

**Dorota Koczanowicz**  
**"Between Kitchen and Gallery.**  
**Somaesthetics and Social Critique in Elżbieta Jabłońska's Work"**  
**Wednesday, March 21**  
**5:00-7:00 PM, 3335 Dwinelle Hall**

Elżbieta Jabłońska is one of the leading artists in Poland. She has made a name for herself by producing a series of large-format photos titled *Supermother*. She plays with conventions and stereotypes concerning women's position in the contemporary, but still deeply traditional, society. The source of her work is everyday routine which Jabłońska tries to domesticate and to see its beauty. Her art is helpful to survive monotony and intrusive nature of the everyday duties. Very often in her works the body, and in particular its discomfort in the maladjusted space, was the chief vehicle of meaning. Therefore I use Richard Shusterman's concept of somaesthetics to shed some light on mechanism of social critique in Jabłońska's works.

**DOROTA KOCZANOWICZ**, Ph.D., teaches aesthetics and history of art at the Academy of Fine Arts in Wrocław, Poland. She has authored *Doświadczenie sztuki, sztuka życia: Wymiary estetyki pragmatycznej* [*The Experience of Art and the Art of Living: Dimensions of Pragmatist Aesthetics*]. She also co-edited *Między estetyzacją z emancypacją. Praktyki artystyczne w przestrzeni publicznej* [*Between Aesthetisation and Emancipation. Artistic Practices in Public Sphere*]. She did research at the John F. Kennedy Institute in Berlin and in Norway at The Wittgenstein Archives at the University of Bergen (WAB). Currently she is working on a book about food in contemporary art and culture.

**Leszek Koczanowicz**  
**"The Politics of Catastrophe:**  
**The Crash of the Polish Presidential Plane and Post-Postcommunism"**  
**Thursday, March 22**  
**5:00-7:00 PM, 3335 Dwinelle Hall**

The catastrophe of the presidential plane crash in April 2010 was of course a far-reaching event in Polish politics, with consequences still very present. The paper describes and interprets various ways of speaking about the catastrophe. I consider this rhetoric in the context of a clash of ideologies: that of modernization and of national-religious values. The conservative camp insists on inscribing the crash into Polish history, and claims that it reveals a division into two Polands: one of true patriots, and another of collaborators. I analyze this narrative through post-Marxist political theory, particularly Laclau and Mouffe and the concept of ideology developed by Bakhtin/Voloshinov. Ideology is understood as a complicated language phenomenon which permeates all spheres of everyday life as well as generates political programs. I then analyze the political consequences of the catastrophe through the concept of *post-postcommunism*, and show how the catastrophe's complicated symbolic representation has shaped Polish political discourse.

**Leszek Koczanowicz** is Professor of Philosophy at Wrocław Faculty of Warsaw School of the Social Sciences and Humanities. He specializes in political philosophy, social theory and cultural aspects of politics. His previous appointments include Wrocław University (1977-1997), Opole University (1997-2002), SUNY/Buffalo (1998-1999 and 2000-2001), and Columbia University (2004-2005) where he was Distinguished Professor at the School of International and Public Affairs. He is an author and editor of eight books and numerous articles in Polish and English. His recent publications in English include: *Politics of Time. Dynamics of Identity in Post-Communist Poland*, Berghahn Books 2008, (Polish translation 2010), "Beyond dialogue and antagonism: a Bakhtinian perspective on the controversy in political theory," *Theory and Society* (2011) 40 ss. 553-566, "Cosmopolitanism and its Predicaments," *Studies in Philosophy and Education* (2010) 29 pp. 141-149, and "Politicizing Weather: Two Polish Cases of the Intersection between Politics and Weather," *The South Atlantic Quarterly*, Fall 2007, Volume 106 Number 4 pp. 753-768.

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