

The research project *The Modernization of Vision. The Prose of Polish Modernism in the Face of Modern Transformations of Visual Discourse (1890-1939)* aims to describe the relationship between the development of Polish prose and literary criticism of the modernist period and the changes taking place in the visual discourse of that time. The choice of the researched subject is based on the assumption that new ways of conceptualizing perceptual subjectivity in fields including experimental psychology and philosophy significantly determined the theoretical tasks of Polish modern literary theory and set new conditions for literary practices.

The aim of the research can be expressed in two ways, each of which exposes one key problem of the planned work. First, I will reconstruct the theoretical frames of the new visual field emerging at the turn of the nineteenth and twentieth century. I define it as a space of complex relations between the individual, the image, and reality, whose principles of reception are designed and (de)regulated by a corpus of philosophical, scientific and literary texts (Crary 2000). With the breakthrough of Anti-Positivism, the issue of individual perception underwent an intensive process of adapting new research methodologies primarily at universities in Krakow (Władysław Heinrich), Warsaw (Edward Abramowski) and Lviv (Kazimierz Twardowski, Władysław Witwicki), which ended with the outbreak of World War II. Therefore, the visual field of the time should be considered as a complex network of transfers of vision-oriented theory, which migrated from foreign centres (Wundt's experimental psychology laboratory, the University of Vienna, etc.) to Polish universities as well as between different local scientific communities.

However, the transfers of the theory of vision went far beyond the academic environment. Models of modern perception which were developed within universities also influenced artistic practices, including literary and literary critical ones. Therefore, a detailed analysis of selected scientific, theoretical and aesthetic texts will allow me to achieve the second fundamental goal of my research project: describing how the changes in the visual field of the era were reflected by the structures of the modernist literary narrative. I will first describe private and intellectual relationships between theoreticians and critics and writers. These include a relationship between Bolesław Prus, Julian Ochorowicz and Rafał Radziwiłłowicz, correspondence between Waclaw Berent and Władysław Heinrich, the works of Leon Chwistek in Heinrich's laboratory of experimental psychology. Next, I will look at how inspirations from research into human perception influenced individual literary works (Prus' *Notes on Composition* and *Suffragettes*, Berent's *Ozimina*, Chwistek's *God's Palaces*).