



Slovak Language in the Media (or, 111 Most Common Mistakes Made by Slovak Journalists)

RONČÁKOVÁ, T., VANDÁKOVÁ, Z.: *Slovenčina v médiách. 111 z najčastejších jazykových chýb v novinárskych textoch*. Ružomberok: Verbum, 2020. 293 p. ISBN 978-80-561-0773-7.

Jana Radošínská

While trying to reflect on how people speak, write and interact in the 21st century, we might quickly jump to (overly critical) conclusions. After all, it is always easier to criticise than discuss these issues matter-of-factly and yet with a welcome, self-reflective sense of humour. Let us follow Terézia Rončáková and Zuzana Vandáková's intriguing line of thought and adopt the same approach as their open-minded and skilfully written university textbook *Slovenčina v médiách. 111 z najčastejších jazykových chýb v novinárskych textoch* (in English: *Slovak Language in the Media. 111 of the Most Common Language-Related Deficiencies in Journalistic Texts*).

Published in 2020, the reviewed work, in a way, completes the authors' long-term scholarly and professional interest in the addressed topics. Back in 2018, Terézia Rončáková and Zuzana Vandáková started to cooperate with *The News Agency of the Slovak Republic* (TASR). Their specialised section included in the news agency's content was called SLOVAK LANGUAGE. It was updated regularly, specifically twice a week. This project became quite successful; after all, the authors kept offering their professionally processed explanations of the most common language deficiencies present in the media during the next 14 months. Aware of the project's sociocultural value and educational potential, TASR then published some of the most interesting entries as a New Year's 'card' wishing everyone "A Flawless New Year". Terézia Rončáková and Zuzana Vandáková then decided to expand the previously existing body of knowledge and process it in accordance with the needs of university students specialising in journalism, media and communication studies or similar fields of study. At first it might seem that the textbook's value lies primarily in its fulfilled ambition to identify exactly 111 overused words, phrases, clichés, buzzwords and *vogue* expressions originating from other languages we tend to encounter while interacting with the media content and maybe even (un)consciously reproduce. We often do so just because they are 'cooler' or catchier than their equivalents which follow the rules of Slovak grammar and stylistics. However, the reviewed publication reaches even further, merging theory and practice in a systematic, yet comprehensible manner.

The textbook is formally divided into two sections and complemented by a list of bibliographic references and factual register, which is detailed and useful. Its first part provides the reader with a necessary introduction to linguistic theory associated with the Slovak language. Even though the individual chapters are rather short, they are filled with systematically processed and logically coherent theoretical concepts. Focusing on the basic outlines of (not only) Slovak linguistics, the brief first chapter aims to explain how this 'system' works and what kinds of information are present in the following parts of the text. Like the authors, we may call these areas of interest 'layers' of the language in question. Thus, the subsequent parts of the publication reflect on phonetics and phonology (the second chapter), morphology (the third chapter), syntax (the fourth chapter), lexis (the fifth chapter) and stylistics (the last, i.e., sixth chapter). The theoretical part may not be too extensive, but it is still elaborated thoroughly – based on more than 60 different information sources, predominantly linguistic publications and relevant vocabularies. As the authors remark in the textbook's Preface, their interest lies in the written word, so phonetics is addressed only via this initial theoretical reflection, which is quite understandable.

It is important to underline that Terézia Rončáková and Zuzana Vandáková were able to apply their systematic approach towards the topics in question to the extensive second part of the publication, and their detailed analysis is therefore both clear and methodical. The individual mistakes regularly made by journalists, other media professionals and students of journalism, media and communication studies or similar disciplines (and, frankly, most of us as well) are thus presented in accordance with a well-thought-out structure. The chapter reflecting on morphological deficiencies includes analyses and interpretations of incorrectly used verbs, adverbs, prepositions, numerals, pronouns, adjectives and nouns. The same principles apply to the chapter aimed at flawed syntax (this part of the text distinguishes between verbs bound to incorrect prepositions, strangely applied 'English' syntax, incorrect sentence constructions, inaccurate adjuncts, imprecise syntax related to different words and sentences, (incorrect) ways of writing words – separately or together, commas and graphic elements associated with written texts. The part focused on lexis includes overused words originating from foreign languages, inappropriate expressions, other kinds of lexical flaws, capitalising words, and so-called buzzwords.

Taking into account the above-mentioned observations on the reviewed textbook and its clear structure and obvious quality, we would like to point out that Terézia Rončáková and Zuzana Vandáková may have devoted this work to their students, but the publication's content is just as relevant to (and useful for) all media professionals and, in fact, anyone who wants to critically assess their language-related shortcomings. No observant reader can overlook the authors' effort to avoid any critical remarks on the ways journalists (and most people) talk and write. They neither judge nor express any pessimistic opinions on how the culture of the written word has changed, and not for the better. On the contrary, Terézia Rončáková and Zuzana Vandáková maintain their scholarly perspective, even though many parts of the text conveniently lighten the discussed problems thanks to ironic remarks and witty examples of flawed content published by Slovak media professionals. As amusing and gentle as this irony is, it still stings, at least occasionally – at the moments when the readers realise that they might not be journalists, but they make the same mistakes on a daily basis, over and over again.

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News in Media

OSVALDOVÁ, B. (ed.) et al.: *Zpravodajství v médiích. 3rd Edition*. Prague: Karolinum, 2020. 139 p. ISBN 978-80-246-4612-1.

Ľuboš Greguš

In today's information society, news and news items have an irreplaceable role – the need of and access to information have become our daily routine. Therefore, publications dealing with this part of journalistic work continue to play an important role in the academic community. The reviewed publication is the third, revised version of *News in Media*, which was originally published in 2001 and later in a second edition in 2011. At the end of the second decade of the 21st century, the authors came up with a new, revised version of their monograph. From the recipient's point of view, the text is easy to read and logically composed into separate units (chapters). There are in total 11 of them. Six authors participated in the writing of the monograph, of which the dominant part was written by the editor of the publication, Barbora Osvaldová.

Formally, there have been several changes in comparison to the previous version from 2011. The most visible change can be seen in the chapter numbering and simplification of the content, where only the main

titles of the chapters remain, while the titles of the subchapters are not listed. The reason is probably, in addition to the greater 'airiness' of the content, the fact that many of the subchapters do not exceed one page of the publication. We can also mention changes in the author's team – Karel Šebesta is completely absent with his chapter 'Language of News', and instead of Miloš Čermák, Jan Jirků offers knowledge about online news in the current edition. Within the text, perhaps the biggest formal change is the writing of references, where the authors have reached for the more traditional citation style (sources are now stated in brackets) than in the previous edition, where they placed bibliographic references in the footnotes. In the current edition, only accompanying comments or additional information provided by the authors remain in the footnotes. In some places, however, there are also bibliographic references worthy of inclusion directly in the text, as are other sources, which is slightly disruptive for the reader. On the other hand, the bibliography has been expanded, not only in terms of quality but also quantity – the authors worked with the current literature related to the researched issues. A total of 113 literary sources are mentioned in the bibliography, while in the 2011 edition there were only 54 sources. Several errors have been removed from the text – e.g., from the original er forma to er-form (p. 29); from the original A 4 to A4 (p. 73). The authors also updated practical aspects of the discussed theoretical concepts to thanks to current examples (e.g., p. 26-32, 35, 47, 48, etc.).

In terms of content, the texts have undergone major (or in some cases at least minor) modifications. We find minimal differences compared to the previous version from 2011 in all introductory chapters, ending with the chapter 'Report', and in the section on photographic news. Even if there are some changes, they are more of a 'cosmetic' nature and are very difficult to detect. An exception is the last subchapter on photographic news, which has been rewritten for the current version of the publication. However, given that the above chapters generally concern issues that no longer show a significant shift at the theoretical or practical level, these minimal changes are understandable. The text is written clearly and concisely.

In the section on radio news, it is also the previous version of the text with minimal content adjustments, which the average reader would probably not even notice – e.g., different order of naming and defining radio genres (p. 75-76). The exception to the slight changes of the text is an indication of the current times and scope of the main news programmes on p. 78. Redundant or less substantial and outdated passages have been deleted from the subchapters and some current trends in radio broadcasting have influenced the used terminology – e.g., p. 75 and p. 77, where the author no longer talks about announcers, but presenters. If we focus on the rest of the monograph, the updating moment is already more noticeable here.

The chapter about television news has undergone a partial editing. We will mention perhaps the most significant changes. The author of the text on p. 84-85 rightly pointed out the current trend in television – that the original average time duration of news content has increased over the past decade. However, the author immediately states that the reason for this is the length of the news programmes, which, according to him, were extended around 2012 by "almost half, thus freeing itself from the time duration dictate".¹ Yet, this statement is not supported by any results of the author's own research or other inquiries, and therefore we consider it only as a hypothetical statement that would deserve further examination. We do not consider the wording "this is it" to be appropriate in this issue. However, the reviewed chapter correctly points to the greater representation of news programmes in television broadcasting (p. 90-91), which can also be seen in the context of, e.g., Slovakia or other Central European countries. Compared to the previous edition of the book, the use of agency reports in the creation of some news items has been omitted in the part about the creation of news content, which may lead the reader to believe that this phenomenon has disappeared from television broadcasting production, even though it has not.² From theoretical concepts, the author added the types of stand-ups in television news to the text (p. 86), pointing out the re-popularity of the chronological construction of television news (p. 94) and

1 LOKŠÍK, M.: Televizní zpráva a televizní zpravodajství. In OSVALDOVÁ, B. (ed.) et al.: *Zpravodajství v médiích*. 3rd Edition. Prague : Karolinum, 2020, p. 85.

2 See: GREGUŠ, L., VIŠŇOVSKÝ, J.: The Position and Influence of Agency News on Foreign News in Contemporary Slovak Television Production. In *Media Education (Mediaobrazovanie)*, 2020, Vol. 60, No. 4, p. 609-626.

the genre of "read news" (p. 96). He also emphasised the existence of the genres CRT, HLP report, STAND-UP report and JPR report (p. 97-100). However, we must say that this is probably the author's genre division, as it is not supported by any theoretical concepts from relevant literature or references to other authors, and we have not yet encountered similar genres in foreign literature. We consider the lack of update in case of the subchapter 'Television News and New Technologies' as a certain shortcoming, as the text has not undergone any deeper adjustments; although in this field perhaps there would be the most to add.

The second major update point can be seen in the chapter about agency news, which, compared to the previous issue, was specified in the title of the chapter as 'Textual Agency News'. Although the author advises in the first subchapter of her part that it is only an updated text from another publication³ – compared to the previous text, there are a definition of "agency service" in two paragraphs and the addition of information about ČTK⁴ as the only news agency in the Czech Republic. Based on ČTK's practice, the types of reports in the agencies' textual reporting are subsequently defined and characterised. The author focused on the current situation in ČTK, which may change after a few months. This can be problematic for example in the subchapter 'Service/Region', in which the author stated just the current ČTK news network. She could have left a reference to the development of it from the previous 2011 edition mainly in the context of foreign correspondents – it would make an overview from its inception to the current state. The author also does not state the source of information or rather, she does not argue how she has reached the findings and a similar deficiency occurs in several parts of the text. In the context of the genres of agency news, the author provides an updated version – from the original genres brief flash; headline; flash; report with priority 3 or 4 – classic report and its versions; summaries; notices and document; brief flash was removed and genres "profile" and "opener" were added. It could be said that the author combines brief flash with headlining into one genre. We consider it appropriate to add a profile and an opening between the genres, as they are becoming more frequent in the practice of ČTK. We also find enriching the new practical examples of individual genres. A very suitable updated element of the text is also a reference to the robotic journalism trends in the ČTK agency's news, which began to be used to the full during the senate and municipal elections in 2018, with the help of artificial intelligence. The author thus appropriately points to the future of some news genres in the context of constantly evolving technologies.

In our opinion, the chapter on online news has the biggest value. Compared to the previous version dealing only with the development of this journalistic area without a deeper description of its functioning (especially due to the year of its publication), the chapter provides not only current knowledge in the field, but also works better with the literature. What is partly absent in other chapters is very well applied in this. The author points out scientific publications that deal with the individual concepts and points to their topicality. Such additions to the individual claims and the support of the findings by the literature are often missing in other parts of the publication – see above. Out of a total of 113 sources, more than 30 are listed in this chapter alone, which is more than a quarter of the bibliography, with the scope of this chapter being 13 pages and the rest of the monograph where the literature was used having 110 pages. Nevertheless, we feel that the author has remained more or less on the surface of the issue – e.g., in the context of genres in the online environment or characteristics of online news, etc., whereby several parts seem like a brief introduction to the topic, instead of a comprehensive set of knowledge.

From an overall point of view, we can consider the publication as an excellent introduction into the issue of individual types of news for students of media and communication studies and related fields and for news media professionals or researchers who are not familiar with this topic and want to obtain a comprehensive overview of it.

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3 See: ŠMÍD, M., TRUNEČKOVÁ, L.: *Novinář a jeho zdroje v digitální éře*. Prague : Karolinum, 2009.

4 Remark by author: Abbreviation ČTK stands for Czech News Agency (in Czech: Česká tisková kancelář).

Neuromarketing – A New Possibility in Marketing Research at FMK UCM in Trnava

Peter Krajčovič – Tamás Darázs

Marketing and marketing communication research are influenced by constant trends and technological progress. Their interdisciplinary nature and connection to practice force researchers to keep up with new trends as much as possible and to adapt to constant changes. Important determinants of marketing research are innovations which enable faster, more effective and detailed examination. Another determinant are the respondents themselves, whose consumer behaviour is increasingly complex and influenced by several factors. The ability to identify these factors by common research methods, but also by the ability of respondents to realise and describe their impact, is thus significantly limited.

The answer to all these changes, but also to the challenges, is neuromarketing research. Its purpose is to determine what works quickly and effectively in marketing, what does not, and how to improve it by detecting subconscious reactions. Although the initial research in this area was carried out in the 20th century, in our conditions, we can still talk about unknown or very little used methods. The primary goal of neuromarketing is to understand the impact of marketing incentives on consumer responses. This progress fundamentally changes the level of information accuracy that a person can voluntarily provide to researchers to better understand their preferences and behaviour. Research methods are based on finding, recording, and analysing consumer reactions that might be difficult to see at first glance. Neuromarketing thus involves precise methods for directly examining the preferences and stimuli that affect them, without requiring cognitive or conscious participation of many respondents. These methods and procedures have enriched marketing research at the Faculty of Mass Media Communication UCM in Trnava. The Laboratory of Neuromarketing Studies – NEUROLAB at FMK UCM is the response of young researchers to the need to better understand the impact of various stimuli and factors on the consumer.

With the help of neuromarketing research tools, we can record and measure various vital functions or reactions at the time of their occurrence as a result of surrounding perceptions. Measurements are carried out with participants that are exposed to certain external influences (they are shown a specific product or advertising spot, they listen to a specific melody or solve various tasks, for example on a website). In this way, they are encouraged to engage in activities during which their physical or neurological activities are monitored by various technologies and subsequently processed to obtain important information. One of the most important research methods, which are also used at FMK UCM in Trnava, is the detailed recording of emotions through the analysis of facial biometrics. It can be used to read the facial expressions of the tested participants to get an overview of their emotions. We examine the level of activation or relaxation of specific face muscles, which are directly connected to the oldest parts of the human brain responsible for emotional responses. Based on the results, it is then possible to identify the emotions that the respondents experienced at a particular moment of testing, for example, at a particular second during an advertising spot, or to record their attention or identify specific points that

interested them most. Another important method is eye movement detection. Using this method, we can monitor eye movements, time intervals of movements and their directions, while the respondent follows a specific visual (or a website, etc.). The recorded eye fixations may indicate the points that most interested the respondents. Finally, in our neuromarketing laboratory, we can record the skin conductivity of the respondents, which changes depending on the experience of certain emotions, while we are not aware of these in any way. Through this method, it is possible to recognise the intensity of certain emotions that we experience.

The neuromarketing laboratory thus brings new possibilities to marketing research, with the help of which it will be possible to answer new research questions. It will also make it possible to test or improve visual stimuli, advertising spots or website design and thus link academic research with practice more closely. Research based on eye fixation monitoring is now becoming a common part of marketing practice, in which similar technologies examine, for example, the impact of influencers' attractiveness on individual aspects of respondents' views in relation to the object, including age or gender. In combination with the usual methods of marketing research, such as memorability tests and other methods, it is possible to achieve better effectivity of marketing communication and cost savings. The perspective of using a neuromarketing laboratory can also be seen in the research of the online environment, for example when researching web browsing, playing games, or watching various forms of advertising.

At NEUROLAB we work not only with sight, but also with other senses such as hearing, touch, smell or even taste. Observing the view, emotions, excitement, or concentration of participants brings new opportunities to improve the usual methods of research. By statistically processing the data we can evaluate differences, find better variants, but also identify points that are disruptive or positive and propose particular recommendations.

About an Exhibition

Image/Flow of Realities

Petra Cepková – Peter Lančarič – Eva Jonisová

If we think of the photographic image in the intentions of contemporary visuality, we must accept the idea of the photographic image as an ever-changing flow of information, data, and stories that change in time, place and contexts of periods. It is a consequence of the instability of the concept of “reality”, when not only art and our physical bodies, but rather our whole being is transformed into an intangible sphere of virtual possibilities. The aesthetics of metamodernism bring with them new creations in thinking, to which our view of the usual interpretations of the photographic image must also adapt.

The exhibition titled *Image/Flow of Realities* is created as one of a series of exhibitions that take place on the occasion of the 10th anniversary of the founding of the Ludovít Hlaváč University Gallery at the Faculty of Mass Media Communication of the University of Ss. Cyril and Methodius in Trnava. The current exhibition at the Central European House of Photography in Bratislava presents a selection of photographic works by students and graduates of the Studio of Communication in Photography on the subject of Journalistic Photography. The exhibited projects reflect the programme of the studio, which conceptually focuses on the interpretation of current themes of young people’s identities, environmental themes, ecology and experimentation with the means of expression of the medium of photography. The author of the project is Assoc. Prof. MgA. Jozef Sedlák; the curator of the exhibition is Mgr. Art. Petra Cepková, ArtD. The work was exhibited by 9 authors: Peter Lančarič, Eva Jonisová, Kristína Mayerová, Lenka Klimeková, Tamara Kurillová, Matej Jánošík, Lukáš Kala, Rastislav Gablovič and Rebeka Sumegová.

Just as the flow of a river carries deposits of memories, our own memory and experiences, it transforms us as well. This flow and constant changes over time are key elements for authors such as Peter Lančarič, who in his series titled *Autobiography 1316* (2016, Figure 1) plays with the essence of self-portrait photography and its biographical features. In this way, the very core of the author’s identity comes to the surface, which is interpreted through relationships with his loved ones, especially with his life partner. In the form of staging, we can see spatio-temporal reconstructions of real key life events, which are important for the author, but at the same time define him as a man – a partner in a relationship. The narrative of his photographs is based on a thorough direction of the characters – actors, their facial expressions, gestures and attributes, and at the same time it is a fiction about a reality that takes place on the stage of the author’s personal memory. The author disrupts the continuum of time and events in it to create an even more real, or if we want, a parallel reality, the truth of which the viewer has no way to verify, which makes the very truth of the medium of photography become unstable and changeable.



Figure 1: Peter Lančarič – *Autobiography 1316* (2016)

Another significant series is the work titled *The Way of the Cross* (2019, Figure 2) by the author Eva Jonisová, in which she interprets an honest, human, ordinary and yet so rare ‘humanness’ to the audience. Her photographs show the oldest member of their household, grandmother, who naturally takes on the real and metaphorical cross, from which love symbolically results and which becomes a bridge. Like Christ, grandparents often sacrifice themselves for the family, for the needs of others. It is a natural rhythm of the passage of time and love of one’s neighbour, but it is not always obvious. Her photographs point to man in his fullness, because they talk about who we are, where we go and what we become on this path, but they are also about wandering through generations into deeply interpersonal relationships, about altruism to neighbour, about faith in good and faith in God, but also about the inevitability of the end. In terms of genre, the author works with elements of staged photography and appropriation of sacral themes, which for her is a kind of cathartic effort to understand.



Figure 2: Eva Jonisová – *The Way of the Cross* (2019)

Another author, Kristína Mayerová, responds similarly sensitively with her personal visual statement in the series called *The Silent Cross* (2018, Figure 3), in which she analyses human existence, its beginning and end and the shades of everyday life and existential need. The author's choice of topic speaks of a deeply personal experience near death in the family circle, but also of the overall need to understand, albeit a natural part of life, but still painful. The home she photographed is called the Red Cross. Even our own and quietest cross will be carried by each and at the end alone. The most mysterious realm of being, this duality tells us a sad and fascinating narrative about our journey. At the end of our stories, we try to somehow come to terms with the mysteries of existence, with the search for true knowledge and meaning that transcends us metaphysically. Kristína's images are brutally narrative (Figure 3), and they are no longer a pleasant walk in this 'home at the end', but no ends are pleasant; they are like dropped crumbs of sponge biscuits. Poor is the history of man, when only doses of medicine remain, teeth in a cup, pieces of paper with notes on message boards, photos of smiling family members and the wind in the curtains in that silence. Surrounded by symbols of faith, they await redemption, immersed in the waves of duvets as in a land of desolation. The whitish duvet slowly becomes a sky over which they walk carefully and uncertainly towards infinity.



Figure 3: Kristína Mayerová – *The Silent Cross* (2018)

Lenka Klimeková in the documentary series *Portrait of My Loved One* (2020) visually reveals a socially sensitive topic, a person with a physical disability. However, this particular story is all the stronger because it is one of the author's close family members – an aunt who is also the most important being in the life of each of us – someone's mother. Just try to imagine what the world would be like without mothers, a world without the safety of their soft arms that can soothe all the pains of the world. Her photographs are direct, without embellishment; she shows us a person without a mask, without false pity, that is, a person who wins over their destiny. Her photographs tell us 'Look, this is us, people, this is how we are, nothing more and nothing less'. However, all photographs are connected by one key gesture – the touch of a close person, which allowed the author to depict the being in its general complexity and beauty, identified with their own reality. Her body is the bearer of social trauma, our emblem and seal, so that we can learn to accept differences, so that we can learn to be better. This 'man-man' system is sometimes a torturous illusion because there were not the last and there will not be the first.

Tamara Kurillová photographed a female portrait reminiscent of Velázquez's Baroque painting composition in the photographic sequence positions in the series *Hybrid Being* (2020). The amorphous changes of the face are accentuated by the shift in combination with frozen drops of water, which refers the whole scene to the contrast of the old and the new. The combination evoking studio academic painting and the intimate environment of a modern bathroom is an element typical of postmodern artistic narratives. We could perceive each of our actions as a dependent cause of the well-known butterfly effect. Can our ability to predict lead to decisions that are considerate of others? These ideas are naturally followed by reflections on the

epoch in which we live and of which we are also creators. This geochronological period was given the name "Anthropocene" at the end of the 20th century.¹

Modern human history is writing its infamous story, with a steady increase in population, industrialisation, urbanisation and globalisation.² The "Anthropocene" is one of the most disturbing concepts today.³ We can reach the extinction of our own species, and although many scientists have warned us about ourselves in the past, it is still not too late, because the maturation of the "Anthropocene" can also be the maturation of ourselves. Equally urgent are the photographic concepts of students, in which the human and the natural intersect. Matej Jánošík in his series *Burnt Area* (2021, Figure 4) with his provocative semiotics and multi-meaning contexts of individual attributes depicts a frightening postapocalyptic landscape that seems to have come from biblical revelations, defining the human species as the engineer of all ends. In the series *Untitled* (2020, Figure 5), Lukáš Kala refers to temporality, our helpless defiance and insignificance in the cycle of boundless time, which takes its toll. The students mapped and recorded a specific landscape or urban space, pointed to our social climate through invisible connections related to cultural, geographical and biological layers, as well as to the spatio-temporal characteristics of the place and its *genius loci*.



Figure 4: Matej Jánošík – *Burnt Area* (2021)

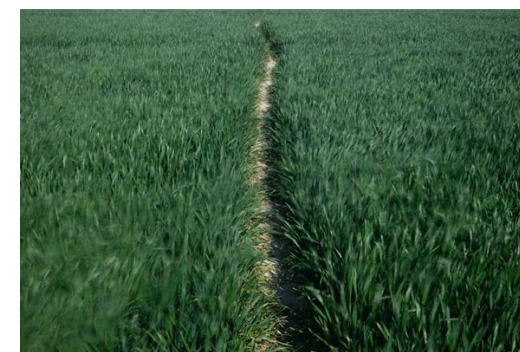


Figure 5: Lukáš Kala – *Untitled* (2020)

1 Working Group on the 'Anthropocene'. [online]. [2021-09-22]. Available at: <<http://quaternary.stratigraphy.org/working-groups/anthropocene/>>.

2 MCNAIL, J. R., ENGELKE, P.: *The Great Acceleration: An Environmental History of the Anthropocene Since 1945*. [online]. [2021-09-22]. Available at: <<https://www.worldcat.org/title/great-acceleration-an-environmental-history-of-the-anthropocene-since-1945/oclc/926050454>>.

3 Talks/Anthropocén. [online]. [2021-09-22]. Available at: <<https://monoskop.org/Talks/Anthropoc%C3%A9n>>.

In the series titled *The Last Dream of the Future* (2021), Rastislav Gablovič decodes our factual traces, which are a key memento in the environmental situation, with his almost mannerist compositions of the post-industrial environment of urban modern habitats. These still-lives of graffiti scenes and object structures define the human species with its desires and extroverted need for world domination. Similarly, Rebeka Sumegová in her impressions of water surface, titled *Anthropocene* (2021), which in further layers are again a reference to the sphere of consumerism, describes us as the main factors in the pollution of the planet. These minimalistic and found still-lives on the water surface are a tiny, but at the same time, a significant accent to the recycling of our actions. The key question remains; how art, in conjunction with critical theory, can provide answers to the challenges posed by ideological, political and economic factors.

In the era of post-humanity and in current visual photographic language (e.g., in the work of photographers such as Edward Burtynsky and Andreas Gursky), hybridisation no longer only touches morphology as such, but increasingly also affects the medium itself and its philosophy, not excluding changes in content, in structure, and therefore, deals with the contexts of the body, portrait and even conceptual documentary.

