



International Academic Conference Media Archaeology & Literary Studies

8 WRZEŚNIA / SEPTEMBER 8TH

9:15 – Otwarcie konferencji / opening of the conference

09:30 – Keynote lecture: **Erkki Huhtamo**, *Topos Archaeology as a Way of Bridging Disciplines*

11:00 – Przerwa kawowa / coffee break

11:30 – 13:00

Heteromediality: Between Past and Future
(Room 42, G16)

Josef Šebek, *"Crumbs, Rubbish, and Dust": Heteromediality in Contemporary Writing of the Self*

Mateusz Borowski, *Fungal Networks as Land and Body Snatchers. Epidemic Media in Tade Thompson's The Wormwood Trilogy (2016-2019)*

Karol Józwiak, *Archaeology of the Gaze: The Body in Jewish-Polish Visual Culture of Modernism*

13:00 – 14:30 – Przerwa obiadowa / lunch break

14:30 – 16:00

Alternative Media Histories: Methods and Approaches
(Room 42, G16)

Robert Jarosz, *Media Phylogeny: Mapping the Medial Ecology of Kamishibai*

Łukasz Kiełpiński, *Towards a European History of New American Cinema: Displaced Narratives and Wayward Archives of the Avant-Garde*

Anna Nacher, *Variantology of generative AI from the Central European perspective*

Media w literaturze: obraz, dźwięk, komunikacja
(Sala 18, G20)

Magdalena Kempna-Pieniążek, *W ułamku sekundy. Burzliwe życie Eadwearda Muybridge'a jako komiks media-archeologiczny*

Przemysław Kaniecki, *Aura kasety magnetofonowej z roku 1990. (Wokół Pijaczka Macieja Sieńczyka)*

Natalia Matuszewska, *Od oralności do mediatyzacji: medialne krajobrazy wsi PRL w prozie Wiesława Myśliwskiego*

Literatura wobec obrazu w długim wieku XIX
(Sala 18, G20)

Agnieszka Pałucka, *Wizualna ars poetica. (Meta)poetyckie strategie Juliusza Słowackiego wobec dziewiętnastowiecznej kultury obrazu*

Jakub Kłeczek, *Archeologia transmedialności – wokół Quo Vadis Sienkiewicza*

Sylvia Borowska-Kazimiruk, *Projektowanie percepcji czytelnika: psychologia doświadczalna i poetyka widzenia w powieści Wacława Berenta Ozimina*

Kraków, September 8-10, 2026

9 WRZEŚNIA / SEPTEMBER 9TH

09:30 – Keynote lecture: **Sarah Jackson**, *"SMOKEPENNY": Copper Poetics and the Limits of the Audible*

11:00 – Przerwa kawowa / coffee break

11:30 – 13:30

Narratives Across Media
(Room 42, G16)

Thitinan Boonpap Common, *Thai folk-style series: An analysis of media remediation and folklore in Thai drama genre*

Ursula-Helen Kassaveti, *Repetition and Narrative Form in Greek VHS Culture of the 1980s. A Media-Archaeological Perspective*

Samantha da Silva Diefenthaler, *Tracing Kitchen Comedy Across Media: Theatre, Cinema, and Performance*

Oskar Zasada, *Archetype in Loop: Captain Cavemen and the Persistence of Myth in Animated Media*

13:30 – 15:00 – Przerwa obiadowa / lunch break

15:00 – Wizyta studyjna w MuFo / Study visit to MuFo (Museum of Photography in Kraków)

Media i praktyki intymistyczne
(Sala 18, G20)

Paulina Czwordon-Lis, *Zatopione? Niezatapialne? Blogi (około)literackie z punktu widzenia bibliografii literackiego internetu*

Przemysław Murawski, *Od dzienników osobistych do video blogów – archeologia mediów w badaniach praktyk intymistycznych na przykładzie twórczości Jonasa Mekasa*

Maciej Kędziora, *Rakowski patrzy na twórców, Wajda na partię. Dzienniki polityczne Mieczysława Rakowskiego i Notesy Andrzeja Wajdy jako istotne źródła do badań nad historią polityczną rodzimego kina na przykładzie lat 80. XX wieku*

Marta Snoch, *Zapach, pamięć i zmysłowa teoria kina w mediach społecznościowych*





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10 WRZEŚNIA / SEPTEMBER 10TH

09:30 – Keynote lecture: **Lori Emerson**, *Revisiting the Radicality of Information*

11:00 – Przerwa kawowa / coffee break

11:30 – 13:30

Praktyki artystyczne przed i obok archeologii mediów

(Sala 42, G16)

Martyna Groth, *Pol-Dives i sztuka vitromagii*

Barbara Kita, *Chris Marker: między mediami. Czyli o archeologii mediów avant la lettre*

Kamil Myszkowski, *Archeologia fotografii jako praktyka twórcza, badawcza i kuratorska*

Marcel Warbisch, *NEEDlework. Hafciarska aktywność Moniki Drożyńskiej jako forma ucieleśnionej praktyki piśmienniczej*

(Nie)ludzkie konteksty mediatyzacji (Sala 18, G20)

Marlena Gruda, *Intermedialne praktyki słoweńskiej grupy artystycznej OHO*

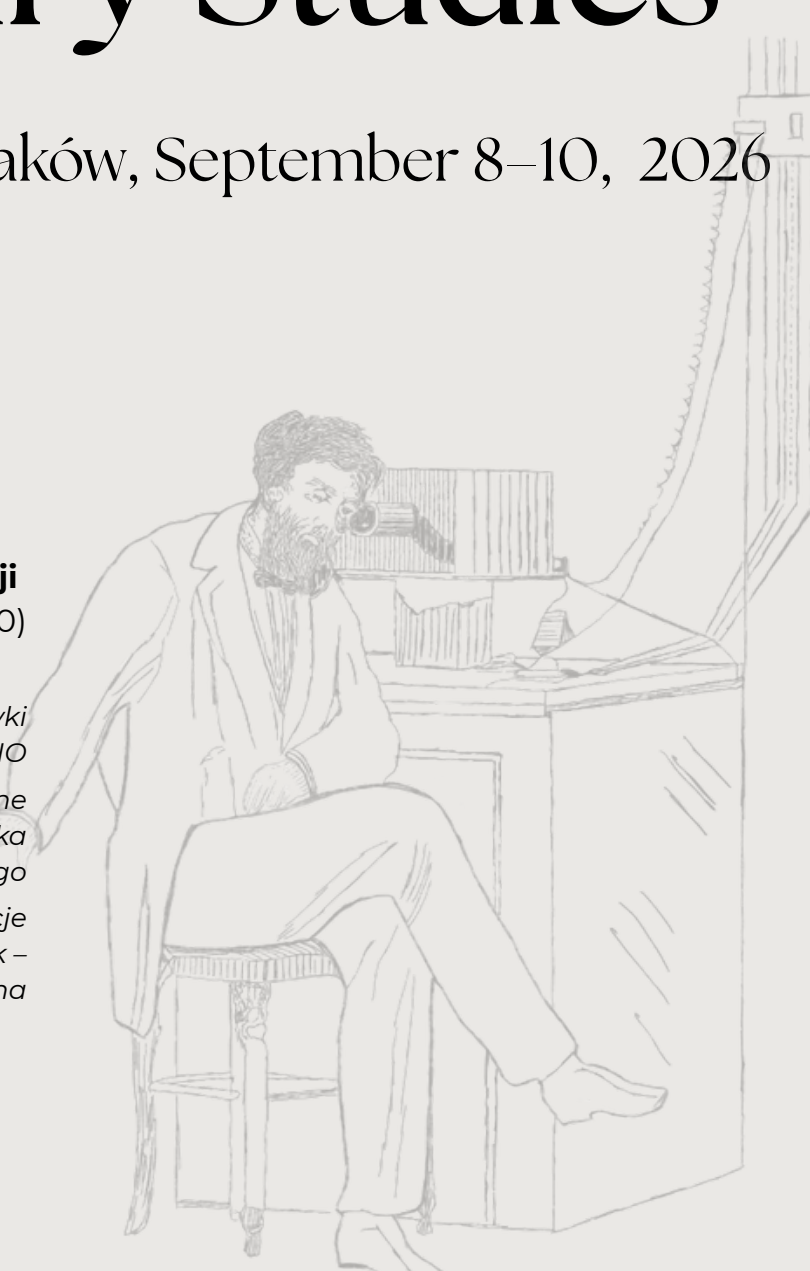
Szymon Kamiński, *Media jako materialne warunki zapośredniczenia środowiska przyrodniczego*

Filip Wróblewski, *Ekrany, translacje intermedialne i interfejsy w relacji człowiek – maszyna*

13:30–15:00 – Wspólny obiad na zakończenie konferencji / Social lunch concluding the conference

Illustrations credits: "Traveling by the Underwood Travel System – Stereographs, Guide-Books, Patent Map System," 1908, Underwood & Underwood stereoview. Private collection (image provided by the courtesy of the owner, prof. Seth Thompson); drawings by Anna Kosman

Wydarzenie współfinansowane przez:
Wydział Polonistyki UJ,
Fundację Studentów i Absolwentów UJ „Bratniak”
Towarzystwo Doktorantów UJ





Keynote lectures

Erkki Huhtamo, *Topos Archaeology as a Way of Bridging Disciplines*

For the past thirty years I have been developing a specific research approach I call topos archaeology, or media archaeology as topos study. I have applied it in numerous case studies, but postponed presenting a theoretical synthesis. That is what my forthcoming book *Fairy Engine: Media Archaeology as Topos Study* (The MIT Press, 2027) purports to do. Topos archaeology focuses on the power of commonplaces (topos, topoi) as elements of cultural formations, products, and processes. They cross periods and terrains, linking things that may seem incompatible, and associating areas normally investigated in separation from each other. Influenced by scholars like Ernst Robert Curtius, Aby Warburg, Ernst Cassirer, Clifford Geertz and Walter Benjamin, topos archaeology emphasizes the importance of the discursive (of what Cassirer called “symbolic forms”), but without neglecting materialities. Topoi are encapsulated in material containers to be able to move on and have an impact. Their trajectories follow “wandering routes” (Warburg), which gives topos archaeology a cartographic character. This lecture explains the central tenets of the author’s theoretical construct, and applies them to selected examples. It demonstrates that topos archaeology is profoundly interdisciplinary: it combines features from literary studies, art history, cultural anthropology, the philosophy of symbolic forms and media studies into a synthetic, hybrid construct.

Sarah Jackson, “SMOKEPENNY”: Copper Poetics and the Limits of the Audible

Copper was the first metal to be mined and smelted at scale, with evidence of extraction dating back more than ten thousand years. Yet its ubiquity has made it invisible: hidden inside walls and circuit boards, it is the substrate of modern life. As the UK’s copper telephone network is retired in January 2027, this paper listens for copper’s deeper resonances, following Jussi Parikka’s argument (2015) that minerals and metals are essential to media history and archaeology. In *SMOKEPENNY LYRICHORD HEAVENBRED* (2018), Jennifer Scappettone writes through the 1891 mining telegraph codes sold to capitalists and copper entrepreneurs, finding what they record despite themselves: “OUTNOISE” encrypts “THE COMPANY IS VERY RICH”. Copper has long underwritten its own private systems of exchange and encryption. Turning to a Parys penny of 1787, struck by an Anglesey mine that paid its workers in the metal they had dug, the paper recalls Samuel Taylor Coleridge’s visit to Parys in 1794, a year before “The Eolian Harp” made the wind-played instrument an emblem of transmission without interference. Moving between criticism and lyric essay, it asks how a poetics of opacity might listen beyond the audible – and what it means when copper, described by Philip Marsden as “the messenger metal” (2025), sounds otherwise.

Lori Emerson, *Revisiting the Radicality of Information*

With the exception of a small but significant line of thinking running through work by Friedrich Kittler, one of the so-called spiritual “fathers” of media archaeology, along with some of Wolfgang Ernst’s media archaeological musings, Emerson discusses how both literary studies and media studies have largely moved so far away from Norbert Wiener and Claude Shannon’s original articulation of information in 1948 that its radicality has been lost. Using a wide range of illegible writing practices as case studies, Emerson explores how the notion of information as a method for measuring the probability of a message provides literary studies with a new way to read writing, one that is well outside the dominant hermeneutic practice of attending almost exclusively to issues of semantic meaning and authorial intent.

