

By Marta Smolińska

Severe wound(ing)

Fleshness of an image by Magdalena Moskwa

Traumatic illusionism: shivers of repulsion and enthrallment

On first contact with Magdalena Moskwa's paintings, so disturbingly faithful in depicting texture of the human skin with all its flaws like veins and scratches or glistening mucosa, we may likely become the shocked subjects<sup>1</sup>. Traces of "blood", some bizarre orifices along with realistic colour palette turn the encounter – and it must be a close one to be appreciated – into a peculiar mix of abhorrence and fascination that we sense in a very physical way. We are torn by conflicting emotions: we want to turn away from that sight but at the same time we can't take our eyes off those little captivating details of acute physicality. We find ourselves staring at, what Julia Kristeva<sup>2</sup> described as abject, something that draws attention while simultaneously being off-putting. "It is a fantasmatic substance not only alien to the subject but intimate with it – too much so in fact, and this overproximity produces panic in the subject."<sup>3</sup>

The sense of shock is furthermore increased by those orifices in the surface of the (painting's) skin. They convincingly blur the line between inside and outside of the body: "In this way the abject touches on the fragility of our boundaries, the fragility of the spatial distinction between our insides and outsides (...).<sup>4</sup> Once we overcome the initial disgust and lean forward, toward them – our gaze sneaks into those little wounds, "navels", those little punctures glistening with a moisture and we seem to lose our bearings, not quite sure whether we're still looking at the skin or did we venture somewhere beneath it, into the lower layers usually remaining covered and unseen. Western philosophy and tradition strongly separates inside from the outside. Inner by definition is what's hidden from view, ghastly and unaesthetic whereas outer considered pleasing and smooth. Inside is fluid, outside is dry. Inside is off-putting, outside is beautiful, inside is private, outside is public. And finally outside means life and inside signifies death.<sup>5</sup> This duality has been questioned or even obliterated by many art trends in 20th and 21st century and according to James Elkins this phenomenon is one of the most interesting issues in the contemporary figurative art.<sup>6</sup> And so Moskwa's paintings exist somewhere in between these qualities, implying life in its bloom and at the same time getting (mortally?) wounded and bleeding (to death), picturing density of the skin as a smooth and hermetic shield for our bodies, but also letting our gaze slip through to see the open wounds. This is where skin tone and colour of blood come together: "this is the true colour of our body, grey and cream, sort of brownish, it's ugly, we need to memorize it. You wouldn't want such colour on your walls or on your car. This is the colour of the inside, of the darkness, of the places never penetrated by the sunlight, where flesh is hidden deep in the moisture, away from human sight so there is no need to show off. Only with blood it can be extravagant; its red colour acts as a warning sign that this snug shell of our body cracked open. Tissues were torn."<sup>7</sup>

This rare ability to balance on the borderline so fittingly described by Jacques Derrida<sup>8</sup>, demonstrates itself in those parts where we can see hair, these are the typical examples of an abject. With hair, we are used to seeing them grow from the surface of the skin but in those paintings it looks as if they grew out from small punctures or as cut off the living thing and later stuffed into those holes. Their ostentatious presence triggers a certain atavism that lives in our subconsciousness – a fusion of disgust and fascination that we hold for strands of cut hair. A lock of hair grasps the attention in a peculiar way, it has this seductive charm blending two opposite conditions: vitality and lifelessness. Hair once severed from the living body becomes – as Johann Gottfried Herder would call it – a fallow, something we hold in contempt since it is no longer "one with the living body", and therefore is "a premature death".<sup>9</sup> Horrifying and intriguing at the same time.

Moskwa is equally devoted and transfixed by the human mucosa and membranes showing their moisture shimmering in the sun like a rainbow. The softness of those damp, delicate tissues challenges our gaze with their iridescent glow and perverse beauty of the viscera that are generally thought disgusting. There is an utter beauty hidden in the colour of meat – quoting David Sylvester<sup>10</sup>. Yet again we want to turn away, step back into security presented by a distance and we cannot

stop staring with a sick fascination, tracing every little detail, maybe even brush our fingers against this intriguing surface when no one is looking. Illusion which Moskwa had managed to create is so deceitful that we nearly experience an organic, physical presence<sup>11</sup> and genuinely believe that we've encountered a living body (of the painting) not just an image of the body.<sup>12</sup> Gradually we convince ourselves this object is alive, just like any living organism is. Based on the concept of interaction between pictorial presence and the fact that the onlooker is already deeply rooted in his or hers own physicality – phenomenology of the image merges with a phenomenology of the body. Using terms coined by Gilles Deleuze<sup>13</sup>, we may describe this peculiar contact between our bodies and images as a haptic resonance due to which the former discover their physicality. We acknowledge this state with our grasp and gut rather than our intellect or eyes. "The body is the storm centre, the origin of co-ordinates, the constant place of stress in all that experience-train. Everything circles round it, and is felt from its point of view."<sup>14</sup> And thus perception shifts to the sensorimotor strata and there "the cold light of day" analysis is being replaced by the intensity of sensations resulting in shivers and possibly teeth chattering.<sup>15</sup> The haptic perception triggered by Moskwa's vivid paintings turns one's gaze into an embodied entity, questioning its position of distance and assigning perception to our guts rather than brains.<sup>16</sup> "Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colorless, destitute of emotional warmth."<sup>17</sup>

There is high intensity of sensual experience that happens on contact with Moskwa's abjectal paintings, it is possible thanks to her uncanny ability to project physicality and sensuality of human flesh and skin onto the canvas. Her range of skills and ability to accurately select the right means, aid greatly to this task: "it takes craftsmanship and high attention to detail to procure such haptic outcome in paintings: haptic manner puts those qualities back into art, it also poses a real technical challenge".<sup>18</sup> Body (of an image) is based on its material origins, which introduce certain quality eluding perception – it is a performativity.<sup>19</sup> It bridges a gap between materiality and the connotations and triggers a range of sensorimotor reactions.

It is the definition of materiality that becomes a metaphoric hinge, joining image and flesh, referring to the relationship between physicality of the human body and the flesh-like quality of an image – an area where it is subjected to some media-related transitions but also to the embodied perception. Let me adduce the observation made by David Freedberg, who thought our convoluted musings on art is a mere dodge. According to him we are looking for an emergency exit elaborating on its formal qualities because we're simply too scared to confront our own feelings or at least some of them.<sup>20</sup> But when it comes to Moskwa's oeuvre those formal qualities are the essential point of origin, it exists so we can confront our feelings. It is thanks to her excellent choice of resources and execution, not forgetting artistic proficiency, we can experience those genuine goose bumps whilst looking at the pink skin (of an image), pulsating with tiny spider-veins. When we recognize the familiar anatomy, we immediately invest emotions in it, we become emotional about what we see, and this way unanimated surface with no ties to ourselves become alive, we see it breathe, feel and bleed.<sup>21</sup>

In 2004 Moskwa abandons traditional paint on canvass technique and picks up an old, nearly forgotten recipe for chalk mortar on wood. It is incredibly time-consuming technique that requires patience and precision of the highest degree. Her gesture, energy of her touch or tools she had used, even her emotions, everything leaves a trace on the surface. And so we can speak of an in-depth, three dimensional penetration of the image, and not just a two dimensional flat surface. It is not exactly a traditional artistic illusion, but a traumatic illusionism – according to Hal Foster: "illusion fails not only as a tricking of the eye but as a taming of the gaze, a protecting against a traumatic real. That is, it fails not to remind us of the real, and in this way it is traumatic too: a traumatic illusionism [*italics to mark excerpt from Foster*]"<sup>22</sup> This is where the repetitive and therapeutic motif comes from, this relentless exploitation of skin and the frail matter connecting inside and the outside of the body. Following this train of thought, familiar from the "The Return of the Real" we may observe that Moskwa's paintings refuse to fulfil the usual expectation to merge Imaginary and Symbolic against the Real, on the contrary, they tend to pronounce and highlight all the glory (or the horror) of the Real's pulsatile desire, establishing shocked subject, which

constantly struggles between fascination and repulsion.<sup>23</sup> It is repulsion – as Nietzsche proclaimed with J.P. Sartre following suit – that constitutes the most genuine existential experience, identifying accurate means of recognition, allowing us to see “the essence of things”.<sup>24</sup> And even though Moskwa’s paintings seem to get under one’s skin, they annoy like a splinter under a fingernail, we should approach them really close and make an effort to penetrate them with our gaze until we enter “haptic resonance”, even if our inner self feels challenged as it happens on realization of one’s own bodily presence and mortality, so often caused by abjectal images.

Fleshness and substitutive activity of an image

David Freedberg who accuses art historians of getting caught up in elaborated reveries on art’s formal qualities while applying strict academic tools instead of expressing their own responses to what they see.<sup>25</sup> But in case of Magdalena Moskwa’s paintings using this academic outfit, and putting scope on formal features may turn out really useful in order to understand its particularity and emotions they provoke. After the shivers and teeth chattering – the moment of calm reflection comes inevitably, when the eye cools off and gains perspective. Emotions disappear to make room for the academic and historic investigations.<sup>26</sup>

There is a strong link between her art and traditions of the past, especially with the religious art. There are some clear references to the reliquaries, revealed in a pious manner she handles human figures – Moskwa presents them similarly to the glazed boxes, where we can see the hidden “sanctity”. A fascination with funeral portrait is another trait to follow, since women portrayed in those paintings are displayed in a peculiar manner, where they seem suspended between life and death, in some bizarre state of swoon or lost consciousness. There is a little bit of votive art thrown into the mix too, indicating votive customs and rituals along the way. This can be identified by the way the artist deals with parts of human body, providing them with a certain symbolic conciseness. Human figures are often hieratic and appear on a silver background which lends them an air of eternity, bringing a natural association with an eastern orthodox icon.<sup>27</sup> This contributes to the inner grandeur they exude, regardless of the true size of the canvas; her paintings give impression of majestic, calm and thoroughly “monumental”. Paradoxically Moskwa achieves such results using rather inconspicuous formats, but in her case more than sufficient to create an astounding miniature world with its very own monumental scale. She is also strongly inspired by St. Francis’s stigmata and Jesus Christ’s wounds found in the poignant images of crucifixion and Ecce Homo type of iconography.

Her latest works where surface of the painting is shown as an illusion of human skin could be interpreted through religious art and tradition, with particular stress on the Christian worship of the Incarnation. For Georges Didi-Huberman, Christian art tradition brings out the essence of immanence and ironic nature of an image when initiating original interest in Incarnation motifs as much as in presenting impossible bodies, which bring us closer to appreciating our own physical, yet mysterious body.<sup>28</sup> Theologically speaking, term incarnation was introduced into the glossary of art and aesthetics by Cennino Cennini in his treatise “Libro dell’Arte” written in Padua, in the last decade of 14th century.<sup>29</sup> Cennini used *incarnazione* as a metaphor to describe how fluid, amorphous paint turns into “living” characters and to explain how artistic process turns imperceptible into visible. In his belief painting was an iconic and mimetic process that creates an embodied presence on the two-dimensional medium, which induces a fundamental, anthropological function of the latter.<sup>30</sup> And thus Cennini drew a parallel between act of painting and the Incarnation: in painting as much as in taking on a human body by Jesus, something imperceptible becomes visible, embodied by a physical form.<sup>31</sup>

Those who carefully regard Moskwa’s works will eventually encounter – to repeat after David Freedberg and Hans Belting<sup>32</sup> – organic presence and will gradually attempt to determine living fleshness to finally grasp the body of an image. “Physically existing bodies become disembodied, and as an opposition to this act: an image becomes corporeal.”<sup>33</sup> Those works are driven by a constant movement of a tautological exchange between the body imagined and the image of the body. This mutual substitution of a body and an image, Hans Bredekamp had described as a substitutive pictorial act.<sup>34</sup> This term is in his opinion closely linked to the process of substitution, which is confir-

med by such events as iconoclasm, worshiping images of saints and punishing effigies of offenders in place of their real selves. This is a similar conclusion to Belting's who insists that substitutive function is the most primary and imperative even more ingrained than such factor as mimetism.<sup>35</sup> Moskwa's paintings melt body imagined and body of the image into one, they replace the body and in a most striking way undergo the process of incarnation. The painting becomes a medium necessary for the body to exist on – this ascertainment is more than just a mere wordplay that appears after rephrasing the statement, by the author of an "Anthropology of an Image", that body becomes a medium of the painting but it also works as a poignant commentary for Moskwa's latest works. Moskwa turns art of painting into the body art.<sup>36</sup>

Fleshness of her works is furtherly confirmed and supplemented by the installations accompanying her paintings: "operating tables". First take on "operating tables" took place in May 2012 in EL Gallery in Elbląg.<sup>37</sup> On a long table, covered with a white tablecloth she had displayed various artist's utensils like range of brushes, organic binders, chisels, scissors, files, cutters and scalpels, everything to process chalk mortar, together with the chalk mortar in various states of aggregation: powdered, mixed with water, a cast of something resembling a chicken's stomach, pigments and half-used paint tubes, soiled rags, plastic gloves, aluminium flakes for the silver-looking background, swathes stained with red dye, rolled-up bandages, small bottles, nuggets of shellac, strand of hair, artificial nails, mould for some organic-looking shape, a ready-made canvas signifying preparation for new work and two paintings showing intestines and an ear on a silver background. The above inventory makes us aware, that bowing over this table and inspecting all these bric-a-bracs is meant to teach us about subsequent stages in the process of producing such painting and to appreciate all that time-consuming and elaborate work that concludes when the surface of the painting acquires bodily presence.

Another version of the table was prepared especially for the exhibition in Wozownia Art Gallery in Toruń, its resemblance to an operating table and a quasi-surgical treatment of the body (of an image) are even more prominent. A body part visibly waiting for a "medical intervention" has been pictured in a surrounding of the white, sterile-looking cloth, there is a cutting made as if especially for the spot that needs the attention. Hence an artist is simply a surgeon working on a body (of an image) and during her absence, a spectator can briefly entertain himself taking her part for a while. According to James Elkins there is an analogy between mixing pigments with mediums or binders and mixing of the organic fluids during an operation, like blood and water, for instance. Examining works by Oskar Kokoshka or Francis Bacon demonstrates that they saw dyestuff and artistic matter as a synonymous to the bodily fluids.<sup>38</sup> There is more to Moskwa's work than just an equal sign between those two; there is also an interchangeability of skin – pictured with an illusionary precision – and the surface of the painting. This begs to investigate tension between materialization and medialization<sup>39</sup>, and this is where the meta-pictorial discourse begins.

#### Meta-pictorial discourse: an image of the skin versus skin of an image

The tradition of painting skin is partially the history of an image.<sup>40</sup> In depictions of the skin where the subject imagined and the surface of the canvas become easily confused, the art of painting exposes and highlights its ingrained qualities, particularly flatness and the skin becomes a metaphor for the medium it has been painted on.<sup>41</sup> Even as far as the ancient Greece is concerned – painting was associated with applying make-up onto various surfaces and thus beautifying them, which is exactly what we tend to do with our own skin.<sup>42</sup> In the medieval times this meta-pictorial issue was present in the aspect of wounds of Jesus Christ. They became a separate theme from the 12th century onward. Their depictions were meant for devotion purposes and contemplation of passion of crucified Jesus and invoking repentance for sins among the Christian folk.<sup>43</sup> In the 14th century such images are much popularized through illuminated breviaries. It's the wound inflicted by the spear that is the most frequently presented as an individual subject, placed square in the centre of the vignette, with the cut imagined so vividly that the viewer could be under impression this tear is also made in the surface of the painting and not just in the skin depicted by the painter. This is how the portrayal of the wounds brings the subject and the medium closer together, directing our attention from the upper layer of the paint-covered surface to what lies beneath.<sup>44</sup> However

it doesn't get more extreme than the motif called "Sacred heart of Jesus", first drawn in 1470 in Nuremberg – which is where the most celebrated relic of Christendom is being kept, the spear that pierced Jesus Christ's heart when he was hanging upon the cross. The image of this wound is virtually cut throughout the paper it has been painted on. Such manipulation merges the mimesis and possible contemplation on the importance of the medium and body-image relationship.<sup>45</sup> Georges Didi-Huberman points out to the similar phenomenon in the medieval art where the violation of the flesh goes far beyond illustrating the wound where "painter wasn't satisfied with applying threads of red paint to represent the blood of Christ spurting from his side, but used some blunt instrument to wound the surface of the gilded sheet (...) an act in which the violent relation to the subjectile (that is, to the support) went far beyond the reproduction of a wound. For it was indeed the production of a wound in the image, an injury to the image, that was then in question."<sup>46</sup>

There is a similar meta-pictorial discourse, touching on a problem of skin, noticeable in "The Incredulity of Saint Thomas" by Michelangelo Merisi da Caravaggio (circa 1595-96, Sanssouci Picture Gallery in Potsdam), where apostle Thomas pokes his finger into Christ's wound, his gaze follows this gesture and fixates on the open laceration. Smooth and unified surface of this painting becomes somewhat subjected to this injury, here this annoying detail – according to Nicola Suthor – becomes a wound embedded into this representation.<sup>47</sup> Pictures of Marsyas skinned by Apollo or Martyrdom of St Bartholomew are another type of iconographic representation using skin-canvas ambiguity, particularly in a Baroque tradition of trompe-l'oeil, where the canvas itself could be considered a skin ripped from the body – and that's how this motif is being shifted from purely representational into a technical or even rhetorical realm.<sup>48</sup> Since Enlightenment skin is being treated as very sensitive and responding part of living body by the medical science, famous "Encyclopaedia" describes skin as a "nerved canvas"<sup>49</sup>.

All those aspects of historical and artistic tradition find their continuity in Moskwa's work, they also highlight such qualities as self-awareness and reflective abilities of the medium. She goes beyond painting the wounds, she actually cuts through the underpainting and tampers its continuum in a very real and literal way – consolidating the theme and the medium as well as initiating the meta-pictorial thinking of (im)possibility of incarnating the picture. Didi-Huberman would probably call this process occurring in Moskwa's paintings: "something that, in a sense, would line the great fabric of classical imitation in which images display themselves; something that, in another sense, would introduce a rend at the center of the same fabric"<sup>50</sup>, which quite literally and metaphorically allows numerous connotations and indicates paradoxical nature of a painting together with its substitutive abilities. In Moskwa's case all these aspects are utilised in her paintings much due to her choosing of the theme – skin, the way she merged it with the physical matter of the artistic groundwork and her impeccable craftsmanship helping in selection of a suitable technique.

### "Pictorial dermatology"

Human skin was never thoroughly investigated in the art historical or even cultural context. Not until 90's when it moved from the peripheries of attention into its very focus – becoming a surface, a border, a membrane, a screen, a map, a shield – an omnipotent metaphor.<sup>51</sup> Skin became an attractive theme for the contemporary artists but – what's even more interesting – the scientists seem to rediscover it too. Recently they imply it's not just an ultimate border between our body and the outside world but a symbolic formation subjected to the historical and cultural transformations.<sup>52</sup> The strongest impulse came from the psychoanalysis. French psychotherapist Didier Anzieu directed his interest at skin as a factor that aids establishing Self, proposing a "skin-ego" term. In this way he was trying to reinvent humans only through the concept of their outer cover, the outside rather than their core, a vessel rather than its content<sup>53</sup>, a point of view that was not so dissimilar to the way postmodernism defined an identity of a man.

Vilém Flusser also reached for the skin metaphor suggesting an extended philosophical dermatology, presenting skin as a border between self and the world.<sup>54</sup> In his mind we were supposed to tune into a more superficial reception of the world, and become prone to percept and experience the world egotistically from the perspective of our own skin-covered flesh. In his opinion surfaces are the only things we should be interested in, not the mysteries allegedly hidden underneath, since

the true mystery is not concealed, it lies on the surface of the skin. And therefore skin presents itself as a "time-space continuum", pulsating away with the passing time, stretching and shrinking in a third dimension without losing its textural qualities, acting as a memory record that preserves all the scares, wrinkles and markings. Flusser is predicting the forthcoming global crisis of science and western model of understanding the world depending on objectivism and transcendence. The latter two, according to Flusser, prevent us from communicating experiences and knowledge which we acquire from the phenomenological point of view. This restriction causes an alienation from our own skin. It becomes something innately foreign and as a result we feel foreign ourselves. Flusser came up with a solution to this problem: philosophical dermatology which is supposed to reverse the process of alienation. Charting the map of skin as well as developing an extended philosophical dermatology should also stimulate sprouting of the new thinking and learning templates that are currently needed.

Another idea is proposed as an amplification of Flusser's project by Barbara Stafford, amplification through extending it onto the area of aesthetics and calling it an aesthetical dermatology.<sup>55</sup> Atsushi Tanigawa proposes term: skin semiotic, suggesting that skin is a place for complex exchanges and transfers between the outside and the inside.<sup>56</sup> In the reference to Magdalena Moskwa's oeuvre I would like to employ another term: "pictorial dermatology" – following the Flusser's implications – we may say her works focus on the mystery hidden on the surface of the skin and induce certain – individual yet imprinted – perception. There are two equally effective means to access these works: seeing and feeling<sup>57</sup> whilst any endeavours of interpretational approach require fusion of such methods as art historical, psychoanalytical, and those originating from phenomenology and anthropology of images. There is also an exciting interaction between Moskwa's pictures and Paul Valéry's paradoxical notion that what lies deep inside every man is his or her skin. Her paintings hurt us so intensely mostly due to our own inclination for empathy, projecting the hurt caused to the painting onto our own skin.

Translation: Zofia Popiak

Cooperation: Marta Smolińska

1 Inspired by Hal Foster's definition of shocked subject from: Hal Foster, *The Return of the Real. The Avant-garde at the End of the Century*, Massachusetts 1996, p. 131-132.

2 Compare: Julia Kristeva, *Powers of Horror: An Essay on Abjection*, Polish translation by Maciej Falski, Kraków 2007.

3 Hal Foster, op. cit., p. 153.

4 Ibidem.

5 James Elkins, *Differenzen zwischen Innenkörper und Außenkörper*, aus dem Englischen von Heinz Jatho, w: *Quel Corps? Eine Frage der Repräsentation*, hrsg. von Hans Belting, Dietmar Kamper, Martin Schulz, München 2002, p. 489.

6 Ibidem.

7 Olga Tokarczuk, *Bieguni*, Kraków 2007, p. 28. (translated by Zofia Smith)

8 Compare: Erazm Kuźma, *Dekonstruowanie i rekonstruowanie granicy (Derrida – Luhmann)*, in: "Nowa Krytyka. Czasopismo filozoficzne" 16, 2008 (from: <http://nowakrytyka.pl/spip.php?article229>), accessed on: 01.02.2013.

9 References to Johann Gottfried Herder after: Winfried Menninghaus, *Wstręt. Teoria i historia*, Polish translation by Grzegorz Sowiński, Kraków 2009, p. 70.

10 After: James Elkins, op. cit., p. 495.

11 Definition of an organic presence after: David Freedberg, *The Power of Images: Studies in the History and Theory of Response*, Polish translation by Ewa Klekot, Kraków 2005, p. 249.

12 Berndt Waldenfels, *Verkörperung im Bild*, w: *Logik der Bilder. Präsenz – Repräsentation – Erkenntnis*, hrsg. von Richard Hoppe-Sailer, Claus Volkenandt und Gundolf Winter, Berlin 2005, p. 17-34.

13 À propos a definition of haptic resonance see: Łukasz Kiepuszewski, *Trzecie oko. Haptyczne widzenie wg Gillesa Deleuze'a*, in: *Wielkie dzieła – wielkie interpretacje, Materiały z ogólnopolskiej sesji SHS*, Warszawa 17-18 listopada 2006, pod redakcją Marii Poprzęckiej, Warszawa 2007, p. 249-261.

- 14 William James, *Essays in Radical Empiricism*, Cambridge 1976, p. 86.
- 15 Łukasz Kiepuszewski, op. cit., p. 249-261.
- 16 Compare with Paweł Leszkowicz's reflections on sculptures by Alina Szapocznikow, Barbara Falender, Teresa Murak: Paweł Leszkowicz, *Sala rzeźby cielesnej*, in: idem, *Kolekcja sztuki Grażyny Kulczyk*, Poznań 2007, p. 69-86. See also: Richard Shusterman, *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics*, Polish translation by Wojciech Matecki, Sebastian Stankiewicz, Kraków 2010.
- 17 William James, *Principles of Psychology*, Cambridge 1983, p. 1065-1066.
- 18 Aneta Rostkowska, *Haptyczne dzieło sztuki*, in: *Materia sztuki*, red. Michał Ostrowicki, Kraków 2010, p. 305.
- 19 Marcel Finke, *Materialität und Performativität. Ein bildwissenschaftlicher Versuch über Bild/Körper*, w: *Verwandte Bilder. Die Fragen der Bildwissenschaft*, hrsg. von Ingeborg Reichle, Steffen Siegel, Achim Spelten, Berlin 2008, p. 57-59.
- 20 David Freedberg, op. cit., p. 436.
- 21 Ibidem, p. 204.
- 22 Hal Foster, op. cit., p. 144.
- 23 Ibidem, p. 140.
- 24 Winfried Menninghaus, op. cit., p. 439.
- 25 David Freedberg, op. cit., p. 436. Freedberg accuses art historians of limiting their approach to only an intellectual stanza. When it comes to Moskwa such approach alone is not possible due to their flesh-like qualities, stimulating other areas of human perception than purely intellectual ones.
- 26 There has been no serious art-historical analysis of Moskwa's works so far. Most essays describing/explaining her oeuvre is of a poetic or metaphoric nature, which is very nice but does little to give her a rightful position on the contemporary art scene, it also provokes charges of a cheap rediscovery of vintage art techniques.
- 27 See: Marta Smolińska, *Wymiary ikonowości*, "Artluk. Sztuka na spad" 3, 2012, p. 82-85. Compare to Izabela Kowalczyk's reflections on earlier works by Magdalena Moskwa: "The surface of the pictures becomes sensitive and vulnerable surface of a body (vulnerable to harm, which eventually happens in paintings with severed hands or fingers resembling relics, or those displaying stigmata-like wounds)." After: <http://strasznasztuka.blox.pl/2008/02/Ranliwe-obrazy-Magdy-Moskwy.html> (accessed on: 05.02.2013). I would like to seize this opportunity and thank Izabella Kowalczyk for discussing my article.
- 28 Georges Didi-Huberman, *Devant l'image. Questions posées aux fins d'une histoire de l'art*, Polish translation by Barbara Brzezicka, Gdańsk 2011. English version: Georges Didi-Huberman, *Confronting Images. Questioning the Ends of a Certain History of Art*, translated from the French by John Goodman, Pennsylvania 2005.
- 29 Christiane Kruse, *Fleisch werden – Fleisch malen: Malerei als „incarnazione“*. *Mediale Verfahren des Bildwerdens im Libro dell'Arte von C. Cennini*, in: "Zeitschrift für Kunstgeschichte" 63, 2000, p. 305-325. According to Ann-Sophie Lehmann a theological connotation of word *incarnazione* vanishes only few years after Cennini's treatise was published in a Bolognese manuscript. See: Ann-Sophie Lehmann, *Leibfarbe – Erinnerungsfarbe – Scheinfarbe. Die Darstellung der Haut als Prüfstein für alte und neue Bildmedien*, w: *Haut – zwischen Innen und Außen*, Berlin 2009, p. 87.
- 30 Ibidem, p. 318-319, 322, 325.
- 31 Daniela Bohde, Mechthild Fend, *Inkarnat – eine Einführung*, w: *Weder Haut noch Fleisch. Das Inkarnat in der Kunstgeschichte*, hrsg. von Daniela Bohde, Mechthild Fend, Berlin 2007, p. 9-10.
- 32 Compare with: *Bild-Anthropologie: Entwürfe für eine Bildwissenschaft*, Polish translation by Mariusz Bryl, Kraków 2007, p. 30-37
- 33 Michael Lüthy, *Erinnern, Wiederholen und Durcharbeiten in Edgar Degas' Werkprozess*, in: *Logik der Bilder. Präsenz – Repräsentation – Erkenntnis*, op. cit., p. 44.
- 34 Horst Bredekamp, *Theorie des Bildakts*, Frankfurt am Main 2010, p. 173.
- 35 Hans Belting, op. cit.
- 36 According to Jean-Luc Nancy painting is a body art. See also: Jean-Luc Nancy, *Corpus*, Paris 2000, p. 17.
- 37 An exhibition: *Magda Moskwa / Beata Ewa Białecka*, 17.05.2012-24.06.2012.
- 38 James Elkins, op. cit., p. 494.
- 39 See: Ursula Frohne, *Berührung mit der Wirklichkeit. Körper und Kontingenz als Signaturen des Realen in der Gegenwartskunst*, w: *Quel Corps? Eine Frage der Repräsentation*, op. cit., p. 405.
- 40 Ann-Sophie Lehmann, op. cit., p. 84.
- 41 Marianne Koos, *Haut als mediale Metapher in der Malerei von Caravaggio*, w: *Weder Haut noch Fleisch. Das Inkarnat in der Kunstgeschichte*, op. cit., p. 79.

- 42 Atsushi Tanigawa, *Horizonte einer Theorie der Haut in der Kunst*, w: *Gesichter der Haut*, hrsg. von Christoph Geissmar-Brandi, Irmela Hijjya-Kirschner, Satô Naoki, Frankfurt am Main und Basel 2002, p. 21. Japanese scholar implicates that this comparison could potentially have a negative undertone: an excess of lipstick implies an excess of colour, an argument that came useful to the advocates of the line, in a famed Poussenists versus Rubensists dispute.
- 43 Silke Tammen, *Blick und Wunde – Blick und Form: Zur Deutungsproblematik der Seitenwunde Christi in der Spätmittelalterlichen Buchmalerei*, w: *Bild und Körper im Mittelalter*, hrsg. von Kristin Marek, Raphaële Presinger, Marius Rimmele, Katrin Kärcher, München 2006, p. 85-114.
- 44 *Ibidem*, p. 101-102.
- 45 Gerhard Wolf, *Das verwundete Herz – das verwundete Bild*, w: *Rhetorik der Leidenschaft. Zur Bildsprache der Kunst im Abendland*, hrsg. von Ilsebill Barta-Friedl, Christoph Geissmar-Brandi und Naoki Satô, Hamburg und München 1999, p. 20. Zobacz także: Geissmar-Brandi Christoph, *Gesichter der Haut – Einleitung*, w: *Gesichter der Haut*, op. cit., p. 11-16.
- 46 Georges Didi-Huberman, *Confronting Images*, p. 136.
- 47 Nicola Suthor, *Bad touch? Zum Körperinsatz in Michelangelo/Pontormos 'Noli me tangere' und Caravaggios 'Ungläubigem Thomas'*, w: *Der stumme Diskurs der Bilder. Reflektionsformen des Ästhetischen in der Kunst der Frühen Neuzeit*, hrsg. von Valeska von Rosen, Klaus Krüger, Rudolf Preimesberger, München und Berlin 2003, p. 277. See also: Marianne Koos, op. cit.
- 48 Atsushi Tanigawa, op. cit., p. 26.
- 49 Georges Didi-Huberman, *Confronting images*, p. 186.
- 50 Ann-Sophie Lehmann, op. cit., p. 99.
- 51 See among others: Claudia Benthien, *Im Leibe Wohnen: Literarische Imagologie und historische Anthropologie der Haut*, Berlin 1998 oraz eadem, *Die Tiefe der Oberfläche. Zur Kulturgeschichte der Körpergrenze*, w: *Gesichter der Haut*, op. cit., p. 45.
- 52 Zobacz: Didier Anzieu, *Le Moi Peau*, Paris 1995. Although the skin-me concept had fragmentarily appeared in articles by Anzieu in 1974, its polished version came out not earlier than in 1987. See also: Daniela Bohde, *Haut, Fleisch und Farbe. Körperlichkeit und Materialität in den Gemälden Tizians, Emsdetten und* Berlin 2002, p. 325 oraz Evelyne Sechaud, *Vom Haut-Ich zur Schmerzhülle*, w: *Tasten*, hrsg. von Uta Brandes, Bonn 1996, p. 164-184.
- 53 Flusser Vilém, *Haut*, in: *Flusser Studies 02*, HYPERLINK „<http://www.flusserstudies.net/pag/02/flusser-hauto2.pdf>” <http://www.flusserstudies.net/pag/02/flusser-hauto2.pdf>, access on: 22.09.2012.
- 54 See: Barbara Maria Stafford, *Body Criticism – Imaging the Unseen in Enlightenment Art and Medicine*, Cambridge and London 1991.
- 55 Atsushi Tanigawa, op. cit., p. 23-24.
- 56 Hermann Schmitz, *Der gespürte Leib und der vorgestellte Körper*, w: *Wege zu einer volleren Realität*, hrsg. von M. Großheim, Berlin 1994, p. 75-91.