

SUM MA RIES

WHY HAVE THERE BEEN NO GREAT FEMALE ARTISTS? HISTORY OF ART IN POLAND FIFTY YEARS SINCE THE PUBLICATION OF LINDA NOCHLIN'S FAMOUS ESSAY

Edited by Karolina ŁABOWICZ-DYMANUS

Karolina ŁABOWICZ-DYMANUS

ON THE HISTORY OF ART IN POLAND IN FIFTY YEARS SINCE THE PUBLICATION OF LINDA NOCHLIN'S FAMOUS ESSAY

The anniversary of Linda Nochlin's essay has inspired reflections on feminist art history in Poland. Conferences in 2021 and 2022 gathered researchers across generations to explore Nochlin's impact on Polish studies concerning the social conditions and exclusion of women in the art field, emphasizing critical examination of artistic categories and mechanisms of marginalization. The evolution of feminist studies in Poland has considered local contexts, shifting from Western models to developing methodologies that investigate the circumstances of female artists in the Polish People's Republic, as seen in recent research.

Karolina MAJEWSKA-GÜDE

SHADOW OF THE EAST - SHADOW OF THE WEST. EWA PARTUM'S ARTISTIC PRACTICE IN THE CONTEXT, AND TOWARDS FEMINIST INITIATIVES IN WEST BERLIN

The article, based on my book publication, is an attempt to historicize Ewa Partum's feminist work in a transnational context and, at the same time, it is an intervention in the history of feminist art written from a comparative perspective. The main theme of the text is the problem of the relationship between Ewa Partum's work and the feminist artistic community of West Berlin. In the first part, I present the artist's artistic strategies in her feminist work of the 1970s and early 1980s in Poland, and then I describe the specific political and institutional conditions in which the artist operated after 1982, i.e. after making the decision to emigrate to West Berlin. In conclusion, I draw attention to changes in Ewa Partum's artistic strategy in West Berlin.

Magdalena KASA

THE MISTRESSES OF THE SECOND TIER. ON POLISH FEMALE SCULPTORS, MONUMENTS, AND INSURMOUNTABLE OBSTACLES

The primary objective of the article is to shed light on the circumstances surrounding the creation of public sculptures by Polish female sculptors. The interwar period of their activity was juxtaposed with the work of women belonging to the subsequent generation of sculptors practicing this art form after World War II. Thus far, this realm has been entirely reserved for men, with patriarchal traditions deeply entrenched therein. Entry into an environment based on the dominant position of men necessitated women to confront existing patterns and mental schemas related to their participation in culture. A careful thought allows one to discern the operation of a mechanism in which both cultural conditioning and administrative systems contributed to the process of delineating symbolic boundaries of female sculptural activity and segregating their art from the public sphere.

Social transformations after 1918 strengthened the position of women desiring to pursue their own professional careers. A group of thoroughly educated female sculptors entered the artistic arena at that time, among whom were those who began practicing their creativity within the realm of monumental art. Forms of public art were practiced by interwar artists with already established positions, such as Zofia Trzcińska-Kamińska, Hanna Nałkowska, Janina Reichert, and Ludwika Nitchowa. The promising careers of the vast majority of them were interrupted by the outbreak of World War II and all circumstances associated with this event. The subsequent generation of female artists formed during the establishment of a new governance structure, which ostensibly promoted the concept of freedom among citizens. However, the previously dynamic process of women gaining further freedoms in the field of sculpture was almost entirely halted in the new regime.

The communist ideology deepened the hierarchy between the sexes, which ultimately became the primary means of delineating social boundaries and isolating women from the public sphere, thereby depriving them of access to monumentally-oriented endeavours.

Magdalena DEMBEK

GRAPHIC CREATIVITY AS A RECORD OF LIFE EVENTS. ON THE EXAMPLE OF TERESA JAKUBOWSKA'S (1954–1965) WORKS FROM HER TORUŃ PERIOD

This article is about the graphic artist Teresa Jakubowska and the first period of her artistic work. It focuses on the works that are a reflection of the artist's private life. The artist herself compares her work to a diary containing a record of her life's experiences, thoughts, and feelings. The subjects and problems addressed by the artist, the way they were illustrated, and formal solutions used have no analogy in the Polish printmaking of that time. Jakubowska's linocuts and woodcuts are analyzed for use of autobiographic practices, the areas of these practices are identified, and the ways these practices were carried out are then presented.

An attempt was made to determine to what extent the discussed prints become a testimony to her personal experience, and in what aspects and to what extent they constitute a reflection of the collective female experience. Furthermore, this article highlights Teresa Jakubowska's innovative methods of recognizing and transmitting the content, as well as her intransigent works in the context of Polish printmaking after 1945.