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## LANDSCAPE EMBODIED (IN AND THROUGH ART)

**Abstract:** In this essay, I attempt to formulate the concept of embodied landscape, i.e., landscape which transcends traditional ways of understanding a view or sight, or the paradigms of cultural or participatory landscape. I aim for a conceptualization in which landscape becomes a world of multisensory experience that shapes our relationship with the external world; a realm of immersion so deep that all our active senses are thoroughly engaged, anchoring us in the sensations that cocreate the here and now. To substantiate the concept, I refer to two paintings by Józef Chełmoński: *Bociany* (Storks) and *Babie Lato* (Indian Summer), chosen in view of their interpretative potential that exceeds a mere genre scene. The works are shown to be instances of landscape embodiment, singular moments of intermingling and interaction of everything that, at a point in time, constitutes the experienced rather than observed landscape.

**Keywords:** landscape, senses, the haptic, art, Józef Chełmoński

Reflection on culture often draws on art in which it finds splendid examples of the notions one advances. Precisely such a formula is applied – to great effect – in Tim Ingold's essay *The Temporality of the Landscape*,<sup>1</sup> in which the anthropologist analyzes Peter Bruegel's *The Harvesters* and formulates the principal theses of his view of landscape. Although Ingold was concerned with emerging paradigms of the cultural landscape, he took advantage of a 16<sup>th</sup> century work depicting a rural genre scene. Thus, a canonical piece of art has only been interpretively revisited in modern-day terms, but also integrated into contemporary cultural notions of landscape. In Ingold's interpretation, the depicted scene demonstrates the continuity and processual nature of landscape,

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<sup>1</sup> T. Ingold, „The temporality of the landscape”, *World Archeology*, vol. 25, no. 2.

in which the sensory intertwines with community life and identity. The example is a proof that art often underscores those aspects of culture that have yet to be examined in depth, and thus anticipates theoretical inquiry in its analyses and diagnoses; the difference is that the latter are conveyed using its own, i.e., artistic means of expression.

In this context, one has to address another issue which is crucial here: although Bruegel's work is not a classic instance of landscape painting,<sup>2</sup> it can indeed be qualified as landscape art, meaning art featuring landscape in a critical fashion, without aiming for mere representation. With its various facets, landscape art in fact speaks of the encounter of two distinct phenomena which, in their critical dimension, most often relate to each other by way of reciprocal commentary, but also constitute a vital source of experience of the world that informs our understanding and perception of reality. In this sense, artistic and cultural experience (including aesthetic experience) share a similar view of the world.

Hence, it would be legitimate to ask what art can reveal about our experience of landscape, accentuating those aspects that elude us in our superficial understanding and perception of landscape. Going further along these lines, it may also be worthwhile to ask whether art is capable of providing cultural, or landscaperelated reflection with a key to our relationship with the realm of sensory experience, assuming that landscape is all that we immerse ourselves in, taking in the wealth of the world with every sense. In a nutshell, the question is how to read art – construed as artistic thought and action – to identify elements indicative of the polysensory dimension of landscape. This will be the chief focus of the following deliberations.

Naturally, the easiest solution would be to draw on contemporary environmental or ecological art, which effectively explore the issue, either by invoking or relying on recent cultural, philosophical, or ecological research. However, I would like to show in my argument that the premises of today's understanding of landscape were in fact there in earlier art, but merely require a deeper reading. I will therefore examine two paintings by Józef Chełmoński, a Polish 19<sup>th</sup> century realist, recognized for his genre depictions of the countryside, atmospheric landscapes, and representations of animals. Just like Bruegel's, Chełmoński's works are typical genre paintings. However, an insightful analysis of his oeuvre may say much more about our experience of the world, revealing the multisensory nature of landscape and our interactions with it. Wellknown and extensively interpreted, the two pieces in question, *Bociany* (*Storks*) and

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<sup>2</sup> See B. Frydryczak, M. Salwa, *Landscape Art – A New Definition and New Look*, in: “Art Inquiry. Recherches sur les arts”, XXIII, 2021, pp. 113-123.

*Babie Lato (Indian Summer)*, may indeed be looked at as pure genre scenes, but both may also serve to introduce the idea of embodied landscape: understanding our relationship with landscape (or, more broadly, the outside world) in which landscape is not an object of distanced visual experience but becomes a domain of multisensory experiences and sensations.

It is an experience which forgoes the principle of a one-sided relationship that sees landscape objectified and instead embraces mutual interaction which, put in the simplest terms, is a kind of "reciprocation" of sensations, thanks to which landscape acquires a subjective quality. Consequently, landscape is not a world with respect to which we situate ourselves, but a world of reciprocal relations. Thus, just as we perceive landscape in all its sensory abundance, landscape experiences our bodily and sensory presence.

The eponymous dimension of landscape requires a new paradigm that presumes landscape to be a space of multisensory experience, as a result of which one no longer speaks of being in landscape, but also of penetrating landscape, becoming immersed in it so that all active senses are engaged to ground us in sensations involved in the here and now. The activity of the senses, the corporeality of sensations is a prerequisite for a relationship with landscape, for its "embodiment" understood as a form of reciprocal penetration and interplay of everything that constitutes the experienced rather than the observed landscape at any given moment. Only an experience based on sensory synesthesia makes it possible for one to feel unity with their surroundings, reflecting in sensitivity to landscape in all its aspects, to its sporadic or prolonged occurrences, to what exerts a conscious or subconscious effect – in other words, to everything that landscape codefines. Here, the experience of landscape means thorough sensory and corporeal participation in what is taking place.

That experience is attainable through our sensory presence, but the intuitions behind that attitude and understanding of landscape may be sought in painterly representations that potentially exemplify such notions. I find that the works by Józef Chełmoński, *Babie lato* and *Bociany*, do offer such a possibility. Their choice is anything but random, as they represent a situation that can be described – after Arnold Berleant<sup>3</sup> – as partaking in landscape, participation that involves both human efforts to transform landscape and engagement based on a multisensory experience. Hence, landscape as such is not there anymore. Instead, there is a multiplicity of different sensory dimensions of landscape, where visuality compliments and fuses what manifests itself in the richness of experience.

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<sup>3</sup> A. Berleant, *Art and Engagement*, Temple University Press, Philadelphia 1993.

*Bociany*

*Storks* appears to share the greatest affinity with Ingold's conception in which the cultural dimension of landscape takes precedence. The scene is a familiar one: facing the viewer, there is a peasant sitting in a meadow and a young boy standing next to him. Raising their eyes high, they watch storks flying over their heads. The surrounding landscape is not particularly distinctive: a field, rural buildings and a stork's nest may be seen in the distance; nearby, a pair of oxen harnessed to a plough are standing behind the peasant and the child. A typical genre scene which portrays space that is used, inhabited, and cultivated by the human.

However, there is much more happening in the painting, which warrants a more profound interpretation to show the reciprocity of the cultural and the sensorial.

The dirty bare feet of the peasant, extended towards the viewer, reveal much: not only the poverty of the peasant and his hard labour on the land, but also a kind of bond with the land he tills. The peasant has stopped ploughing for a while to sit down in the meadow and eat a repast, which the child has probably just brought him. However, it may be surmised that his feet have left a mark on the ground ploughed by the oxen, as if their imprint has sealed the work done together.

The peasant and the boy are looking up. Most likely, their curiosity was aroused by the flutter of wings, perhaps by some other accompanying noises as well. Fixed on the flock of birds, their gaze indicates considerable engagement in what is happening above their heads, something to which they are not indifferent.

Chelmoński's peasant is not enthralled by the view, but by the phenomenon: an effect created by the movement of the flying storks, the swoosh of their wings, the whiteness against the sky, the scenery that emerges at that moment. Although the landscape is fairly monotonous and does not offer any singular surprising detail, much is happening there despite the appearances. The frame of Chelmoński's painting may at any moment come to life, setting the depicted figures in motion, as they resume the activities they have temporarily abandoned. The bare dirty feet, which a moment ago trod the lumpy soil, suggest bodily sensations; the work-worn hands, now holding a spoon and a pot of what might be a savoury meal, were toiling with the plough a while ago, physically feeling the effort of tilling the soil. The dirty feet bear traces of the most essential relationship with the earth: touch, enabling one to feel its texture and moistness. There is still something more, as the soil itself is felt as a kind of sediment, a "residue of earth".<sup>4</sup> According to Tadeusz Sławek, it is a relationship

<sup>4</sup> T. Sławek, *Cienie i rzeczy. Rozważania o dotyku*, in: *W przestrzeni dotyku*, (eds) J. Kurek, K. Maliszewski, Miejski Dom Kultury Batory, Chorzów 2009, p. 18.

"based on the reciprocity of touching: the human touches the earth, the earth touches the human."<sup>5</sup> The meadow on which the peasant has sat down, covered with green grass and small flowers, certainly smells different from the turned soil. The entirety is complemented by a flock of storks, the sound of whose wings attracted the attention of the protagonists in the scene, and perhaps also inspired reflection prompted by the symbolism of these birds.

In *Art and Engagement* and *Living in the Landscape*, Arnold Berleant drew a distinction between panoramic landscape, which tallies with the traditional, aesthetic understanding of landscape as a visually perceived and framed fragment of the outside world, and participatory landscape<sup>6</sup> which, within the aesthetics of engagement that Berleant formulated, may be defined in the simplest terms as the environment or setting that surrounds and affects us.

Participatory landscape requires not so much an audience, but actors who actively engage with it in the physical sense, cocreating and transforming it in a manner that, instead of being a static image, the landscape becomes a living process, a space built and dwelt in in Heideggerian fashion. However, the term "actors" does not fully capture the essence of participation in landscape, since it suggests close affinity with the "figures" of landscape, an enriching but nonetheless decorative element for theorists and practitioners of garden art in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Thus, the peasant and the boy in Chełmoński's painting, as well as the storks gliding in the sky and the oxen standing there, ready to work, are not so much actors but participants in everything that happens in the landscape.

*Bociany* is an example of mutual permeation of the cultural and the sensorial, of working and experiencing the landscape, suggesting equivalence of these two attitudes, but it does not yet thoroughly convey the union inherent in embodied landscape.

### The embodiment of landscape

Chełmoński's *Babie lato* may be considered a perfect illustration of embodied landscape. It depicts a young peasant girl in a Ukrainian dress, lying in a meadow in a relaxed pose. For Chełmoński, a realist of rural landscape themes that inspired reflection on human existence attuned to the rhythm of nature, the scene with the peasant girl seems an obvious consequence of his painterly interests, but it may be significant in terms of landscape, given that rural communities are said to have a closer, less constrained relationship with nature and experience it more genuinely.<sup>7</sup>

<sup>5</sup> Ibidem.

<sup>6</sup> A. Berleant, *Art and Engagement*, Temple University Press, Philadelphia 1993, p. 62.

<sup>7</sup> Such conclusions are drawn by, e.g., Dorota Angutek, who argues that inhabitants of

With a dreamy expression on her face and a gentle smile on her lips, the young peasant girl is reaching up to grasp a strand of gossamer. The long cobweb thread entwines her fingers, floating freely in the air, as if borne by barely perceptible gusts of wind. The girl might be a shepherdess, as evidenced by the herding whip next to her hand, made using a stick and a length of rope. Again, not much is happening: a few steps from the girl a dog is sitting with its back turned to the viewer, watching a herd of cows grazing in the background. Some distance away, there is another figure in a hat, probably a child, heading energetically towards them. The lowland landscape is monotonous, reflecting the immensity of the steppe, and only the slightly overcast sky may suggest any movement. The greenness of the grass is already subdued, the flowers have withered, leaving dry stalks on which the gossamer is hanging. All attention is therefore focused on the girl, her facial expression, her bare feet marked by contact with the soil, and her casual hand gesture. As a result, one naturally wonders about the extent to which the emotions expressed in her eyes are a response to conscious and unconscious sensations that arise through her relationship with nature. The girl is engrossed in thought, but her gaze is fixed on the gossamer. Most likely, she can feel the subtle strand stuck to her fingertips, but she does not defend herself against it. She grasped it with her hand and the thread has wrapped itself around her fingers.

It is a subtle lingering moment, palpably anchored in the "now": *now* the thread has grasped the girl, even though the opposite seems to be the case. Perhaps soon the girl will shake her hand and the thread will float away. It might even happen before the girl has immersed herself in the *here* and *now*, feeling a bond with the world literally and metaphorically, surrendering to the allure of the moment. It is as if the words of Tadeusz Sławek came true in this scene: "Touch stabilizes experience, embedding it precisely in the instance in which it occurs, and thus constitutes a discovery of the 'now'."<sup>8</sup> The moment captured by the painter – the *now* – is nothing else than a nuance-laden relationship between the girl and the landscape, or rather its components, as the spider's thread is its most vivid element here. We do not know whether any sounds reach the girl from the pasture, but it is likely that she feels the chill of

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provinces (villages and small towns) have a more developed sense of their bond with nature and landscape. Moreover, the anthropologist distinguishes between the „experienced landscape of provinces” and „oculocentrically perceived landscape of a metropolis”. Such a division already includes characteristic tendencies in our relationship with landscape. (See D. Angutek, *Kulturowe wymiary krajobrazu. Antropologiczne studium recepcji przyrody na prowincji: od teorii do empirii*, Bogucki Wydawnictwo Naukowe, Poznań 2013, pp. 27-28).

<sup>8</sup> T. Sławek, *Cienie i rzeczy. Rozważania o dotyku*, in: *W przestrzeni dotyku*, (eds) J. Kurek, K. Maliszewski, Miejski Dom Kultury Batory, Chorzów 2009, p. 27.

autumn, since she is not lying immediately on the meadow, but on something that resembles a blanket and insulates her from the damp soil.

One cannot resist the impression that the girl is not so much situated "inside" the landscape but, by virtue of her very presence, penetrates the landscape only to be bound to it bodily and symbolically by the strand of gossamer. She is *here* and *now*, in tune with the rhythm of nature, but the relationship is determined by the moment as a unit of natural time, whereby that instant cannot be tangibly measured, as it may last for a "blink of an eye" or indefinitely. The perception of the moment requires an impulse, a sensation powerful enough to stimulate the senses. The experience of the instant is a singular one, enabling sensations to unfold intensely, since such sensations, after all, are the source of joy in each of the perceived moments of which life is composed. Exactly as Benjamin described it, drawing on the concept of aura: "While resting on a summer's noon to trace a range of mountains on a horizon, or a branch that throws their shadow on the observer, until the moment or the hour become a part of their appearances – that is what it means to breathe the aura of the mountains, that branch."<sup>9</sup> The moment can seize one suddenly, overwhelming them in its intensity; perhaps it finds us, just as the sublime, revealing itself instantaneously through sensory events that mark us in much the same way as the gossamer marked the girl. However, this might raise the question of duration: how does a moment last in time? In that sensory exposure to the moment, do we abide in it, or does it abide in us? One could say that the experience of the moment is an experience of time that is contained in the moment. How, in this context, should one understand Merleau-Ponty's assertion that the body itself creates time, rather than experiences it?<sup>10</sup>

The kind of an intimate relationship that can be observed in the scene depicted by Chelmoński can only arise in a particular moment that becomes thoroughly sensuous and may never happen again. Consequently, that dimension of landscape is not permanent, inherent in its elements, structure, or framework, in contrast to the purported persistence of aesthetic or processual participatory landscape, despite its transience and changeability. It is ephemeral, extremely elusive, and indeed it is not there awaiting us. It is our sensitivity which determines that we may be able to capture that moment. Simmel expressed a similar sentiment: "The delight of a summer noon hour lies in the feeling of a world of slumber and tranquility reposing within us and rocking us gently. Nature within us shares in nature outside us and lives and rests at one with

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<sup>9</sup> W. Benjamin (1985) „A Small History of Photography” in *One Way Street and Other Writings*, London: Verso, p. 250.

<sup>10</sup> M. Merleau-Ponty, *Phenomenology of Perception*, Routledge, London, New York, 2005, p. 240.

this outer world. Yet simultaneously, we feel our own liveliness, our throbbing pulsating heart, above all this natural restfulness."<sup>11</sup>

Once recognized, the polysensory nature of landscape makes it possible to set the clock of nature, and therefore landscape, differently and consider the temporality of individual sensory stimuli. While the experience of aesthetic landscape is merely contiguous to the present but not confined there, extending beyond the moment of now into the past or into the future, the sensory experience of surrounding nature in embodied landscape does not elude the moment, but endures within it. The sensory experience of nature manifests itself as a sensation that coincides with the moment. Merleau-Ponty observes that sensorial experience involves peculiar communication with the world by means of which the latter becomes the setting of our life.<sup>12</sup> The same applies to landscape: on entering it, we are ushered into a world governed by nature and surrender to its rhythm.

Still, the perspective of embodied landscape comes to mind of its own accord in this case, with the eponymous gossamer being the key: seeing the thread entwined around the fingers of the young peasant girl, one has the impression that it is not the girl who has grasped the cobweb, but that the strand has grasped her. It is a moment of mutual permeation based on a sensuous and corporeal relationship, which is even more obvious when we realize that the most intimate kind of relationship is taking place here: mutual touch. The girl feels it bodily, just as she can feel the coolness of the earth, the breeze, and all other sensations which she is subject to in that moment, but whose actual source is the outside world. "The body is our anchorage in a world", Merleau-Ponty claims.<sup>13</sup> The cobweb has seized the girl, wrapped itself around her fingers, as if it had taken hold of her hand and wanted to guide her. It is an essential experience that anchors the girl in the landscape. As Benjamin would put it: "A strange weave of time and space: the unique appearance or semblance of distance, no matter how close the object may."<sup>14</sup>

All that affects the experience of landscape manifests itself through sensations received *here* and *now*: in a particular moment and a particular place. It is clear to the viewer that the landscape, "embodied" in the sensations, becomes a primary experience, just as Merleau-Ponty observes: "My field of perception is constantly filled with a play of colours, noises and fleeting tactile sensations which I cannot relate precisely to the context of my clearly perceived world, yet which I nevertheless immediately 'place' in the world."<sup>15</sup>

11 G. Simmel (2020), Arnold Böcklin's Landscapes, in: *Essays on Art and Aesthetics*, The University of Chicago Press, Chicago and London, p. 205.

12 See M. Merleau-Ponty, *Phenomenology of Perception*, op. cit., p. 61.

13 M. Merleau-Ponty, *Phenomenology of Perception*, op. cit., p. 167.

14 W. Benjamin (1985) „A Small History of Photography”, p. 250.

15 M. Merleau-Ponty, *Phenomenology of Perception*, p. XI.



As Berleant explains, "embodiment [is] the active presence of the human body in appreciative experience."<sup>16</sup> By introducing the notion of embodiment and associating it with landscape (although in this regard Berleant gives preference to the notion of environment), the American aesthete does not depart far from Merleau-Ponty, who was first to underscore bodily presence and the corporeality of experience. For Berleant, corporeality goes beyond physical presence as an actual contribution to aesthetic assessments which do not rely on sensory experience alone, but also encompass a range of factors involved in the landscape, be it cultural, social, or historical, which ultimately amount to human experience as such.

The embodiment of landscape is the moment when landscape establishes a reciprocal relationship with our bodies, activating all the senses, penetrating our bodies through the stimuli that are intrinsic to a living, dynamic landscape: traversed, cultivated, felt, and perceived. Thus, it becomes a setting of life that combines aesthetic and participatory landscape.

### "The touch of the earth"

Extensive research on tactility has established three basic scopes of what is tactile: tactility, haptics and kinesthesia.<sup>17</sup> Advancing his conception, Mark Paterson, the author of *Haptic Aesthetics*, introduces the following hierarchy: "first, the 'skin', with its cutaneous tactility; secondly the 'flesh', with its deeper, more muscular feelings of movement; and thirdly, the 'body' as a somatic set of sensations."<sup>18</sup> Although no definite classification is provided, the above offers a clear guideline as to the breadth of what is tactile, which, according to Ingold, includes the hands as well as feet touching the ground. Paul Rodaway<sup>19</sup> is more specific as he approaches tactility in the three dimensions of tactile, haptic, and kinesthetic experience. His "haptic geography" yields insights concerning the environment adding to everyday experience of the world as a polysensory one. Touch determines our capacity to participate in landscape, either passively (through being touched) or actively (by touching), as it mediates between the body and the environment, and ensures essential orientation in space. Here, haptics means the totality of bodily reactions on the surface of the skin, and a system of coordination between the body and the environment. As

<sup>16</sup> A. Berleant, *Re-thinking Aesthetics. Rogue Essays on Aesthetics and the Art*, Routledge, 2005, p. 85.

<sup>17</sup> Even so, researchers maintain that the spectrum is much broader, suggesting five or seven types of the tactile, thus extending the array of sensory faculties involved in general.

<sup>18</sup> M. Paterson, 'How the World Touches Us': Haptic Aesthetics, in: *The Senses of Touch Haptics, Affects and Technologies*, Berg, Oxford New York 2007, p. 79.

<sup>19</sup> P. Rodaway, *Sensuous Geographies. Body, Sense and Place*, Routledge, London - New York 1994.

a kinesthetic sense, it encompasses awareness of presence and movement in spatial perception and in the body's position relative to space. A loss of tactility means a loss of the sense of being-in-the-world, immobilizes one in anaesthesia and inhibits kinesthetic faculties. In this sense, haptic experience grants access to the worlds of life and matter.

The above yields yet another perspective on Chełmoński's *Babie lato*, one which reveals the essence of haptic relationships with landscape. When the painting was exhibited at Zachęta in 1875, it provoked considerable backlash due to the simplicity of the scene, the realistic representation of the peasant woman and, in particular, her dirty feet: "what is that uncouth peasant woman with her rough-hewn features doing in the painting? It would pass were she pretty, agreeable, dressed in a colourful folk costume, but this? Plainly attired, with her feet bare and, to add insult to injury, dirty."<sup>20</sup> What outraged the audience at the time may be considered another argument in favour of the embodied landscape. Incidentally, the same applies to Chełmoński's *Bociany*, in which our attention is drawn to the sitting peasant's weathered dirty feet that bear traces of hard work in the field. However, it is not about the aesthetics of the feet, but about their testimony: immediate contact of the body with the earth, the embodied work, the paths trodden, the march during which the feet feel every lump of the earth, blade of grass or pain of stepping on a stone. It is as if they echoed Sławek's suggestion: "our feet, shielded by the soles of our shoes and treading mainly on the stones of pavements, know the touch of the earth only in exceptional cases."<sup>21</sup> Ingold observes likewise, though in a different context, as he analyzes the anatomical and civilizational change to which footwear has contributed: "For it is surely through our feet, in contact with the ground (albeit mediated by footwear), that we are most fundamentally and continually 'in touch' with our surroundings."<sup>22</sup>

Seeking a description that would faithfully capture the essence of that relationship with the earth, one can draw on Heidegger's *Origin of the Work of Art*, specifically where he refers to shoes painted by van Gogh. In that particular analysis, the author asserts the equipmentality (*Zeugsein*) of the shoes, but also manages to convey the essence of embodiment when indirectly speaking of the "call of the earth" to which a peasant woman (the supposed owner

<sup>20</sup> See B. Jankowiak-Konik, *Malarstwo polskie*, Demart, Warsaw 2011.

<sup>21</sup> T. Sławek, *Cienie i rzeczy*, op. cit., p. 18.

<sup>22</sup> T. Ingold, „Culture on the ground: the world perceived through the feet”, *Journal of Material Culture* no. 93, 2004; p. 329. Published as a paper, it was later included in the volume entitled *Being Alive. Essays on Movement, Knowledge and Description*, (Routledge, London-New York 2011); both publications are used here.

of the shoes) can respond thanks to the tool (*Zeug*), its reliability and usefulness: "In the crudely solid heaviness of the shoes accumulates the tenacity of the slow trudge through the farstretching and everuniform furrows of the field swept by a raw wind. On the leather lies the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls. The shoes vibrate with the silent call of the earth, its silent gift of the ripening grain, its unexplained self-refusal in the wintry field."<sup>23</sup>

## Conclusions

Coming back to the observations made at the outset, it is necessary to reiterate the initial question concerning the capacity of art to reflect the essence of our interaction with landscape in its entirety. The examples discussed clearly show that artistic intuitions do suggest such a reading of landscape in which it assumes a subjective role in shaping our experience of the world. An embodied landscape is a world experienced with all the senses, enhancing our awareness of what happens within ourselves and around us. It is not the view one admires, but the haptic, gustatory, olfactory, and auditory sensations that jointly make up the world in which we place ourselves.

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<sup>23</sup> M. Heidegger, *The Origin of the Work of Art* in: *Off the Beaten Track*, edited and translated by J. Young and K. Haynes, Cambridge University Press, Cambridge, 2002, p. 14.

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## KRAJOBRAZ (W SZTUCE I POPRZEZ SZTUKĘ) UCIELEŚNIONY (streszczenie)

W eseju odejmuję próbę sformułowania koncepcji krajobrazu ucieleśnionego, czyli krajobrazu, który przekracza tradycyjne ujęcia: jako widoku, jako krajobrazu kulturowego, a także jako krajobrazu partycypacyjnego. Zmierzam ku takiemu rozumieniu, w którym krajobraz staje się światem doznań wielozmysłowych, kształtujących nasze relacje ze światem zewnętrznym, zanurzeniu się w nim tak, że dajemy upust wszystkim aktywnym zmysłom, które osadzają nas w doznaniach współtworzących tu i teraz. Dla uzasadnienia swoich też sięgam po dwa przykłady malarstwa Józefa Chełmońskiego: *Bociany* i *Babie lato*, dostrzegając w nich potencjał interpretacyjny, pozwalający dostrzec w nich coś więcej niż scenę rodzajową. W nich rozpoznaję moment ucieleśnienia krajobrazu, czyli wzajemnego przenikania i oddziaływania wszystkiego, co w danym momencie stanowi o krajobrazie przeżywanym, a nie obserwowanym.

**Słowa kluczowe:** krajobraz, zmysły, haptyczność, sztuka, Józef Chełmoński

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picturesque to topographical experience") (Poznan 2013), "Zmysły w krajobrazie" ("Senses in Landscape") (Łódź 2020) and "Muskauer Park - the space of remembrance and reconciliation" (Zielona Gora 2006), and numerous articles published in journals and monographs. Editor and co-editor of several monographs devoted to landscape issues, among others: "Krajobrazy. Antologia tekstów" ("Landscapes. Reader.") (Poznan 2014).