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*VISUALITY FROM INTERCULTURAL
PERSPECTIVES. TECHNOLOGY OF IMAGES
IN COMMUNICATION, ART AND SOCIAL
SCIENCES*, EDITED BY MICHAEL FLEMING
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This collection of essays centers on visual communication with the intent of advancing the understanding of how visual space functions in different places and cultures. The contributors, while largely Polish, are broadly international. The papers share the common goal of investigating how different visual literacies shape communication within and between different communities. This includes the goal of raising awareness of the cultural specificities of visual literacy in business practices in different places.



The papers in this exploratory inquiry are oriented toward the work of the TICASS project. An introductory essay offers a broad survey of various theoretical approaches, and identifies issues and alternatives. The first group of papers, that follow, explores visual communication from various approaches such as art history, visual studies, and evolutionary approaches to art and visual images. These studies are followed by studies of visual communication in such urban public settings as squares, shopping centers, and public architecture, and the influence of multi-cultural communities and intercultural teenage groups on urban public spaces. A third group of essays turns to the influence on visual culture of arts that have public interest and occur in public space. One of them considers the artistic visualizations and interpretations of the recent totalitarian past of central Europe and the role of present-day artistic manifestations in visual icons toward democratic social change. Another examines how the exhibition of art in galleries and in public spaces offers special opportunities and redefines the role of the curator. Yet another explores how contemporary social issues and changing visual cultures, specifically Eurocentrism and colonial, are influenced by the use of Western mathematically-derived perspective. The final

group of essays concerns the influence of new media (esp. television) on visuality, contrasting perceptions of traditional and Western treatments of mental illness and, more generally, taking into account vastly different cultural groups in developing universal standards for assessing modern technologies in visual communication. The final essay examines the practical matter of artists marketing their work to better create and communicate art using new visual media.

The essays are uniformly well-researched in international scholarship and well-written in English, even though the contributors are from non-English speaking countries. This collection is thoughtfully constructed and well-executed. It presents work of high quality on an original theme and makes a valuable contribution to the historical and cultural understanding of visual communication.