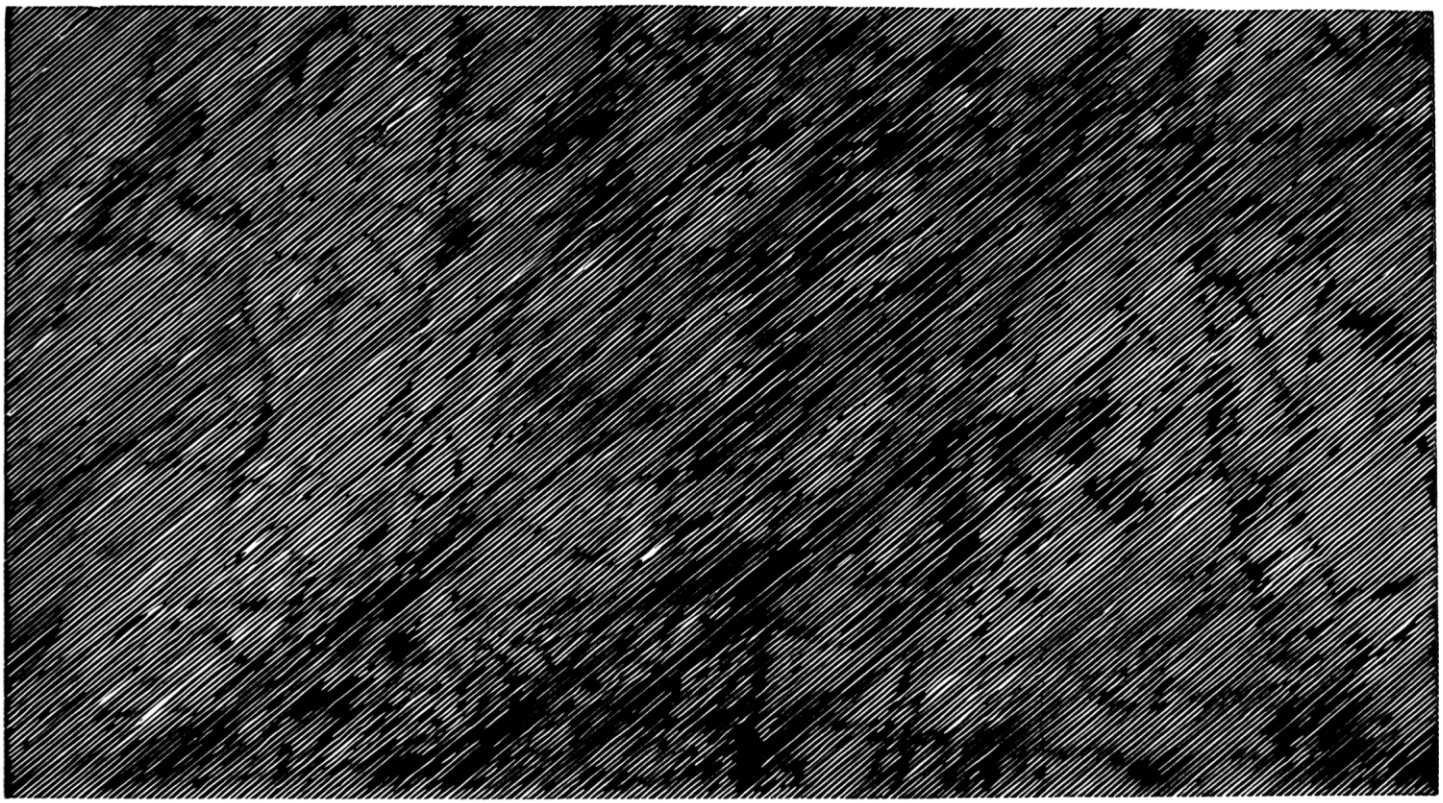


Natalia Wegner, *Uncertainty*, paper collage, 23 × 19 cm, 2021

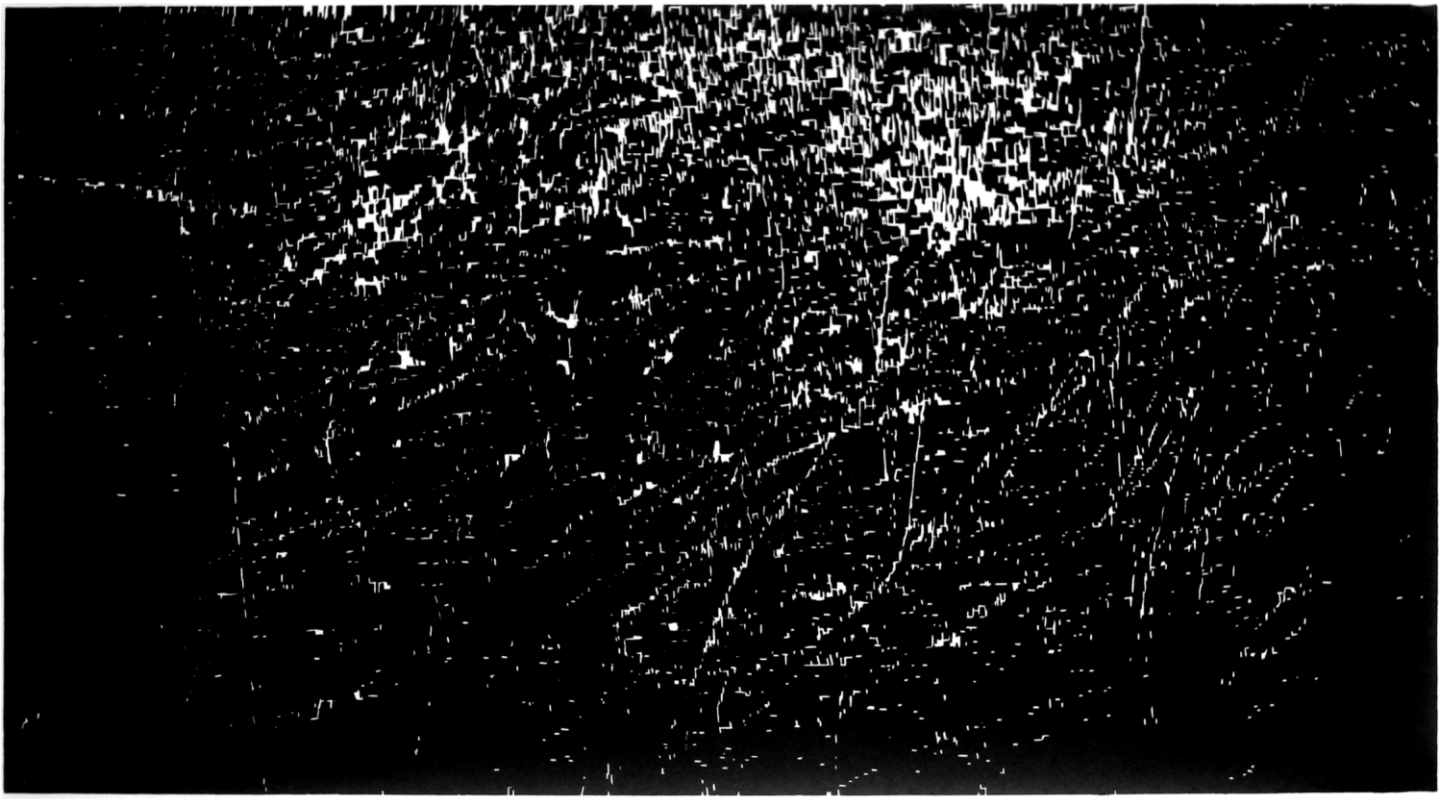
Natalia Wegner, *Anxiety*, paper collage, 19 × 19 cm, 2021

Filip Wierzbicki-Nowak

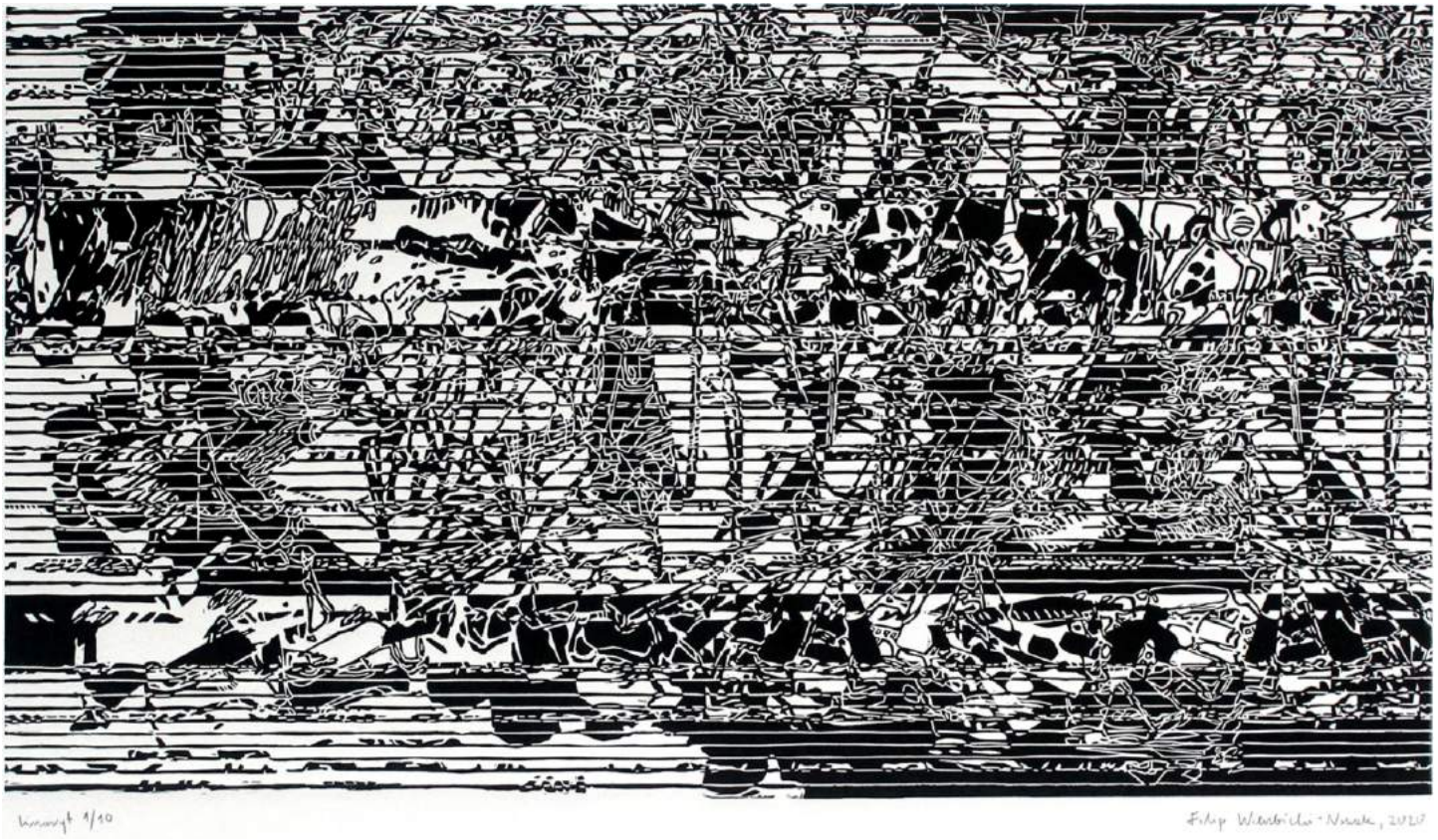
Filip Wierzbicki-Nowak, PhD
I Department of Drawing, Faculty of Painting and Drawing
Magdalena Abakanowicz University of the Arts Poznan
https://www.filipwierzbicki.pl/biography/EN



Filip Wierzbicki-Nowak, untitled, linocut, 50 × 70 cm, 2019



Filip Wierzbicki-Nowak, untitled, linocut, 50 × 70 cm, 2019

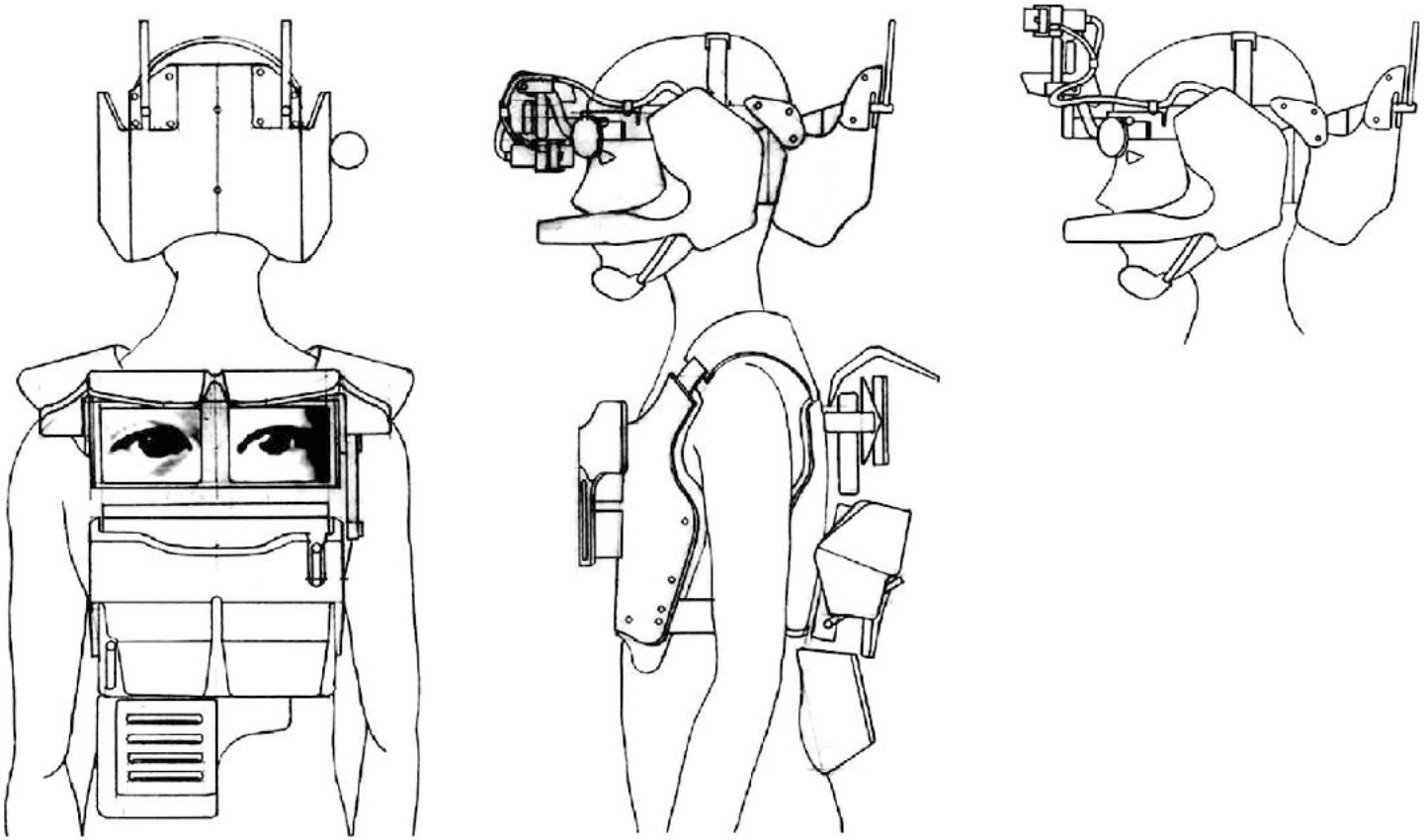


Filip Wierzbicki-Nowak, untitled, linocut, 50 × 70 cm, 2020

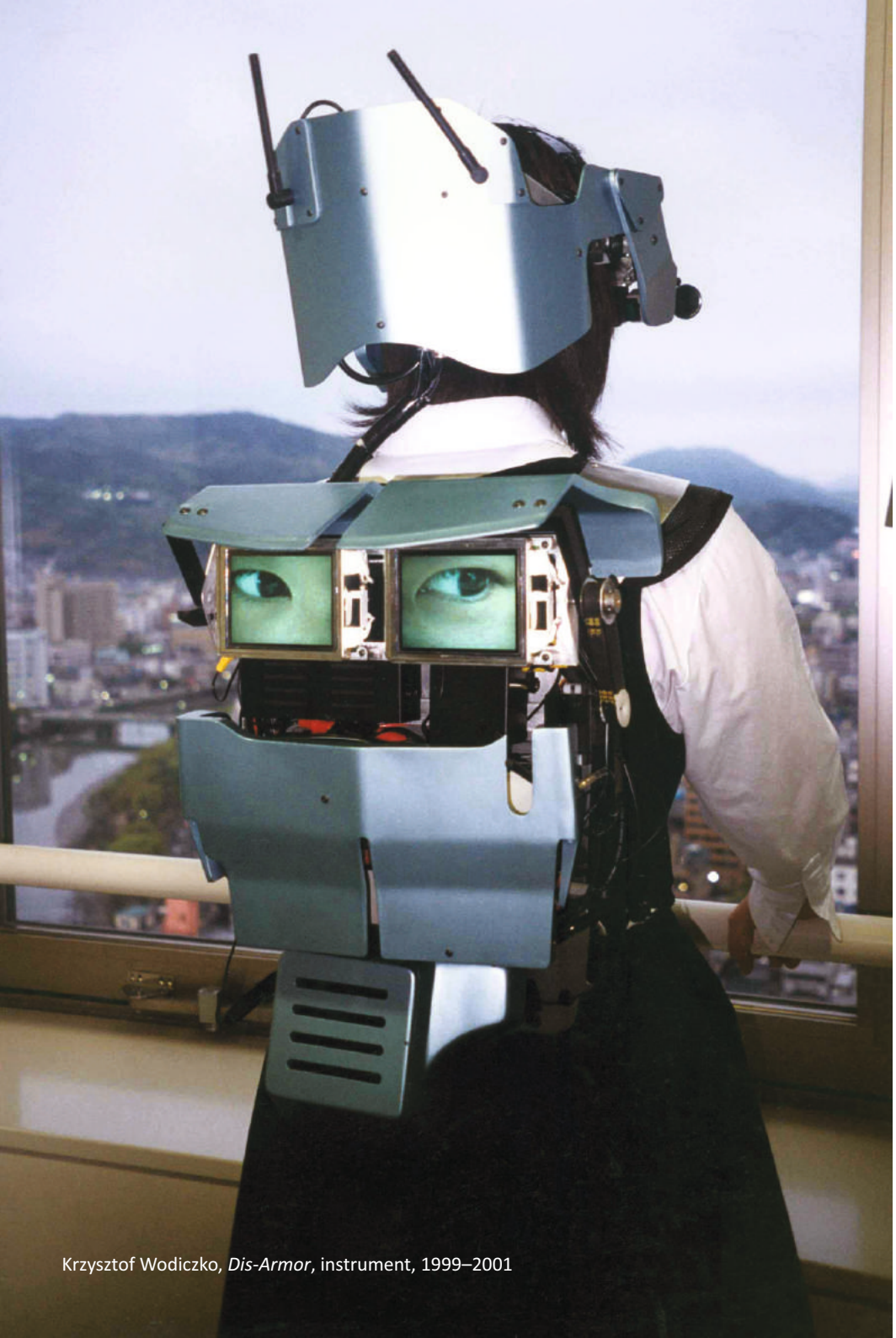
Krzysztof Wodiczko

Krzysztof Wodiczko, Professor in Residence of Art, Design and the Public Domain
Graduate School of Design
Harvard University

https://www.krzysztofwodiczko.com/about



Krzysztof Wodiczko, *Dis-Armor*, design drawings, 1999–2001



Krzysztof Wodiczko, *Dis-Armor*, instrument, 1999–2001

Dis-Armor, an instrument focusing on the psycho-social situation of Japanese students and "school refusers", with their difficulty of speech and facial expression, uses the ancient tradition of arms-making to conceive an alternative to face-to-face communication. The pair of video screens worn on the back displays a live image of the wearer's eyes from the cameras attached to the helmet, and the loudspeaker below the screen amplifies the wearer's voice. A rear-view mirror, or alternatively, another small camera, permits the operator to see the spectator behind him or her. *Dis-Armor* is a device to help young trauma survivors lift their shield of shame, to break inner and outer walls of silence, and to share difficult memories, critical thoughts, and hopes with others in the midst of public space. Since direct face-to-face eye and voice contact is often too difficult for these who have survived overwhelming life events, *Dis-Armor* offers an opportunity for an indirect, mediated communication.

“A cow stares, but man can meet the world in amazement and questioning because he has reason and because he has the freedom to make decisions. Maybe he doesn't decide, but he could decide. As a result, he is also responsible for how he decides.”

Jeanne Hersch

Magdalena Abakanowicz University of the Arts Poznan