

INTRODUCTION

ART NARRATIVES – NARRATIVES ON ART

If one were guided by the principle of topicality, the subject matter of this year's issue, namely *Art Narratives - Narratives on Art*, may seem rather belated. The beginnings of the "narrative turn" in art took place in the 1970s, and first attempts at summarizing it were made at the beginning of the 21st century. However, given that this phenomenon has been treated as typically postmodern from the very onset, it is difficult to apply the principle of topicality to it. On the one hand, it continues without evolving, which would make it possible to distinguish its successive phases, while on the other, it undergoes mutations and as such appears in other varieties. This situation itself seems noteworthy. At the same time, it can be observed that the narrativity, which used to serve as a battlefield motto, becomes increasingly problematic and is linked to the phenomena with which it was previously contrasted.

The title of this year's volume is twofold. The first part suggests focus on works of art. Apart from confronting old narrative variations (present, for example, in painting) with those that have emerged in recent years, one can expect to observe the avant-garde attitude to lending artworks the form of a story. Another important factor is the floating work of art, an experimental networking strategy related to the departure from the recreating processes and generating them instead, as well as issues linked to trasmedia and performative narrativity.

The second part of this year's title suggests a focus on art research. Obviously, the above-mentioned issues represent a challenge for researchers and require reflection on how to analyze them. However, we also assume that the proposed subjects may inspire us to address more general issues, such as moving away from great narratives in reflection on art and abandoning totalizing and universalizing trends in favor of small, fragmented, non-systemic narratives. Such trends can also be seen in research on art of earlier eras. Then, the narrative approach to studying artistic phenomena takes on a critical form. It was emphasized in the initial phase of the narrative turn. Does this function remain valid today?

Therefore, we invite you to reflect on the problems that already have developed their history yet still are fully topical.

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