

## Introduction

We are delighted to present you the 30<sup>th</sup> volume of “Ikonotheka”, devoted to the issues of 20<sup>th</sup>-century art and current artistic phenomena. The volume consists of articles analyzing selected important topics, which show the wealth and variety of research areas explored by art researchers of the younger generation. By presenting them in this issue we want to signalize a different approach to “canonical” topics, however, it isn’t a systematic and comprehensive revision of long-established research models.

The selection of articles includes an in-depth study of painters’ artistic declarations based on the interpretation of self-portraits of members of the Komitet Paryski (Łukasz Kiepuszewski) as well as a suggestive exploration of photographs of faces in Witkacy’s oeuvre (Aleksandra Fedorowicz-Jackowska). Another example of approaching general problems from a different angle is the detailed analysis of the process of emergence of regionalisms and national schools in the art of the interwar period based on the works of Transcarpathia artists (Anna Cheipesh).

Political and historical contexts vividly accompanied the post-war art in the official sphere, manifesting themselves as monumental sculpture (Szymon Piotr Kubiak), in the creation of the artistic canon by means of exhibitions of Polish art abroad (Piotr Majewski), and in an individual dimension of artistic searches and experiments (Kamila Dworniczak). This subject has also become a source of new, eco-critical interpretations of Władysław Hasior’s landscape projects (Karolina Kolenda).

Nowadays the political dimension is gaining the most striking and often dramatic form of expression in the works of artists from Israel and Palestine. The presentation of artistic ways of coming out of isolation and self-critical views of one’s own tradition and identity are the focus of two articles in this volume (by Ewa Kędziora and Marta Wódz).

This volume opens with an important methodological study on the historical dimension and constant influence of the Vienna School of Art History by Tomáš Murár. The article thoroughly describes the long-standing and enduring presence of interpretive models of the past in the changing reality. It seems to be an appropriate introduction to the complex subject matter presented in the volume that views the history of art as an open discipline, still subjecting artistic facts and their historical interpretations to continuous reflection and reinterpretation.

The articles presented in this volume were collected in 2018. Due to editorial changes and the coinciding development of materials published in the 29<sup>th</sup> issue, the texts are published now. I would like to apologize to the authors for this unintentional delay.

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