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AXIOLOGICAL AMBIVALENCE OF CONCEPTUAL IMAGERY IN VISUAL COMMUNICATION: COMMEMORATION ARCHITECTURE AND 3D ART

ABSTRACT

Cognitive linguistics has expanded its research scope beyond language: Kwiatkowska (2013) offers a systematic application of a number of cognitive linguistic tools to visual communication. We combine her approach with Krzeszowski's (1997) axiological semantics and embed them in the theory of collective memory. In particular, we take a look at two case studies: an analysis of a commemoration of a Jewish cemetery in an inner yard of a housing estate and an analysis of the 3D work of art "The Comfort and Service My Daddy Brings to Our Household" by Richard Dial. They allow us to examine the axiological potential of the CONTAINER schema as applied to the memorial architecture and the axiology of the visual trope of a chair. The results show that while valuation is indeed inherent in conceptualisation, its axiological charge is highly context dependent.

1. INTRODUCTION

The present paper draws on several strands of research emerging from cognitive linguistics and collective memory studies. Our primary inspiration is the work of Alina Kwiatkowska (2011, 2013) on cognitive linguistic approaches to visual communication. We also draw on Krzeszowski's (1997) axiological semantics. A wider theoretical background is provided by the notion of cultural memory proposed by Jan Assmann (2010), Nora's (1989, 2011) *lieux de memoire* and Olick's (1999) distinction between collected and collective memory. Application of axiological semantics to multimodal discourses of collective memory is a new research area that we want to explore. The aim of the present paper is (1) to show how the concept of axiological ambiguity of image schema CONTAINER proposed by Krzeszowski (1997) can be applied to explain the conflicting meanings constructed through commemoration architecture and (2) how it can be expanded to the interpretation of visual tropes in the context of African-American 3D art. To achieve this aim we first need to establish the theoretical background.

2. COGNITIVE LINGUISTIC APPROACH TO VISUAL COMMUNICATION

The way we perceive and interact in and with the world is guided by the need to observe and categorise recurring patterns. And to understand them. As a result, we become the generators of meaning which we read from or into the stimuli we receive in different modalities. The visual mode is one of them. Kwiatkowska (2013) in her seminal book *Interfaces, interspaces. Image — Language — Cognition* notes that the analysts of the visual mode usually take one of two approaches. They are either inspired by structural linguistics, or they consider the verbal and the visual modes as separate and requiring a completely different analytic procedure. The first approach is represented by semioticians such as Barthes (1964, 1977) or Kress & Van Leeuwen (1996, 2001). The second goes back to the 18th century German philosopher Lessing (1766), but is also present in generative approaches to language, which claim the modularity of mind (Chomsky 1980; Fodor 1983). Kwiatkowska is sceptical of the verbo-centric approach as, clearly, our sense of vision, and the cognitive apparatus related with it, predate language. She also rejects the claims of the modularity of mind supporting her position with psychological research (Kosslyn 1980, 1994, 2005; Barsalou 1999). Instead she proposes the third way, that is researching both the verbal and the visual modes with the analytic tools developed within cognitive linguistics.

Cognitive linguistics as represented by Langacker (1987, 1990, 1995, 2000) and Talmy (2000) recognises vision as the primary sense in humans,

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and attempts to incorporate this into a theory of language. It is motivated by the assumption that cognitive processes developed to handle pattern finding and generalisation in the visual mode have been appropriated and repurposed for the verbal mode. In this way cognitive linguistic approach to visual communication differs from the earlier linguistic approaches in that it has the primacy of vision in-built in its methodological apparatus.

Kwiatkowska (2013) argues for inherent figurativeness of art. By referring to the findings of Virgil Aldrich (1968), Michael Craig-Martin (1990), Gunther Kress (1993) and Francisca Pérez-Carreño (2000), she points out that there is no art devoid of figurative meaning and that “all art is a visual metaphor” (2013: 64), or in fact, a verbo-visual metaphor. The latter concept has been inspired by Forceville’s coinage of a verbo-pictorial metaphor (Forceville 1996), and later on employed by Kwiatkowska (2013: 64) to study two-dimensional artworks, such as drawings and paintings. We expand its use to 3D works of art. According to Kwiatkowska (2013: 63-73), art can be read on three levels of figurative meaning making. An artwork can be figurative in general (operating on resemblance-based, metaphorical mapping or indexical, metonymical mapping), figurative in component parts, and figurative in totality.

At the first level, the analyst is looking solely at the resemblance-based mappings within the artwork. In verbo-visual metaphors the verbal element (i.e. the title of the artwork) is one domain, while the visual element (i.e. the artwork) is the other domain. These two elements are studied in relation to each other in order to identify the conceptual metaphor motivating the meaning (Kwiatkowska 2013: 65). At the second level, the analysis is deepened, the verbal domain is the description of the artwork provided by its author or a critic, while the visual domain consists of the component parts of the artwork which correspond to the specific excerpts of the description. This reading can be considered a personal reading level of a trope while at the third, highest level of figurativeness, artwork is read in total and “given a metaphorical interpretation of a higher order” (Kwiatkowska 2013: 72), which could be named the level of community reading. At this level, the analyst has to put the art piece in the macro context and seek synecdochic details of the artwork in order to infer its metaphorical or symbolic meanings as such, answering the question of what the artwork is ultimately about. We will use these three levels of figurative meaning making in order to provide a detailed analysis of the trope of a chair in three-dimensional art work by an African-American self-taught artist from Alabama Richard Dial in Section 6.

A similar position to that of Kwiatkowska is taken up by those cognitive linguists who follow Lakoff & Johnson (1980, 1999) and elaborate Conceptual Metaphor Theory. As CMT claims that metaphors and metonymies are conceptual in nature, and not just linguistic ornaments, there was a need to

find evidence that they can operate also in modalities other than the verbal. Forceville (1996) extended the scope of research to pictorial metaphor and then expanded to multimodal metaphor in comics, animation, documentaries and games (e.g. 2009, 2015, 2017). Recent years have seen a real outburst of publications applying the concepts of metaphor, metonymy and image schemata beyond language use (Caballero 2014, 2016; Dancygier & Sweetser 2014, 2016; Forceville & Urios-Aparisi 2009; Pinar-Sanz 2015; Romano & Porto 2016). The present study adds to this thriving area of research by examining an example of commemoration architecture and a 3D artwork.

3. ASPECTS OF AXIOLOGICAL SEMANTICS

Another theoretical source for the present study is axiological semantics of Tomasz P. Krzeszowski (1997), in which he proposes that the SCALE schema with its PLUS — MINUS vectors is one of the basic cognitive domains against which we profile all other concepts. He then goes on to apply it to a number of image schemata. The CONTAINER schema is of key importance for the present article (Section 5). As suggested by Lakoff (1987: 271-273) and Johnson (1987: 21 ff.), our everyday experience of our bodies gives rise to alternative conceptualisations of BODY AS A CONTAINER and BODY IN/OUT OF A CONTAINER. The first one, Krzeszowski (1997: 141-143) claims, has stable axiology, so that when the IN-OUT schema is mapped onto it, IN is positive and OUT is negative. This perspective originates in the embodied experience of swallowing food and breathing in as sources of energy for the organism. The second conceptualisation gives rise to ambivalent valuations. It is motivated by our primary experience of foetal life in the mother's womb and birth, which is viewed as leaving the safety of the original container and gaining freedom. Both safety and freedom are bearers of positive valuation. As a result, the container can be construed in one of the two conflicting ways: either as SHELTER, when being IN the container is viewed as positive. Or as PRISON (Krzeszowski calls it CONSTRAINER), which limits our freedom and thus being IN the container is perceived as negative.

Image schema is a concept originally proposed by Lakoff (1987) and Johnson (1987). Its potential psychological plausibility was first discussed in Gibbs & Colston (1995), who suggested that they are stable mental representations underlying conceptualisation. Gibbs (2006: 32) revises this position and claims that "image schemas are emergent properties of human self-organising systems that are continually recreated and re-experienced during cognitive and perceptual activity". Gibbs's revision follows Johnson's reformulation of the concept: "an image schema is a dynamic recurring pattern of organism-environment interactions" (2006: 19). In this way, the revised concept of an image schema remains in accord with the newest findings in

psychology, which has become skeptical about the status of stable representations. Szwedek (2018) proposes object as the fundamental image schema and views CONTAINER not as an independent schema, but rather a relation between objects, hence he refers to it as CONTAINMENT. In the present paper, we will use the term: CONTAINER and treat it as an objectification of the relation of CONTAINMENT (cf. Szwedek 2002).

Interestingly, Johnson (2006: 28) states: “Conscious life is very much an affair of felt qualities of situations. The human experience of meaning concerns *both* structure *and* quality”, only to observe that image schema’s skeletal structure is not enough to account for it. He continues with an example of the CONTAINER schema:

There are felt qualities that you experience if you are held tightly in someone’s arms, or are constrained within the confines of a small room. There are various ways it feels to leave a closed area and to enter an open expanse. Not only are there distinctive qualities for each of these experiences, but *there are also possibly several layers of values and norms that characterize our interest and depth of engagement in these experiences. These values cannot be reduced to image-schematic structure.* (Johnson 2006: 137, emphasis by the present Authors)

And yet, Krzeszowski’s axiological semantics of 1997 is a clear attempt to rectify this situation, as it proposes a systematic account of how to incorporate valuation as an inherent part of language and of image schemata. Kimmel (2006: 293) refers to an earlier work of Krzeszowski (1993) in analysing juxtaposition and dynamic transformation and goes on to outline a socio-cultural view of image schemata.

In the present study, we apply the CONTAINER image schema to the analysis of commemoration architecture (see Section 5) and expand the claim of the inherent axiological load beyond the image schemata to visual tropes. In particular, we focus on the visual trope of the chair (cf. Kwiatkowska 2013: 93-107) (see Section 6).

4. KEY CONCEPTS IN COLLECTIVE MEMORY

The general conceptual framework of this article is provided by collective memory studies which go back to Halbwachs (1980 /1950/), who proposed a distinction between history — seen as the realm of professional historians establishing the chronology and nature of the past events — and collective memory — shared by particular social groups, contributing to their sense of identity and continuity over time (cf. also Assorodobraj 1963; Szacka 2000, 2006; Kula 2004, 2008). On this account individual memory cannot exist independently of collective memory, but is embedded in and transformed by it. Jan Assmann (2010: 111) has developed this idea and divided collec-

tive memory into two types: communicative and cultural. The former is the memory of the lived experience transferred by the participants of events usually in the *milieu* of their family and friends. It spans three generations. The latter, on the other hand, is an institutionalised form of memory, which is materialised through, e.g. monuments, social rituals, memorial landscapes or art (cf. also Kula 2002). Golka (2009) theorises these material expressions in terms of implants of collective memory, which provide signposts for the social groups to construct a shared narrative of the past.

Nora (1989) developed his original approach to collective memory in the 1980s, when he felt that the communities ceased to participate in active remembering and were replaced by places of memory. These *lieux de memoire* can have both material form — like the memorials in the battlefields of the Great War, significant buildings, or works of art, and a more conceptual form — like important scientific or cultural texts, songs or social practices. He stresses that there is no one unified image of the past, but rather a collection of fragmented, pluralised versions, which can interact with each other and in this way undergo revisions and reconfigurations. This perspective shifts the focus of interest to minority memories, which, benefiting from the upsurge in memory and its democratisation, can be voiced in the public sphere. These are the memories of the so far marginalised groups, such as the Polish Jews' collective memory, which has not been voiced in Poland prior to 1989 and African-American memory, which was subdued long after the Civil Rights Act was implemented in 1964. Suffice it to say that the Museum of the History of the Polish Jews Polin opened in Warsaw in 2014, while the National Museum of African American History and Culture opened in Washington in 2016. These institutions may be viewed as respectively domestic and ideological forms of what Nora (2011: 440) calls decolonisation of history. His approach has inspired a number of catalogues of sites of memory, the most recent of which offers a unique cross-cultural perspective on the issue (cf. Traba & Hahn 2012-2015).

One last theoretician of collective memory that requires a brief mention in the present study is Olick (1999) who introduced the distinction between the collected memories and collective memory. The former, as the plural suggests, is a collection of individual memories, which may transform into a collective memory shared by a community. This distinction addresses the issue of the ontological and epistemological status of collective memory, that is the question about its nature and how can we, as researchers, learn about it. Many psychologists are critical of the concept of collective memory raising the question where would such memory reside. For them only collected memories of individuals have psychological plausibility (for a review of the issue see, e.g. Kansteiner 2002 and Skoczylas 2016). And yet, already Halbwachs (1980/1950/: 22) suggested that “while the collective memory endures and draws strength

from its base in a coherent body of people, it is individuals as group members who remember". This perspective is akin to the present day cognitive linguistic notion of distributed and situated cognition (cf. contributions in Zlatev et al. 2008). As cognitive linguists, we view collective memory as one more form of social cognition, which is discursively constructed both in the immediate context of interaction and the historical socio-cultural macro-context (cf. also Reisigl & Wodak 2009 on context types in Discourse Historical Approach to Critical Discourse Analysis and Bernárdez 2007 on synergic cognition).

Let's now briefly summarise the main themes of collective memory studies relevant to the present investigation. Individual and collective memory co-construct each other in that memories of individuals contribute to and revise the grand narratives offered by institutions, but they are also dependent on them, for individual memories need to be embedded in the wider socio-cultural and historical context. Collective memory may function as a means of legitimising the power, but may also represent minority voices which undermine it. It may be expressed, among others, in the material form of commemoration architecture and art. In our present study we focus on two examples — one representing the cultural memory of the Jewish community in Poznań, and another — representing the communicative memory of Richard Dial, an African-American artist from Alabama. In fact, his individual memory becomes a representation of the community experience and is an example of a transformation of collected into a collective memory.

5. CASE STUDY 1: A RECONSTRUCTION OF A JEWISH CEMETERY IN POZNAŃ

Case study 1 draws on Kwiatkowska (2013) in applying the concept of image schemata developed within cognitive linguistics and on Krzeszowski's (1997) theory of axiological semantics. It aims to show how the axiological ambivalence of the image schema CONTAINER may motivate alternative interpretations of commemoration architecture. First we will give a short description of the historical context and present the object of the study, i.e. the symbolic reconstruction of the Jewish cemetery in Poznań. It will be followed by the empirical study proper.

5.1. THE HISTORICAL CONTEXT

Jews settled in Poznań already in the 13th century. As the city developed, the cemeteries within the city walls were moved to new locations. One such change took place in 1804, when the old cemetery was used for laying out a new square and houses and a new one was open in what is now Głogowska Street. The most prominent person buried in this cemetery was Rabbi Akiva

Eger (1761-1837), a Talmudic scholar and a vocal opponent of Moses Mendelssohn's Haskalah movement. During the Second World War the gravestones were removed and used as building material and the cemetery was liquidated. After the war, one part of the grounds was handed over to the Poznań International Fairs and another part was used for the erection of a housing estate. In 2004 Poznań Jewish Community began efforts to commemorate the place of the burial of Akiva Eger. In 2008 a symbolic reconstruction of his grave and those of his family was completed (see Photo 1). Photo 1 shows the view from the gate leading to the inner yard. The reconstruction consists of 6 stylised matzevahs (Jewish gravestones). They all carry inscriptions in Hebrew. One is devoted to Akiva Eger, one to his wife, one to his son and two to two other rabbis. The sixth serves as an information board stating that the reconstruction is symbolic, it can thus be regarded as an implant of memory in Golka's (2009) sense. More general information about the cemetery is available in Hebrew, Polish and English on plaques installed on the wall of the gate. Fabiszak & Brzezińska (2018) offer a detailed analysis of the media debate surrounding the reconstruction. They also discuss a number of focus group interviews showing a relatively minor awareness of this implant of memory by the inhabitants of Poznań.



Photo 1. The reconstruction of the Jewish cemetery in the inner yard of a housing estate in Poznań, Głogowska Street (Photo by G. Michalski)

5.2. THE AXIOLOGICAL AMBIVALENCE OF THE CONTAINER SCHEMA IN THE RE-CONSTRUCTED CEMETERY

Photo 1 offers a perspective on the reconstructed cemetery from the gate of the communal building. It shows the commemoration site contained in the inner yard of a housing estate. The yard of a triangular-like shape is divided by a low brick wall — allegedly the only remaining original material indication of the former cemetery. Yet to have this view, one must first pass a locked gate. Many visitors stop by the gate and only look at the reconstruction through its bars (cf. Photo 2). This perspective triggers negative polarity and the overall rather negative impression that the reconstruction may produce. The locked gate to the inner yard functions as BLOCKAGE and constrains access to the commemoration site. In terms of Kwiatkowska's highest level of figurativeness, such space organisation may create an impression of the exclusion of the Jewish commemoration from the public space. Such an interpretation of the CONTAINER schema is in accord with the analyses of the language of exclusion present in immigration discourse (cf. Hart 2010; Charteris-Black 2006). It is further strengthened when one realises that a small red brick house to the left of the graves is a space for garbage containers. The proximity of the garbage and the commemoration does not seem to be particularly honourable. To give the instigators of the reconstruction their due, it is important to emphasise that for the Jews, the burial is eternal. They do not allow for the disinterment of the bodies (with the exception of reburial in the Holy Land). This is one of the reasons why the Jews insist to have the commemoration *in situ*, in the place of the former cemetery. This tradition is different from the dominant Polish cultural tradition, where bodies are buried for 20 years and if the use of the grave is not prolonged by the family, the grave is reused for another

Photo 2. The locked gate to the reconstructed Jewish cemetery in Poznań, Głogowska Street.

(Photo by: G. Michalski)



Photo 3. The washing line on the other side of the cemetery wall.

(Photo by: A. W. Brzezińska)

burial. For Poles, who exhume the remains to rebury them in a different site (e.g. when the deceased are transferred to a new family grave or when a famous person is transferred to a more prestigious location) it may be difficult to understand, why commemorating Akiva Eger elsewhere does not suffice. The present memorial site is thus a result of several years of

negotiation and a compromise between the Jewish community, the housing estate administration and the inhabitants of the houses.

If the visitor knows that they can ring the bell to the entry phone to any of the private flats and that the inhabitants will let them in, then they can access the site. They can enter the “memorial CONTAINER” and leave a stone or a note with a request on Akiva Eger’s grave. Provided, of course, that they can read Hebrew, or know which one of the 6 stones represents the rabbi’s grave. Once IN the yard, they can walk along the path leading to the other non-cemetery part and take a look from INSIDE towards the entrance gate. At the back of the private part with the green bushes, one can see a washing line with the washing spread on it. This viewing perspective may suggest a different interpretation, according to which the Jewish past of this place is a PART, safely integrated with the everyday life of the inhabitants of the housing estate, without which this everyday would not be whole. It offers a LINK between the Jewish past and the present. In this way the superimposition of the PART-WHOLE and LINK schemata on the CONTAINER schema (or as Kimmel 2006: 293 calls it: image schema compounding) combined with the perspective from within the CONTAINER produces positive polarity. It creates an impression of the social inclusion of the Jewish collective memory into the individual private collected memories of the inhabitants of the housing estate.

As we have shown in this section, Kwiatkowska’s (2013) suggestion to employ analytic tools developed within cognitive linguistics, in the present case: image schemata, can contribute to our interpretation of how commemorative architecture inscribes the memory of the past in city space through a fossilization of a minority collective memory. What is more, enriching the image schema analysis with Krzeszowski’s (1997) axiological semantics allows us to explain, how the same reconstruction of a fragment of the Jewish cemetery can lead to — often contradictory interpretations. An interaction of the BLOCKAGE schema and the CONTAINER schema provokes the negative reading of this *lieux de memoire* as an exclusion of the Jewish memory from the public space. At the same time the superimposition of the LINKAGE and PART-WHOLE schemas on the CONTAINER schema results in a positive interpretation of this implant of memory as Jewish past integrated in the present life of the Polish inhabitants of the housing estate.

In Section 6 below we will turn to an exploration of a different case of an individual memory as expressed through art and see how the interpretation of the visual trope of a chair within Krzeszowski’s axiological semantics can benefit our interpretation of 3D art.

6. CASE STUDY 2: RICHARD DIAL'S "THE COMFORT AND SERVICE MY DADDY BRINGS TO OUR HOUSEHOLD"

This section discusses the visual trope of a chair. A seemingly simple figurative tool yet able to illustrate a plethora of notions. It was analysed by Professor Alina Kwiatkowska in the sixth chapter of her book *Interfaces, interspaces. Image — Language — Cognition*, under the title "A visual trope: Of chairs and men" (2013: 93-107). Here, apart from a brief summary of this chapter (Sections 6.1 and 6.2), we offer an analysis of the trope of a chair, on the example of Richard Dial's "The Comfort and Service My Daddy Brings to Our Household". The interpretation of this work of art (Section 6.3) differs from Kwiatkowska's proposition, adding a new perspective on the chair imagery. It expands Krzeszowski's (1997) axiological semantics beyond image schemata and into visual tropes. The trope of a chair in European visual culture and European cultural memory is often negative, associated with the loss and traumatic experiences, and frequently stands for the missing human figure, or parts of a human figure. On the other hand, Dial's work seems to represent a more positive reading of the trope of a chair. The artwork represents his personal view on the relationship with his father and is thus an example of communicative memory. It seems that the trope of the chair cannot be automatically placed on the negative side of the polarity spectrum, but its value largely depends on the trope's surrounding contexts. The analyses provided by Kwiatkowska (2013) clearly fall into what Krzeszowski (1997) calls a negative polarity, while Dial's work is an example of positive polarity of the trope. In this sense the visual trope of a chair behaves similarly to the image schema of a CONTAINER, in that it is also axiologically ambiguous.

6.1. THE VISUAL TROPE OF A CHAIR

A chair — some would name it a yet another simple piece of furniture, others would say it is the extension of human body or as McLuhan put it "an outer- ing of the human body" (McLuhan 1970 /1954/, as cited in Kwiatkowska 2013: 93). It indeed resembles a body if you think of it on a more abstract level. It may stand strong epitomising the presence of a problem or, on the contrary, be the embodiment of the absence. It may come to symbolise power like a king's throne, or power deprivation, like an electric chair. Leora Auslander in her book *Taste and Power. Furnishing Modern France* (1998) says that choosing a chair to sit on or deciding whether to sit on one or not, may be symbolic of the notions of power negotiation and conflict of power in day-to-day life. One chair serves and figuratively represents one person, while a bench can fit and be symbolic of a couple. There are almost endless variations of designer chairs, the same holds true for the trope of a chair in art;

it is omnipresent. Maybe it is so because “chairs are the solid shadows of humanity” (Tenner 1997, as cited in Kwiatkowska 2013: 94) or “because it is so closely and intimately associated with the human body” (Rosch & Mervis 1975, as cited in Kwiatkowska 2013: 95). This physical resemblance to human shape makes the chair “a good example of primary visual figuration, inspiring increasingly more complex extensions and multi-modal realizations” (Kwiatkowska 2013: 93), e.g. within paintings or sculptures. One of the best illustrations of this would be Vincent Van Gogh’s: “Vincent’s Chair with His Pipe” and “Paul Gauguin’s Armchair”. These ‘portraits’ are good examples of representations of ‘self’ and ‘the other’ via the visual trope of the chair (Kwiatkowska 2013: 98-99).

The chair serves as an effective trope because it carries significant symbolic potential which is both culture-based and embodied. The latter concept, embodiment, is reinforced at its very base with the rich lexicon of the furniture jargon in which chairs have legs, feet, knuckles, knees and arms etc. (Tenner 1997, as cited in Kwiatkowska 2013: 94). Such an anthropomorphization of the chair puts it almost on the same level, right next to a human when it comes to the building process of the metaphors and metonymies of HOME. The culture-based potential of a trope, on the other hand, might be illustrated with the concept of Musolff’s (2006) metaphorical scenarios. After Hilary Putnam (1975), Musolff (2006) describes the status of a metaphorical scenario as stereotypical, in that its source concept is affected by the expectations, conventional assumptions, and the folk-theoretical knowledge. Consequently, the derived target concepts emerge as “loaded with encyclopaedic and socio-culturally mediated information” (Musolff 2006: 28). These culture-specific inferences about the source concept are made by non-expert members of a discourse community and as such might be empirically wrong in the expert sense, but, nevertheless, they constitute the default usage pattern of a metaphor in a socially situated discourse. This means that depending on the socio-cultural context of a discursive situation, the readings of metaphor mappings might differ from one cultural group to another. While the embodied cognition is potentially universal, the culture-based cognition is specific to a context of use. Thus concepts motivated by both embodiment and culture situatedness may show axiological ambivalence. On one hand, the chair can be employed to present tragic events in the human history and serve a commemorative goal to remind us about massacres, shootings, displacement or genocide. On the other, it may symbolically stand for the safety and comforts of home. In Kwiatkowska’s chapter “A visual trope: of chairs and men” we find an analysis of a number of works of art, which use the trope with negative polarity (2013: 100-103), which we describe below in Section 6.2. In Section 6.3. we will present an alternative: positive polarity of the trope of a chair.

6.2. *THE VISUAL TROPE OF A CHAIR — NEGATIVE POLARITY*

Kwiatkowska (2013: 100-103) claims that the concept of embodiment and the chair's anthropomorphization can be seen in the absent or damaged chair legs which stand for lost or crashed limbs. In "The Broken Chair" (1997) by Daniel Berset, a giant chair sculpture near the UN European Headquarters in Geneva, a chair with a damaged leg represents victims of cluster bombs. The Holocaust Memorial in Oslo (2000) designed by Anthony Gormley also uses the trope of a broken chair — the lacking seats in the cast iron chairs seem to reinforce the metaphoric potential of the symbol and highlight the sense of absence. Another Holocaust monument, the 70 illuminated chairs at the Ghetto Heroes Square in Cracow (2005) created by Kazimierz Łatak and Piotr Lewicki, used the chair as a whole to stand as a metonymy representing the concept of lost home. It negates the idea of domesticity (which a chair tends to evoke in the first place) by referring to the story of Podgórze Ghetto in Cracow. If not transported to the surrounding concentration camps, the Jews would be killed inside its walls. Each time the deportations were organised, the belongings of the deportees would later lie on the streets of the Ghetto, abandoned — a morbid representation of the upcoming death. The installation of illuminated chairs serves to represent that left-behind domesticity, the end of home and as such, the end of life.

Therefore, an empty chair may represent a deceased human being, which is also clearly visible in the Doris Salcedo's installation "Noviembre 6 y 7" (2002). In the commemoration of the 1985 shooting of hostages held captive during the siege of the Palace of Justice in Bogota, around 280 wooden chairs were lowered from its roof. In the Interview with MCA Chicago the artist said "I decided to lower these chairs marking the absence of each person at the approximate time the autopsy said that each person or group of people had died" (Doris Salcedo 2016). "Untitled" (2003) is yet another installation by Doris Salcedo produced for the 8th Istanbul Biennial in Turkey, pointing to the problem of migration and displacement in Istanbul. Here, 1550 chairs were piled up between two buildings "evoking the masses of faceless migrants who underpin our globalised economy" (Tate 2007).

In the above examples as discussed by Kwiatkowska (2013: 100-103) absent parts of a chair may stand for absent physical parts of a human being (e.g. "The Broken Chair"), but also for the total absence (i.e. death, disappearance, imprisonment) of a person (e.g. Holocaust memorial in Oslo). Chair may also be whole, but nevertheless represent absence (e.g. "Noviembre 6 y 7"), and at other times, it might be used to represent those who exist, but who escape the public eye (e.g. "Untitled"). The chair may stand not only for a person, but also for their home, or lack of it (e.g. Ghetto Heroes Square in Cracow).

Unlike in the above examples, the chair may also be a positive symbol of domesticity, the comforts of home, the joys of belonging, or the wholeness of body and soul. This is the case in Richard Dial's installation "The Comfort and Service My Daddy Brings to Our Household" (1988), taken from Olszewska (2016) which we will describe now in more detail.

6.3. THE VISUAL TROPE OF A CHAIR — POSITIVE POLARITY

Richard Dial, an African-American self-taught artist from Alabama, is a son of Thornton Dial Sr. — both now renowned artists of the American South, with their pieces exhibited in the collections of Metropolitan Museum of Art in New York or De Young Fine Arts Museums of San Francisco. They are the epitome of the proverb "like father like son" — they took on a variety of jobs, mostly physical; they both worked at the Pullman Standard Company; they both have not received any formal arts education; and both devoted their time to art creation and used it to comment on the contemporary issues of race and equality, both on the personal and communal level. According to Assmann's two memory types, the communicative and the cultural, Richard and Thornton Dial's working together is an example of transformation of communicative into cultural memory, where father-son interaction illustrates the former, while the product of their work is available to the whole community and represents features of cultural memory. What is more, as a duo, they have given a new understanding to the concept of "outsider" art, supported by the remaining part of the artistic family, Arthur Dial and Thornton Dial Jr. (*History Refused to Die: The Enduring Legacy of African American Art in Alabama* 2015).

The chair is a recurring trope in Richard Dial's work. He has created thirteen different chair-like installations and it is worth noticing that not all of them carry positive overtones. Richard Dial's biography and artworks can be seen here: <http://www.soulsgrowndeeper.org/artist/richard-dial>, while the examined artwork is available under this link <http://www.soulsgrowndeeper.org/artist/richard-dial/work/comfort-and-service-my-daddy-brings-our-household>.

The chairs in R. Dial's artwork "The Comfort and Service My Daddy Brings to Our Household" remain highly anthropomorphised in their physical form and closely attached to the more metaphysical sphere of human life. Wilkin (2015: 184), an independent curator and critic, describes it as a "light-hearted fusion of the animate and the inanimate". Even though no one is sitting on them, these chairs are not empty, they are people, or at least figures representing people — a father and a child, an interpretation which is anchored in the title of the art piece, rendering a metaphor CHAIR IS PERSON. The figure of the father is enclosed in the frame of a house and as such

it may represent the prominent role of the father in the household. He is the legitimate owner of the house — he built it to give him and his family shelter, as well as the titular comfort and service. The father is the scaffolding on which the whole house rests. Wilkin (2015: 184) makes a similar observation and says “with its schematic roof and anthropomorphic chairs, [it] render[s] homage to [artist’s] father through a witty conflation of domestic furnishings and the people who use them”. We can now move to what Kwiatkowska called the second level of figurative meaning making, and propose new metaphors: STABILITY IS HOUSE STRUCTURE and further on SAFETY IS FATHER.

On the left, we can see a figure of a child, which is outside the house frame. It is not because he does not belong to the sphere of the household, but rather the child represents the cheerful playtime outside the house. It is further elaborated by the wheels attached to the chair’s legs standing for MOVEMENT. The interaction of the child’s position and the wheels may be interpreted as a metaphor EXPLORATION IS SON. The ‘feet’ of the chair-figures further strengthen the interpretation — the father-figure ‘wears’ shoes while the son has wheels. By looking closer at the component parts of the piece, and drawing on the already found metaphors, we arrive at an even more detailed, metonymical reading, such as SHOES FOR ROOTEDNESS and WHEELS FOR MOBILITY.

These human chairs are a play with the form, a variation of a metaphor PERSON IS CHAIR. They are also a commemoration of the positive memory of home, of its comforts and stability. Taking into account the title of the piece and the short commentary from Karen Wilkin (2015) provided above, one may summarise the general figurativeness of the art work with a metaphor FAMILY IS BUILDING. The installation’s component parts provide an extension to this metaphor, rendering a metaphorical reading of FAMILY IS HOME. One may come to the conclusion that the sphere of family life is built not only with hard work, but also tranquility and play, with hands of both elders and children, where the former provide rootedness and safety (metaphor: SAFETY IS FATHER, metonymy: SHOES FOR ROOTEDNESS), and the latter mobility and exploration (metaphor: EXPLORATION IS SON, metonymy: WHEELS FOR ROOTEDNESS). This 3D piece can be read as a materialisation of an individual memory of the artist representing his childhood.

In terms of cultural memory, the work can also be read through the metaphor BELONGING IS HOUSE, which can be constructed at Kwiatkowska’s higher community level. Constructing a house symbolises the process of taking root, and therefore belonging to the land the house is built on. This interpretation is also grounded in the larger socio-cultural and historical context as the author is a self-taught African-American artist from Alabama and titular “comfort and service” may indicate the feeling of belonging that the community of African-Americans has been striving for in the US. This

argumentation is enforced by the red and blue colouring of the installation. Red and blue colours stand for the American flag which epitomises this feeling of communal belonging. What is more, the image of the house could also symbolise comfort and stability (in opposition to the hardship and unsteadiness of not having a place to call home), which is motivated by the metaphor (SENSE OF) STABILITY IS HOUSE. This artwork can be seen as an unprivileged voice of an African-American, as such constituting the minority memory. Minority memories are those forms of memory which, according to Nora (2011), can be perceived as a new form of social protest movements. They assume the reaffirmation of identity through the emancipation of the memory of the dominated: survivors, veterans, victims and outcasts, therefore creating “the history of those denied the right to History” (Nora 2011: 440). The analysed art form of the African-American artist from Alabama can be seen as construing this very specific type of collective memory. Rather than entering the mainstream canon, however, they remain on the peripheries of it, therefore developing their own vernacular voice, discourse of the unprivileged minority (the minority memory). It may remind one of the achievements of the Harlem Renaissance movement which, in the keynote of ethnic pride, strived to develop the new form of expression, coming from within the heart of the community rather than as a counter-type to the white mainstream culture. The three-dimensional art forms are representative of the process of reclaiming the reign over the African-American memory, and as such, the shifting of powers in the hegemonic structures in the American community. Dial's installation can be defined as symbolic instrument of remembrance, codifying and prolonging the African-American fight for rights and freedoms — often incomplete, forgotten or deliberately omitted in the official accounts of national history of America (the majority memory). And yet it carries a positive, rather than negative, polarity as it portrays a family home filled with “comfort” and firmly rooted in the ground.

7. CONCLUSION

We hope that the present paper can be read as a tribute to the work of Alina Kwiatkowska who has inspired many to explore visual communication with the tools developed in cognitive linguistics. This study employs image schemata, conceptual metaphors and metonymies to analyse and interpret commemoration architecture and 3D artwork. We had two aims: (1) to show how the concept of axiological ambiguity of image schema CONTAINER proposed by Krzeszowski (1997) can be applied to the conceptual analysis of meanings constructed through commemoration architecture and (2) how it can be expanded to the interpretation of visual tropes in the context of African-American 3D art.

The analysis of the reconstruction of the Jewish cemetery in Poznań has shown the ambivalence of the CONTAINER schema. When read from the outside, through the locked gate, the reconstruction may appear as a form of exclusion of the Jewish minority memory from the public sphere. It thus carries a negative polarity. Once viewed from within, the commemoration seems to be an integral part of the housing estate, testifying to the complex history of the place. This perspective carries a clear positive polarity. In this way the ambiguity of the CONTAINER schema contributes to the construction of various interpretative perspectives on functions of this implant of memory. A *lieu de memoire* which — through its untypical location — creates a constant tension between the minority and the majority voices of collective memory. It thus cannot become invisible as monuments often tend to (cf. Musil 1957: 53-59).

Our analysis of Richard Dial's "The Comfort and Service My Daddy Brings to Our Household" (1988) extends Kwiatkowska's (2013) analysis of the visual trope of a chair and shows that it may have either a negative or a positive polarity. In Kwiatkowska's (2013), examples the chair was used to epitomise tragic historical events, rendering the metaphorical readings of death, lost home, instability, etc. In the example we have provided, the visual trope of a chair was metonymically used to symbolise the positive aspects of home, such as belonging, rootedness and safety. Metaphor scenarios are a possible explanation for such an ambivalence in the trope's axiological load. Scenarios assume that the interaction between the embodied cognition and the culture-specific inferences of a given community may result in a number of conflicting readings. This suggestion is yet another point in a discussion of the social situatedness of discourse, and its importance in conceptual metaphor theory. The work of art can be interpreted both at the level of communicative and cultural memory. It thus is an example of transformation of collected into a collective memory. The individual memories of Richard Dial, interpreted as representing the experience of African-American people, become the physical collective outcome of aggregated individual processes, and as such can be treated as constituting part of collective memory of the US citizens in general.

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STRESZCZENIE

Ambiwalencja aksjologiczna schematów wyobrażeniowych w komunikacji wizualnej na przykładzie architektury pomnikowej i trójwymiarowych dzieł sztuki

1. WSTĘP

W tym artykule staramy się odpowiedzieć na dwa pytania badawcze: (1) w jaki sposób pojęcie ambiwalencji aksjologicznej schematu wyobrażeniowego *POJĘMNIK A* zaproponowane przez Krzeszowskiego (1997) może zostać zastosowane do wyjaśnienia niekiedy sprzecznych znaczeń wytwarzanych przez architekturę komemoracyjną oraz (2) w jaki sposób można to pojęcie rozszerzyć na tropy wizualne rozpoznane przez Kwiatkowską (2013) i pojawiające się w sztuce afroamerykańskiej.

2. KOMUNIKACJA WIZUALNA W JĘZYKOZNAWSTWIE KOGNITYWNYM

Punktem wyjścia artykułu jest praca Aliny Kwiatkowskiej (2013) pt. „Interfaces, Interspaces. Image – Language – Cognition”, w której autorka podkreśla, że dotychczasowe badania nad komunikacją wizualną przyjmowały jedną z dwóch perspektyw: albo na kod wizualny nakładały matrycę analityczną stosowaną wcześniej dla języka, albo uznawały kod werbalny i kod wizualny za dwa oddzielne systemy wymagające różnych narzędzi analitycznych. Zdaniem Kwiatkowskiej możliwa jest trzecia droga, a mianowicie zaczerpnięcie pojęć z językoznawstwa kognitywnego charakteryzujących się tym, że odnoszą się do ogólnych procesów poznawczych i jako takie mogą mieć zastosowanie do wszelkich kodów semiotycznych.

Podobne podejście reprezentowane jest również przez Forceville'a (1996), który najpierw z sukcesem stosuje pojęcia metafory i metonimii pojęciowej do analizy plakatów reklamowych, a następnie poszerza pole badawcze o komiksy, filmy animowane, filmy dokumentalne i gry komputerowe (np. 2009, 2015, 2017). Zarówno te pojęcia, jak i pojęcie schematów wyobrażeniowych stosowane są do zjawisk pozajęzykowych przez coraz większe grono badaczy, takich jak Caballero (2014, 2016), Dancygier (2016), Dancygier & Sweetser (2014), Forceville & Urios-Aparisi (2009), Pinar-Sanz (2015), Romano & Porto (2016).

3. WYBRANE ZAGADNIENIA SEMANTYKI AKSJOLOGICZNEJ

Schematy wyobrażeniowe to pojęcie zaproponowane przez Lakoffa & Johnsona (2003/1980/) i szczegółowo omówione przez Johnsona (1987). Na początku rozumiano je jako stałe struktury pojęciowe powstające w umyśle w wyniku interakcji człowieka ze środowiskiem. A zatem wchodzenie i wy-

chodzenie do i z pokoi i budynków, wkładanie i wyjmowanie przedmiotów z szaf, pudełek i szuflad dawały podstawy doświadczeniowe do powstania schematu wyobraźniowego POJEMNIKA. Gibbs & Colston (1995) dokonali przeglądu literatury wskazującej na wiarygodność psychologiczną tego pojęcia.

Krzeszowski (1997) zauważył, że schematy wyobraźniowe nie są aksjologicznie neutralne i że mogą mieć różny status poznawczy. I tak schemat SKALI oraz schemat PLUS – MINUS mogą zostać niejako nałożone na dowolne inne schematy wyobraźniowe lub bardziej skomplikowane pojęcia i wpływać na ich postrzeganie i rozumienie w kategoriach waluacji dwubiegunowej – jako zjawiska pozytywne lub negatywne. Wyjątkowy w tym kontekście wydaje się schemat wyobraźniowy POJEMNIKA, a to dlatego że może on wykazywać tytułową ambiwalencję aksjologiczną. Jeśli bowiem rozumieć POJEMNIK jako ograniczoną ścianami przestrzeń, w której znajduje się człowiek, w którą można wchodzić i z której można wychodzić, to takie miejsce może spełniać dwie funkcje o przeciwnych wartościach: SCHRONIENIA lub WIĘZIENIA. SCHRONIENIE zapewnia bezpieczeństwo przed wrogim światem zewnętrznym i tym samym jest ewaluowane pozytywnie, natomiast WIĘZIENIE ogranicza wolność i ma wartość negatywną.

Kolejne badania nad schematami wyobraźniowymi dokonują pewnej rewizji założenia dotyczącego ich natury, a konkretnie tego iż są stałymi strukturami pojęciowymi. Obecnie raczej przyjmuje się, że stanowią powtarzalne wzory procesów poznawczych w dynamicznie kształtującym się rozumieniu rzeczywistości (por. Johnson 2006) i że mogą mieć charakter nacechowany kulturowo (Kimmel 2006).

4. KLUCZOWE POJĘCIA Z ZAKRESU PAMIĘCI ZBIOROWEJ

Pamięć zbiorowa to pojęcie zaproponowane przez Halbwachsa (1980 /1950/) w celu odróżnienia historii jako obszaru badań profesjonalnych historyków od wiedzy o przeszłości, którą posiadają członkowie różnych grup społecznych. Tak rozumiana pamięć zbiorowa pozwala grupom na wytworzenie tożsamości zbiorowej opartej na poczuciu wspólnego losu, wspólnej przeszłości. Podobnie o pamięci społecznej piszą Assorodobraj (1963), Szacka (2000, 2006) czy Kula (2004, 2008). Assmann (2010) dzieli pamięć zbiorową na komunikatywną – przekazywaną w ramach blisko powiązanych grup społecznych: rodziny, przyjaciół i obejmującą trzy pokolenia oraz kulturową – zarządzaną instytucjonalnie i mogącą obejmować setki i tysiące lat. Oba te rodzaje pamięci znajdują wyraz w artefaktach – fotografiach rodzinnych, nagrobkach, pomnikach bohaterów czy sztukach pięknych. Zjawisko to teoretycznie ujmuje Kula (2002), pisząc o nośnikach pamięci, oraz Golka (2009), proponując pojęcie implantów pamięci. Takim właśnie implantem jest badana w części empirycznej rekonstrukcja cmentarza żydowskiego w Poznaniu.

Nora (1989) proponuje jeszcze inną perspektywę, a mianowicie wprowadza do badań nad pamięcią zbiorową pojęcie *lieux de mémoire*. W jego ujęciu mogą mieć one zarówno charakter materialny – jak pola bitew z ich upamiętnieniami *in situ* czy dzieła sztuki, jak i niematerialny, np. zestaw praktyk społecznych i tekstów kultury. Innym istotnym zagadnieniem podejmowanym przez tego historyka jest kwestia pluralizacji pamięci, która podlega nieustannym przemianom i rekonfiguracjom, kiedy to dyskurs hegemoniczny dominującej grupy społecznej podlega krytyce i rewizji z perspektywy grup marginalizowanych. W pamięci zbiorowej Polaków taką grupą do niedawna słabo reprezentowaną w dyskursie publicznym byli polscy Żydzi, a w pamięci zbiorowej Amerykanów – Afroamerykanie. Ci pierwsi doczekali się prezentacji pewnej wersji swojej historii i roli w rozwoju państwa polskiego w Muzeum Żydów Polskich Polin otwartym w Warszawie w 2014 roku, a ci drudzy w Muzeum Afroamerykańskiej Historii i Kultury w Waszyngtonie otwartym w 2016 roku. W tym artykule stosujemy narzędzia językoznawstwa kognitywnego do odczytania znaczeń dwóch wybranych nośników pamięci stworzonych przez reprezentantów tychże mniejszości.

5. STUDIUM PRZYPADKU: REKONSTRUKCJA FRAGMENTU CMENTARZA ŻYDOWSKIEGO W POZNANIU

Materiał badawczy stanowi tutaj rekonstrukcja cmentarza wykonana z inicjatywy gminy żydowskiej w 2008 roku na podwórku jednej z poznańskich kamienic. Cmentarz powstał tu na początku XIX wieku, kiedy to zlikwidowano wcześniejszą żydowską nekropolię, której miejsce zajęły place i kamienice rozwijającego się miasta. Najważniejszą osobą tam pochowaną był rabin Akiva Eger (1761-1837). W czasie drugiej wojny światowej ten, jak i wiele innych cmentarzy katolickich i ewangelickich znajdujących się w środku rozwijającego się miasta, zlikwidowano. Po wojnie większą część tego obszaru zajęły Targi Poznańskie, a na jego obrzeżach rozbudowano osiedle mieszkaniowe. Rekonstrukcja obejmowała zlikwidowanie blaszanych garaży, uporządkowanie terenu i wzniesienie 6 steli stylizowanych na macewy (por. Fabiszak & Brzezińska 2018).

Jak widać na zdjęciach 1-3, upamiętnienie otoczone jest ze wszystkich stron murami kamienic, które stanowią swoisty POJEMNIK. Takie usytuowanie tego założenia architektonicznego podyktowane było potrzebą stworzenia implantu pamięci *in situ* na ostatnim niezabudowanym fragmencie dawnego cmentarza. Jednak miejsce to budzi pewną ambiwalencję aksjologiczną. Jest ono bowiem słabo widoczne z ulicy, a wejście do niego blokuje zamknięta brama. Interakcja pomiędzy schematem wyobraźniowym POJEMNIKA i BLOKADY aktywuje negatywną ewaluację miejsca, które może być odczytywane jako próba wykluczenia pamięci żydowskiej z przestrzeni publicznej miasta (por. prace Harta 2010 i Charterisa-Blacka 2006 na temat roli POJEMNIKA w dyskursach wykluczających imigrantów).

Zupełnie inaczej to upamiętnienie oceniają osoby, które wchodzą na teren podwórka i z perspektywy wewnętrznej dostrzegają WIĘŻ (ang. LINK) między żydowską przeszłością a polską teraźniejszością. Żydowskość staje się wówczas niezbywalną CZĘŚCIĄ polskości i zaświadcza o zintegrowaniu pamięci o Żydach w Poznaniu z codziennością jego współczesnych mieszkańców. Taka integracja schematów wyobraźniowych POJEMNIKA, WIZI i CZĘŚCI-CALOŚCI aktywuje pozytywną walującą tego implantu pamięci.

6. STUDIUM PRZYPADKU: „THE COMFORT AND SERVICE MY DADDY BRINGS TO OUR HOUSEHOLD” RICHARDA DIALA

Ten podrozdział poświęcony jest tropowi wizualnemu krzesła oraz jego aksjologicznej ambiwalencji na przykładzie dzieła afroamerykańskiego artysty Richarda Diala „The Comfort and Service My Daddy Brings to Our Household” (1980). Punktem odniesienia do analizy tropu krzesła są propozycje Aliny Kwiatkowskiej z książki „Interfaces, interspaces. Image – Language – Cognition” (2013) oraz koncepcja negatywnej i pozytywnej walucji zaproponowana przez Tomasza Krzeszowskiego (1997). Trop wizualny krzesła w analizie Kwiatkowskiej (2013) sytuuje się na negatywnym końcu spektrum proponowanego przez Krzeszowskiego (1997). Krzesło jest często metaforyczną reprezentacją człowieka, być może dlatego że „jest tak ściśle, intymnie powiązane z [jego] ciałem” (Rosch 1975, za Kwiatkowska 2013: 95, tłumaczenie EO). Ucieleśnienie krzesła jest tym bardziej wyraźne, gdy weźmiemy pod uwagę nazewnictwo jego części składowych, takich jak nogi, czy – w języku angielskim – *feet* (stopy) i *arms* (ramiona) (Tenner 1997, za Kwiatkowska 2013: 94), które pozwalają na jeszcze silniejsze powiązanie wyobrażenia krzesła z postacią człowieka. Ta ucieleśniona metafora jest bardzo popularna, szczególnie w sferze sztuki, zarówno estetycznej, jak i upamiętniającej. Kwiatkowska przywołuje wiele przykładów użycia krzesła jako reprezentacji człowieka, a także symbolu straty, śmierci, masowych wysiedleń czy ludobójstwa (zob. rzeźba „Broken Chair” przy budynku Organizacji Narodów Zjednoczonych w Genewie, Pomnik Holokaustu w Oslo czy Plac Bohaterów Getta w Krakowie). Analiza Kwiatkowskiej może skłaniać do wniosku, iż w europejskiej kulturze wizualnej krzesło jest plasowane na negatywnym końcu spektrum polaryzacji.

Jeśli jednak weźmiemy pod uwagę, że nie tylko ucieleśnione, ale i kulturowe poznanie zależne od kontekstu, w którym osadzone jest znaczenie, ma wpływ na jego odczytywanie i wartościowa-

nie, wtedy wizualny trop krzesła może uplasować się na pozytywnym końcu spektrum polaryzacji. Analiza dzieła Richarda Diala „The Comfort and Service My Daddy Brings to Our Household” (1988) (tłumaczenie EO: „Komfort i Otucha, które Mój Tata Wnosi do Naszego Domu”) pozwala uzasadnić taką interpretację. Richard Dial oraz jego ojciec Thornton Dial Sr. są artystami samoukami ze stanu Alabama. Brak wykształcenia w zakresie sztuk pięknych nie okazał się dla nich przeszkodą w stworzeniu obrazów i instalacji obrazujących zarówno ich prywatne historie, jak i bardziej ogólne, dotyczące afroamerykańskiej społeczności w Stanach Zjednoczonych. W tym sensie ich dzieła stanowią przykład transformacji pamięci komunikatywnej w kulturową (Assman 2010): relacja ojca z synem znajdująca swój wyraz w dziele sztuki ogólnodostępnym dla szerszej widowni nabiera szerszego znaczenia nadawanego mu przez mniejszościową grupę społeczną, którą reprezentują artyści. W dorobku artystycznym Richarda Diala krzesło stanowi niejako fundament jego twórczości. Warto zauważyć, że nie wszystkie z jego krzesła wyrażają pozytywne wartości. Jego dzieła i biografie można znaleźć pod adresem: <http://www.soulsgrowndeep.org/artist/richard-dial>, zaś instalację, którą jest przedmiotem naszej analizy można zobaczyć tu: <http://www.soulsgrowndeep.org/artist/richard-dial/work/comfort-and-service-my-daddy-brings-our-household>.

Analiza znaczeń generowanych przez to dzieło sztuki jest przeprowadzona według propozycji Aliny Kwiatkowskiej, która sugeruje, by odczytywać metaforyczność dzieł sztuki na trzech poziomach figuratywności: indywidualnym, następnie społecznym, a na koniec totalnym. Na pierwszym poziomie dzieła metafora KRZESŁO TO CZŁOWIEK. Na drugim: BEZPIECZEŃSTWO TO OJIEC, EKSPLOKACJA TO SYN, POCZUCIE BEZPIECZEŃSTWA TO DOM. Na trzecim: RODZINA TO BUDYNEK, RODZINA TO DOM, PRZYNALEŻNOŚĆ TO DOM. Ponadto w tym dziele sztuki można odnaleźć co najmniej dwie metonimie, mianowicie BUTY ZA ZAKORZENIENIE, KOŁA ZA RUCH. Znaczenie krzesła w instalacji Richarda Diala, w przeciwieństwie do znaczeń opisywanych przez Kwiatkowską (2013), wyraźnie niesie wartości pozytywne, kojarzone z domem, stabilizacją i przynależnością. Ponadto analiza wydaje się wskazywać, iż Richard Dial używa indywidualnie wypracowanych środków ekspresji w celu stworzenia własnej wizji pamięci zbiorowej, odrębnej od wizji dominującej. Głos Richarda Diala to reprezentatywny głos mniejszości: dzięki użyciu środków komunikacji multimodalnej, jaką jest sztuka, opowiada on historię starań – swoich i całej społeczności afroamerykańskiej – o przynależność do szerszej wspólnoty. Wykorzystuje dyskurs dominujący, wchodzi z nim w interakcję, tworzy zupełnie nowy kapitał symboliczny, dzięki czemu wprowadza pamięć kolektywną Afroamerykanów do pamięci zbiorowej wszystkich obywateli Stanów Zjednoczonych.

7. ZAKOŃCZENIE

Mamy nadzieję, że nasz artykuł można potraktować jako hołd złożony Profesor Alinie Kwiatkowskiej, której praca zainspirowała wielu naukowców do badania komunikacji wizualnej przy pomocy narzędzi wypracowanych w ramach językoznawstwa kognitywnego. Ta praca wykorzystuje pojęcia schematów wyobrażeniowych oraz metafor i metonimii pojęciowych w analizie architektury komemoracyjnej i trójwymiarowych instalacji artystycznych.

Nasze studium wskazuje, że schemat wyobrażeniowy pojemnika, zgodnie z założeniami Krzeszowskiego (1997), wykazuje pewną ambiwalencję aksjologiczną i może być interpretowany zarówno pozytywnie, jak i negatywnie. W przypadku rekonstrukcji fragmentu cmentarza żydowskiego na zamkniętym podwórku jednej z poznańskich kamienic można ten implant pamięci odczytywać jako wykluczenie pamięci żydowskiej z przestrzeni publicznej miasta, albo – wprost przeciwnie – dostrzegać w nim zintegrowanie pamięci o Żydach w Poznaniu z codziennością współczesnych jego mieszkańców.

Analiza dzieła afroamerykańskiego artysty Richarda Diala pt. „The Comfort and Service My Daddy Brings to Our Household” pokazuje, że bardziej złożone tropy wizualne, takie jak krzesło, mogą również wykazywać aksjologiczną ambiwalencję. Dzieła sztuki omawiane przez Kwiatkowską (2013) wykorzystujące motywy krzesła były nacechowane negatywnie, gdyż reprezentowały utratę, śmierć,

wypędzenia, natomiast w instalacji Dział ojciec – krzesło – dom to łańcuch pozytywnych skojarzeń symbolizujących stabilizację, bezpieczeństwo i zakorzenienie.

Podsumowując, w artykule tym wykazałyśmy potencjał narzędzi analitycznych zaczerpniętych z językoznawstwa kognitywnego do wyjaśniania źródeł poznawczych ambiwalencji aksjologicznej w komunikacji wizualnej oraz pokazałyśmy, w jaki sposób teoria semantyki aksjologicznej może zostać zastosowana do interpretacji tropów wizualnych.

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