

SUMMARY

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WHAT THE CONTENTS OF A HANDBAG REVEAL ABOUT FINGERTIP FEELING. REMARKS ON ERNA ROSENSTEIN'S ASSEMBLAGES IN THE CONTEXT OF HAPTICS IN THE EXPANDED FIELD

The aim of this text is to show how the theoretical tool I called extended haptics can be applied in analytical practice. In the book *Haptics in the Expanded Field: the Sense of Touch in Polish Art in the Second Half of the 20th and the Beginning of the 21st Century*, published in 2020, I redefined the classical concept of haptics by conceiving the sense of touch not only as a modality of the sense of sight, as Alois Riegl did, but as a phenomenon that encompasses the whole body. With the help of these methodological tools, two assemblages by the Polish artist of Jewish origin Erna Rosenstein (1913–2004) have been analysed. Both are untitled, having been probably made in the 1970s or even 1980s, and are simple leatherette handbags: one ladies' and one men's handbag with artificial dentures placed inside. The works of this artist reveal their progressive character against the background of Polish art of the second half of the twentieth century, when analysed from the perspective of haptics in the expanded field and the following contemporary theories: embodied, somatic and multisensory perception, which involve not only the sense of sight but also the sense of touch. Furthermore, the question of form and the close connection of form with the matter of the work are crucial for the activation of the sense of touch during the process of perception, which goes beyond ocularcentric categories. These phenomena are therefore analysed in the context of the materialist, sensualist and empiricist turns and the currently growing tendency to consider the artwork as a material object with causal and physical, rather than metaphysical, properties.