

Summary of professional accomplishments

Wojciech Dada

W. Dada.

A. Required information

1. Wojciech Ryszard Dada (last name until 2016: Duda)

2. Education and scientific/artistic degrees – along with a diploma's name, place, year and the subject of a doctoral thesis

2012 University of the Arts in Poznań

Faculty of Multimedia Communication

Conferment of the PhD in fine arts

Title of the thesis: *Interakcja znaczeń*, subtitle of the exhibit: *O końcu*

Supervisor: prof. Wojciech Müller

1995 State Higher School of Fine Arts in Poznań

Faculty of Painting, Graphic Arts and Drawing

Conferment of the master's degree in fine arts

Graduated with honors from the graphic arts major

1984 State Art School in Szczecin

Major: exhibit design

Secondary art school graduate

3. History of employment in higher education institutions

2015- present

Academy of Art in Szczecin

Faculty of Painting and New Media

position: *adiunkt* (assistant professor), III Drawing Studio

1996-2015

University of the Arts in Poznań (formerly State Higher School of Fine Arts and Academy of Fine Arts)

position: *asystent* (teaching assistant, lecturer), since 2012: *adiunkt*, VI Drawing Studio

1995-1996

State Higher School of Fine Arts in Poznań (current University of the Arts)

position: *stażysta* (teaching trainee), IV (then VI) Drawing Studio

4. Pursuant to the requirements stated in the art. 16 sec. 2 of the Act of 14 March 2003 Law on Academic Degrees and Title and Degrees and Title in the Arts (Journal of Laws no. 65, item 595 as amended), the following professional accomplishment shall be considered in the conferment procedure of the degree of *doktor habilitowany*:

- the art project *Gen z charakterem. Kod kropli krwi*

a) Title of an artistic accomplishment: *Gen z charakterem. Kod kropli krwi*

b) Author: Wojciech Dada

c) Technique: combination of printmaking techniques – offset, serigraphy and digital print with the use of thermochromic pigments

d) Description: unique artbooks / objects are created with the combination of printmaking techniques – offset, serigraphy and digital print with the use of thermochromic pigments. The objects contain the DNA code of an artist that appears and disappears through the direct contact with the objects. The piece was presented on a solo show staged in the 3rd Pavilion of Palmiarnia Poznańska in February 2019.

B. Summary of professional accomplishments

The category of modernity is inextricably linked to the culture of contextual interrelations between a multitude of realities that lay foundations for a semantic analysis (Markiewicz, 1996). New possibilities for intertextual correlations and cross-cultural discourse derive from the society that embraces technology as the medium for communication and dialogue. Intertextuality can be defined as a manifested relationship between certain cultural texts, which in turn draw on formerly established pieces from other fields of knowledge or experience, not necessarily pertinent to art and literature only. The laws of an interactive exchange of wisdom and inferable codes operating across different

cultures determine one's perception of content. The notion of intertextuality is therefore of paramount importance to an understanding of culture in an entirety of its aspects due to the fact that it forges relations with various spheres or disciplines of social life, including interactive art.

The creation of a majority of my works prior to the PhD was underscored by this precise approach towards the amalgamation of content and symbolism. In this case, the line of interpretation is highly dependent on a channeled context and spectator's own resources. The pieces which exemplify this strategy are for instance *Solidność* (billboard, 2002), *Polska Jakość* (neon, 2005), *Dignitas* (object, 2008).

Solidność (Solidity), which denotes the billboard mounted in collaboration with the AMS Outdoor Gallery as part of the *Precedens_02* Festival in Zielona Góra, refers to the official sign of the Solidarity movement, momentous events in the recent history of Poland, as well as the evoked concepts of social justice, freedom and tolerance. This set of values is tested in reality, while a simple linguistic substitution (*Solidity* in lieu of *Solidarity*) gives rise to the paradox/ doubts about the imperishability of those founding principles. Furthermore, it poses the question whether we are even capable of identifying universally acknowledged values. Is there any trait that can unite and solidify societies? Is there any common ground?

Another epitome of this period in my art practice could be *Polska Jakość (Polish Quality)* that was displayed on the exhibit *Continuum* in Poznań, a group show of former winners of Maria Dokowicz's Competition (2005). Hanging on a white wall, the neon inscription reading *Polska Jakość* gleams with bright red light. The aesthetic of typography reminiscent of handwriting carries associations with the golden age of the Polish design, i.e. People's Republic. The letter "ć" is flickering owing to the light being turned on and off in regular intervals. The sign reads either *Polska Jakość* or *Polska Jakość...*A straightforward exposure of vacuous, hackneyed and oppressive media ploys calls into question the work's message that fits perfectly into Naomi Klein's concept of the so called "culture jamming." According to Klein, *culture jamming baldly rejects the idea that marketing – because it buys its way into our public spaces – must be passively accepted as a one-way information flow. The most sophisticated culture jams are not stand-alone ad parodies but interceptions – counter-messages that hack into a corporation's own method of communication to send a message starkly at odds with the one that was intended.*

Dignitas (Latin term for 'dignity) is an object unveiled for the very first time on the exhibit *Final* held in the Ego Gallery in Poznań. The word is spelled out with the use of crutches. The piece refers to the activity of an eponymous non-profit organization that provides assistance with suicide, which is completely legal in Switzerland. Applicants don't have to suffer from any terminal illness. Their wish to depart from this world is enough to process the request.

Apart from intertextuality, I have always placed a special emphasis on interactivity throughout my art practice. Interactive works of art presuppose the possibility of intervention into these works' internal structure performed by the viewer-participant. Needless to say, the degree and method of such intervention are subject to modification. However, the core paradigm remains constant. The creation of a work of art is predicated on viewer engagement. This form of artistic activity invites others to contribute something of their own to the process of creation. Hence, interactive art is an umbrella term denoting any creative practice that encourages not only meditation, but also active involvement, entering into a dialogue on both contemplative and physical plane. In other words, the artist conjures up the structural network for interaction (Marcin Sieńko, 2003) – a game to be played according to their own rules specifying which moves are allowed. The interactive three-hour art project of mine entitled *Porozmawiajmy o muzyce poważnie* (*Let's talk seriously about music*) was staged in 2002 in the ON Gallery, Poznań. As part of the project, two separate air spaces were fused into one another and separated with a transparent industrial partition. The piano quintet piece by Piotr Bosacki was performed in one venue. Seemingly nothing much was happening on the other side of the curtain – white room, low ceiling, three humming ventilators. All apparent tranquility dissipated as soon as people started chatting. Their conversations were far from "serious." Injected helium distorted their voices, skewed statements, made the words sound ridiculous...breathtaking...oxygen tanks furnished with instructions enabled gallery visitors to restore their dignity, revel in precious normalcy – breathe freely. The access was conditioned not merely on one's presence, but rather willingness to hold conversations, discussions, chitchats.

The political, social and economic transformations of the 1990s have spawned the rationalization of employment policy, massive layoffs and consequently a dynamic rise of unemployment. Evidently unprepared for such a radical change of course, society scrambled to come to terms with problematic aspects of the political shift in Poland. My own

generation was on the cusp of adulthood then. As opposed to our ten years older friends, we believed in self-sufficiency, in creating opportunities for ourselves. Collective values like solidarity, civic duty, fraternity or collaboration were superseded by private success, competition, ambition, profit etc. Unfortunately in the aftermath of transformation, financial gain took precedence over social aspects of communal existence. Some of my works oscillate around the social context of political transformation of the 1990s. For instance, the neon produced for the exhibit *Jakoś tak (Somehow)* in the Zona Sztuki Aktualnej Gallery in Łódź, emulated the hammer and sickle symbol referring directly to the logo and motto of the artistic and literary group titled *Loża Lorda Jima (Lord Jim's Box)*. The piece could also be interpreted in terms of a predatory variation of capitalism raging across Poland. The neon's photograph was placed on the cover of the Polish edition of *Revolutionary Writing: Common Sense Essays in Post-Political Politics* edited by Werner Bonefeld.

In my art practice, I often resort to subtle humor, joke and irony. Absurd sense of humor permeates the majority of works ever created by the Wunderteam group, whose I'm a founding member. In 2016, my work was included in the exhibit *Anarchia i nowa sztuka (Anarchy and new art)* that opened in the Centre of Polish Sculpture in Orońsko on the occasion of the 100th anniversary of the Dada movement. I decided I was going to change a single letter in my last name taking into account a sudden surge in its popularity attributed to the political activity of certain figures – the Polish president and the chairman of "Solidarity" trade union – while simultaneously addressing the artistic anniversary. The official petition mentioned objective criteria for a name change, namely a nuisance of having to carry the name Duda, scathing comments and corruption proposals. As a result, my opposing values and convictions were widely equated with the president's worldview and actions. The etymology of my last name originating from the term for a musical instrument (meaning a pipe, hollowed out inside and vacuous) was also highlighted in the application. It's not easy to change one's name in Poland. A petition is processed only under extraordinary circumstances provided that one's name is deemed ridiculous, undignified, foreign sounding or overtly similar to one's first name. A Superintendent Registrar must justify their verdict. In my case, all cited arguments were officially considered valid, no additional explanation was provided. My art project was a subversive disclosure of the socio-political transformations of contemporary Poland that opened up plenty possibilities for interpretation.

In 2012, I was awarded the PhD in fine arts at the Faculty of Multimedia Communication of the University of the Arts in Poznań. My dissertation entitled *Interakcje znaczeń (Interactions of Meanings)* elaborated metaphysically on the subject that inspired me to create some of my previous works. Subtitle of the doctoral exhibit *O końcu (On the End)* alluded to the biological aspect of death seemingly detached from its existential and metaphysical dimensions. The exhibition included the following elements:

- series of nine photographs depicting the Polish penitentiary units that carry the death penalty; photographs were transferred onto porcelain plaques (30x30 cm) and heated. After the death penalty was abolished, the rooms were converted into cells used by inmates until this day and photographed in their unaltered condition;
- object made from acid-proof porous sheet of steel (70 cm x 40 cm x 10 cm), the frost-covered piece of metal surface used to keep dead bodies in morgues or autopsy rooms;
- video illustrating the role insects play in human body's decomposition (e.g. maggots, nematode worms, parasitic wasps, ants and some beetles);
- series of serigraph prints (graphic objects) on irregular one-millimeter cardboards depicting abdomens of insects – main characters of a decomposition stage. Approximately 150 unique cardboard pieces were available for independent assembly.

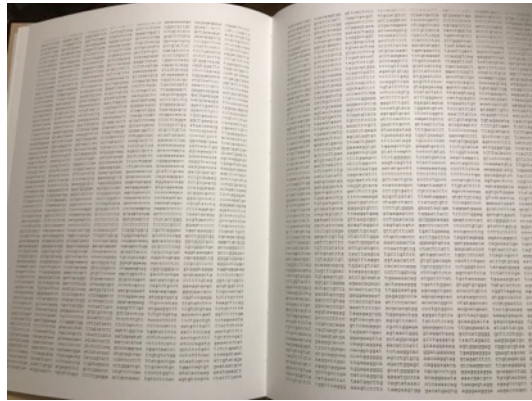
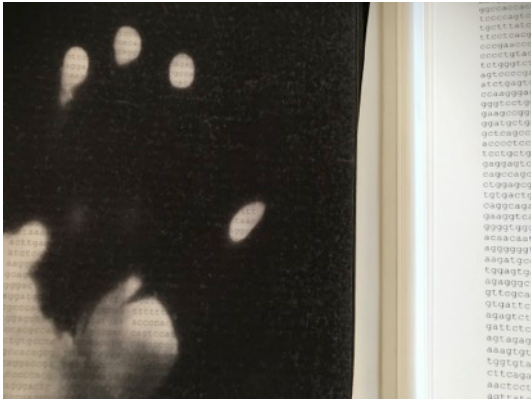
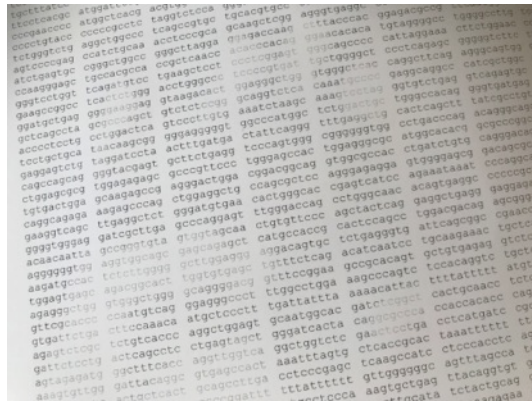
The notion of death has always stirred people's imagination and induced them to embark on creative pursuits. As one of the primordial instincts dating back to the very origins of life on Earth, fear of death, which stems from its anticipation rather than first-hand experience, carries special meaning among human beings. Fear of death is inevitable and widespread. People's constant struggle with the thought that they might perish from this world at any moment is never alleviated by the fairly logical line of argument stating that it's in fact pointless to worry about dying. The general consensus is that fear of death overpowers any other sort of anxiety despite its indirect effect. Ineluctably, an individual's being will transition into non-being even though their quintessence might never be fully erased, broadly speaking. The common conviction that a corpse's mouth would remain

sealed forever could have no bearing on reality, especially if one were to consider the predilection of pathologists and forensic experts to “speak” with the dead whose body language, position and stage of decay communicate a certain message to the specialists. The question about the influence of a physical experience of death on its metaphysical understanding demonstrated by viewers must continue hanging in limbo, open-ended and liminal.

I hereby designate the artwork entitled ***Geny z charakterem. Kod kropli krwi*** (*Character genes. The code of a blood drop*) as the outstanding artistic achievement in the conferment procedure for the degree of *doktor habilitowany*. The piece, which comprises two unique artbooks / objects (38 cm x 29,5 cm) displayed on custom wooden lecterns, was inspired by the analysis of a correlation between genetic traits, patterns of human behavior (behavioral genetics) and ethical implications in the use of genetic information. First of all, my DNA sample was retrieved by prof. Tadeusz Dobosz’s team in the molecular diagnostics lab of the Wrocław Medical University. Through a physical contact with artbooks, the record of this genetic material inscribed into the objects keeps appearing and disappearing. In total, there are eight interactive books containing my own genome: two color variations, as well as black and white. They are always presented in pairs. The piece was unveiled for the first time on my solo show in the 3rd Pavilion of Palmiarnia Poznańska in February 2019. Certain places, though familiar, retain and project the sense of wonder. I opted for the palm house in Poznań for a couple of reasons. It’s long history can be traced back to the early 19th century. Currently, the venue accommodates ten pavilions, which means that it boasts the largest exhibition space in Poland, and one of the largest in Europe. Over 1 100 plant species, approximately 17 000 plants, an aquarium and an aviary for exotic birds – the sheer richness of the flora and fauna from a variety of climates and continents accumulated in a single location was crucial to the presentation of my project. Spectators visit Palmiarnia Poznańska in their droves. The data provided by the institution indicates that 10 158 people stepped by the venue during the exhibit.







The death of primer's coating over thermochromic pigments used to insert the DNA sample into the artbook's pages enables interaction and thus a direct influence of audience members on the work's condition. Their marks, scratches and drawings of sorts add another dimension and enriching participatory variable to its form. The artwork corresponds with Roy Ascott's behavioral model of art reception claiming that since the artist, artifact and spectator are all involved in a behavioral context, then it is the work of art itself that remains in a constant state of flux. A plethora of visual transmutations and modes of interaction were achieved owing to the use of pigments.

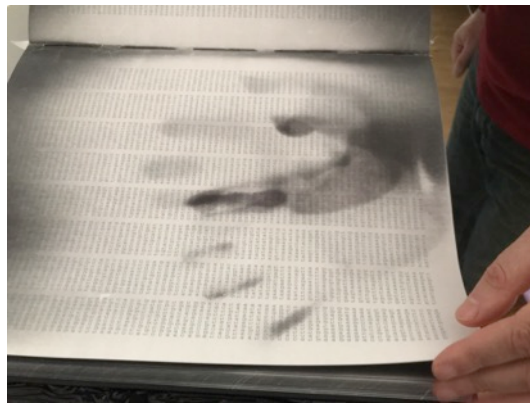
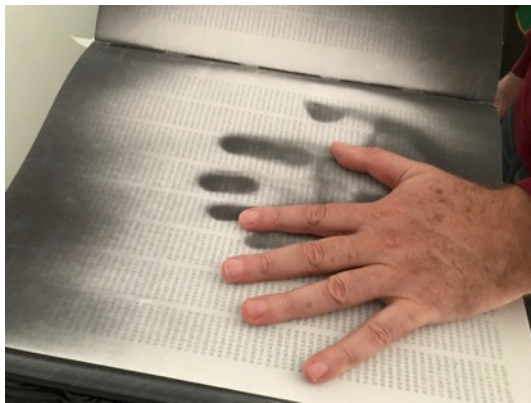


Here's the fragment of a winter manual accompanying the exhibited piece:

Your hands are always freezing in winter. The work Geny z charakterem. Kod kropli krwi calls for a body temperature of 25 degrees Celsius. Hands, palms and feet freeze most rapidly. Upon exposure to cold, blood vessels underneath one's skin tend to constrict. Physical activity increases your blood circulation. Movement pumps blood and heat into your fingertips. Additionally, massage stimulates blood circulation in your hands, reduces tension and warms up their color. Remember, you can do it on your own, just slide your hands from fingertips towards your wrist. Try to warm up your hands with your own body heat – place them in pants' pockets, underneath your armpits or in-between thighs. If you feel chilled to the bone, we also recommend drinking a hot beverage, such as tea or hot chocolate.

There's the reason why I decided to quote these instructions. The presentation of artbooks happened to transpire in the middle of winter, while an average room temperature in Palmiarnia Poznańska reached just 21 degrees Celsius. The ability of biological organisms to regulate the temperature of their limbs and tissue depends on external factors. A homeothermic nature of humans allows them to maintain the body temperature at a constant level. Regardless of any outside condition, a healthy person's acceptable

temperature amounts to around 36-37,2°C, but that's just common knowledge. Application of thermochromic paint, which requires the temperature of 25°C, induces the so called chromotropism, meaning the reversible change of color due to the physical and chemical properties of its surroundings. What would happen if the objects were displayed in summer? Higher air temperature exceeding 25°C would alter the structural composition of the works, opposite black pages would reveal the DNA records and conceal it after coming in direct contact with one's lower body temperature owing to the paint's properties. The parallel effect could be observed on the white pages of artbooks. A positive would reverse into a negative and vice versa. The change in physical attributes induced by specialist pigments is portrayed below:





As I've mentioned before, the point of departure for creation of this work was the retrieval of my own phenotype. DNA stands for deoxyribonucleic acid present in nearly all living organisms. A sequence of nucleotides in DNA is called a gene, which codes for the protein structure that performs a function. A transcription of proteins occurs in an active state of the repressor, while inactive stage blocks protein translation in a cell. The regulatory activity of selected genes, in selected conditions, cells and moments doesn't stop at birth. In genetics, the development of an organism is defined in terms of gene or gene sequences' expression and repression (inhibition). The estimated number of genes in the human genome is around 30 000 transcribed genes encoding approximately one million proteins in total. They produce proteins that regulate and replicate genes. Biologically speaking, the so called genetic recombination (or realignment) preconditions the survival of the human race. The genetic information carried by DNA encompasses not only a color of one's hair or eyes, age, sex, height or weight, but can also help determine one's health or life conditions (e.g. exposure to pesticides or fumes), as well as addiction vulnerability (e.g. alcohol and gambling), gender identity, sexual orientation, predisposition to violence, destructive behaviors, worldview and other mysterious traits. In 2003, the thirteen-year Human Genome Project (HGP), coordinated by the US Department of Energy and the National Health Institute, culminated in a complete human genome sequence. The aim of the project was to identify all the genes encoded in human DNA, analyze the sequences of the three billion chemical base pairs, improve (and ultimately privatize) the technologies needed to store, interpret, transfer and examine genomic sequences, and to address the ethical, legal, and social implications that might arise from the entire research project. Licensing of technology along with the privatization of a sector and innovatory research funding gave rise to the multibillion biotechnological industry. The rapid progress in biometrics and behavioral

genetics, which detects physical, psychological and social disfunctions, pose a grave threat to our freedom. Similarly to pseudo-scientific practice of eugenics identifying dysfunctional individuals, contemporary medicine allows us to specify one's susceptibility to certain diseases, psychosomatic disorders and associated risks, unlocking the potential for gene and hence personality manipulation. **All one needs is a single drop of blood.** Funded by the EU, the HIDE project (Homeland Security, Biometric Identification and Personal Detection Ethics) is the comprehensive scientific investigation into a broad spectrum of biometric concerns – such as retinal scan technology and DNA fingerprinting. The Working Party set up by the 1995 Directive 95/46/EC of the European Parliament and of the Council on the protection of individuals with regard to the processing of personal data and on the free movement of such data, having regarded the article 29 of the said directive as well as its intent to address the issue of biometrics, adopted among others the so called Working Document on Biometrics or WP80 (2003). The document distinguished between two main categories of biometric techniques: firstly, there are physical and physiological-based techniques which measure the physiological characteristics of a person, including finger image analysis, outline of hand patterns and vessels, retina or iris analysis, face recognition, ear, lips and hands' shape analysis, body odor detection, voice recognition, DNA pattern analysis etc. Secondly, there are behavioral-based techniques, which measure the behavior of a person, including hand-written signature verification (shape of letters, writing's method and dynamics), keystroke analysis, gait analysis, traits reflecting subconscious thought processes examined through tests tailored to an individual's psychological profile or assessment of their reaction to a given situation.

Biometric data can be used in public surveillance and emotional detection to identify individuals demonstrating an intent to commit a crime. One of these techniques is DNA profiling, a method for determining an individual's characteristics and processing genetic information for e.g. security reasons. Selected research projects probe into the new ID cards based on biometric data that purport to better identify individuals, their gender or kinship, as well as aid criminal investigations (victims' identification), uncover genealogy and family history of a person. Direct threat of DNA profiling is invigilation, invasion of privacy, segregation and ultimate exclusion linked closely to discrimination. Amid some major advancements in the field of genetics, there are still no regulations in Poland that would delineate the scope of DNA profiling, storage and first and foremost security of biometric

information. Limited references to genetic research in the binding acts of law are scattered through at least seven different resolutions. Under the Polish Act on the Protection of Personal Data, genetic information is categorized as sensitive data. The phrase *genetic code* used in the abovementioned act of law pertains to the universal genetic encoding present in all living organisms instead of genetic information in itself, which as a result remains unaccounted for by law. The report published by the Personal Data Protection Office (GIODO) focuses on the risks involved in sharing biometric data with public and private institutions by the citizens. The conducted inspection revealed an absence of any form of legislative basis, as well as commonly misguided interpretations of current regulations. The issue has sparked vivid interest of representatives from a variety of social groups and communities, lawyers and scientists notwithstanding.

Stranger Visions (2013), an art project by an American artist Heather Dewey-Hagborg, stirred up controversies in the world of art and biosecurity. The project involved the creation of three-dimensional portraits based on an analysis of DNA samples extracted from the traces people unwittingly left behind on the streets and metro in New York. Genomic research disclosed strangers' gender, ethnicity, eye color and facial features. Dewey-Hagborg's project raised awareness of the impulse towards genetic determinism, a conjecture that selected pairs of genes determine one's personality traits which goes hand in hand with possibilities for fabricating biological invigilation patterns. *We are shedding our biological information all the time without knowing it*, Dewey-Hagborg says. *I think anonymity should be a choice*. This reflection inspired her to create her next project entitled *Invisible*, a fully-functional genetic privacy product offered for sale by the imaginary biotechnology company *Biogenfutures*. Designed as an artistic provocation, *Invisible* is a suite of two complementary products. The Erase spray claims to delete 99.5% of the DNA we leave in public. The Replace spray, which cloaks biological material with DNA noise, is derived from over 50 different DNA sources and utilizes a special preservative. The art project seems to herald the imminent future. In *Brief Answers to the Big Questions*, Stephen Hawking argues that it is only a matter of time until people start modifying their genetic composition. Our initially noble intentions to eliminate diseases and elongate human lifespan will be soon replaced by an advancement of the human race, which will ultimately result in the evisceration of the humankind/humanity.

However, violent impulses or happiness are shaped by a wealth of intricate factors other than a single gene. Apart from DNA, it's a matter of nature and nurture. Yet the list of personality traits determined by genetic components keeps getting longer. Behavioral genetics, which strives to establish connections between the field of biology and psychology, involves interdisciplinary research bordering additionally on genetics, etiology and statistics. The intersection of multiple dimensions and meanings behind DNA processing goes way beyond the framework of genetic determinism, privacy/independence/coherence.

Let's adopt another perspective on the subject discussed briefly above, the perspective of dualist juxtaposition of DNA that entails a piece of information (idea) and its manifestation (matter). Both idea and matter are self-contained entities. United together, they create a whole. An attempt to extrapolate these particular meanings from genetic code subverts the implications behind my own genetic information's disclosure. As an author, I become an open book, reveal my genotype to an audience, grant people access to the quintessence of my being, forge bonds that transcend your typical interpersonal relations. Although a viewer lacking an indispensable expertise and apparatus might consider the record of my genetic information as a chaotic strings of signs, it is still a material embodiment of my existence, objectively speaking. Full access is inhibited only by an absence of applicable technology. Exposed data grants people insight into some unfathomable elements of my own life beyond cognition (biological features, strengths and weaknesses, risks, potential terminal diseases, unknown stories of my ancestors and the futures of my offspring). I am exposed. Nevertheless, an objective record of my tangible existence preserves merely the idea that emerges in a specific context, environment, interaction with the outside world. Viewer engagement with registered guidelines of my creation projects yet another meaning behind this information (apart from a physical, emotional and figurative response mentioned above). Depending on a context and a type of interaction, life is breathed into the thing formerly extinct, being is subsumed by non-being, dark (evil) is transformed into light (good) and vice versa. A perpetual relation between the data encapsulating the object/artist in the genetic language and its constant manifestation, i.e. unperishable being, shall always persist regardless of our own interpretation of the code and its modifications.

A dualistic experience of the world carries multifarious connotations across almost every century and culture. It is worth pointing out that dualism often constitutes a quandary to be

solved or conquered, byproduct of bifurcation, remnant after an original forsaken balance. By its nature, society is always governed by dualism. Current studies in sociology and social sciences pore over the influence of social structures on individuals, a person's own role within the mechanism of reproduction, as well as general transformations of social and cultural landscape. Furthermore, acquisition of agency by singular entities capable of active participation in the social life has also gained remarkable ground among scholars. A distinction between dualism and analytical dualism was put forward in this debate. The latter term signifies an equal and interdependent status of the social form and human intentionality. According to Plato's philosophical doctrine, the physical world subject to change is a mere imitation of its antithetical absolute and eternal ideas extraneous to the reality presented to our senses, existing in their perfection in the intelligible realm. This distinction was elaborated upon by Aristotle who contents that the physical object is a compound of complementary matter and form. The medieval scholasticism drew on Aristotle's philosophy and proposed a wide range of dualist distinctions. The seminal juxtaposition separated the physical world, viewed as a display of God's prowess, from the original Father-Creator. In the early modernity, the prime of reason rejected the principles of Aristotelian metaphysics and ushered in a new era in an understanding of dualism. Descartes' dualism of mind and matter drew a clear-cut distinction between the physical world, which can be rationally absorbed, and the spiritual sphere, in other words the domain of the benevolent God. Dualist perception of the world was the focal point of the philosophical thought in Europe. For Kant, the phenomena of experience must be differentiated from the thing-in-itself which a man's reason will never penetrate. Whereas Hegel inferred dualism in the progress of history, arguing for dialectic nature of reasoning and antithesis propelling the development of reason forward through centuries. The majority of Western philosophical thought followed Plato's doctrine of dualism regarded as a matter of cognition and **opposition between the changeable and unchangeable**. Analogously, dualism of spirit and matter underscores the Buddhist teachings. For if one rids themselves of the false conviction that the imitation of reality is the reality itself, then they will attain the perfection of insight, an ultimate balance that renounces any antithesis and thus eliminates suffering. The Chinese culture has imbibed Buddhism along with its dualistic tendencies since the 1st century. In case of the Chinese philosophy, dualism exists as an expression of a natural unity rather than stark opposition. To be more precise, dualist nature

of the world bears testimony to underlying unity of the multifaceted object. The perfect embodiment of this form of dualism could be yin and yang, which describe how seemingly contrary forces may actually be complementary. Yang refers to all the things light, active, static, penetrative and emanating, whereas yin stands for the covert, passive, shaded and fluid. It is worth mentioning that original meaning of yin-yang was associated with the sunny and dark slope of a mountain. In spite of the symbol's prominence in Taoism, yin-yang has penetrated into all kinds of philosophical movements around China. Formally adopted by neo-Confucianism, the concept of yin and yang was embraced as an expression of Taiji – the state of “Great Ultimate” (inspired by the Taoist and Buddhist tradition), the union of two polarizing yet complementary forces and primary constituents of reality in all its variety. The abovementioned meditations are best captured by Lao Tze's writings:

*Triply undifferentiated,
it merges into oneness,
not bright above,
not dark below.*

*Never, oh! never
can it be named.
it reverts, it returns
to unbeing.*

*Call it the form of the unformed,
the image of no image.*

Call it unthinkable thought.

Tao Te Ching / The Book About the Way and the Power of the Way
translated by Ursula K. Le Guin

Could *Geny z charakterem. Kod kropli krwi*, a 21st century work of art, engage in a dialogue with an ancient scripture? Perhaps it's something a reader or spectator should decide on their own.

Wojciech Dabek

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