

abstract

Doctoral dissertation entitled *Reconstructing the Imaginary*. Restoring, recreating and preserving as strategies of imaging in the face of change and loss is an artistic and research project consisting of theoretical and artistic parts which form a coherent whole. The theoretical work is an attempt to grasp the notions of reconstruction and conservation in a wide field of references to the concept of image. The starting point for the research is an assumption referring to the presumed beginnings of imaging, linking the participation in the production and processing of images with the experience of change and loss. Understood in anthropological categories, the concept of image is the main point of reference in the attempt to understand the complex relations between memory and the image of the past, and their influence on our present and on creating visions of the future. Important reference points for the analyses are the notions of *retrotopia* and *semiophore*, which refer both to the reasons for reproduction and to its intentionality. An important part of the work are the analyses that attempt to examine the political entanglement of the processes of restoration and conservation, their reasons being found in the meanders of nostalgic and *retrotopian* thinking. Artistic realizations included in this dissertation, published in the form of photographic documentation in the artistic part, and also partially described in the text, relate to the problems I outline, as well as derive from specific cases described in the text of the dissertation.

KRAKÓW 23. 04. 2022

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