

#43

Zeszyty Artystyczne

Misteria – rytuały – performanse.
Wymiar estetyczny

Mysteries – Rituals – Performances.
The Aesthetic Dimension



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu

1(43)/2023

Zdjęcie na okładce

Koncert wizualny Adama Garnka, Kielce 2013

fot. K. Peczański

Paweł Moźdzynski

Holder of a post-doctoral degree (dr hab.), sociologist and art anthropologist at the Institute of Applied Social Sciences of the University of Warsaw. He researches structural art phenomena (art institutions, institutional rituals, ultra-conservative discourse in 21st century Polish art), anti-structural phenomena (liminality, transgressions, subversions), and artistic interventions in urban space. Head of the Sociology of Art in Public Space Laboratory of the University of Warsaw. Carries out reception studies for cultural institutions and publishes in sociology and art sciences journals.



<https://orcid.org/0000-0001-9569-5447>

Zeszyty Artystyczne
nr 1 (43)/2023, s. 218-240
doi: 10.48239/ISSN1232668243220243

Paweł Możdżyński
University of Warsaw

Women's Performances, **Rituals and Mysteries** **in Contemporary Polish Art.** **Analysis of Selected** **Examples**

Are contemporary female performers looking for ritual and mysterious forms to frame their actions, performances, manifestations, and a host of other activities? Can we even speak of rituals and mysteries in an era in which a considerable part of women's art (and not only!) is taken up by projects geared towards transforming the social order, expanding the field of women's freedom and agency? In this text I will attempt to discuss this topic based on selected examples of visual arts projects by women artists in Poland over the past 10 years¹.

» 1 In this text I present the results of a study of the discourse of the visual arts conducted using an analysis of existing materials. The selection of the analysed materials is, of course, partly subjective in nature. I have tried to select such examples of works, projects, and exhibitions that are important for the topic at hand and aptly depict the phenomenon. I use the term "field of art" after Pierre Bourdieu (Bourdieu 2001, 2005). Some of the findings made in my text coincide with the results of my earlier research (see: Możdżyński 2008, 2011, 2016, 2017).

We are increasingly seeing art projects that transcend traditional artistic media or even media called “new” (installation, video, performance, etc.). There are more and more multimodal and multi-stage art projects based on different techniques, articulation channels and means of expression. Here, I will look at both single performances and multi-modal projects that take place over an extended period, often involving different people, the results of which can be a material work, the experience of the participants or new social relationships formed². Contemporary women artists pursue a variety of performative projects, which involves practices that aim to establish temporary relationships and bonds or more permanent female communities. Such projects include workshops and discussions which, organised by women artists, are held in the art institutions (galleries, museums, etc.).

In search of transgression, liminality, and subversion in 20th and 21st century art

Modern and contemporary art is to a great extent oriented towards transgressions, deconstruction of the dominant conventions of morality and the aesthetics, the political and economic order³. This is accompanied by attempts to find the element of liminality, ways of achieving insights into the hidden “nature of things” or alternative states of the mind, as well as creating and recreating (para)ritual forms. I believe that modern and contemporary art has reclaimed part of the field that was abandoned by institutionalised religions and churches, whose structure, power relations and interests have eliminated the sensations of the “unorganised sacred”, liminality and the *communitas*⁴. The response to the crisis of the churches is an interest in non-institutionalized, non-religious „spirituality”. This is evident e.g., in the art and statements by Agnieszka Brzeżańska: “[...] I don’t like religion at all and wouldn’t encourage its practice. On the other hand, I think that experiencing spirituality is highly necessary for us. I myself have such a nervous system that I easily reach various mystical states”⁵. Spiritual (“metaphysical”) inquiries have been pursued by artists representing mystical abstraction (e.g., Hilma af Klint, Emma Kunz, Casimir Malevich, Piet Mondrian), body-art (e.g., Vienna Actionists, Ma-

» 2 See Nicolas Bourriaud, *Estetyka relacyjna*, transl. Łukasz Białkowski (Kraków: Muzeum Sztuki Współczesnej w Krakowie MOCAR, 2012).

» 3 More on the theory of the structural/anti-structural liminal experiences and the *communitas* in: Turner 2005a, 2005b, 2008, 2010; see Moźdzyski 2011.

» 4 See Stefan Czarnowski, *Dzieła*, vol. 3, *Studia z dziejów kultury celtyckiej. Studia z dziejów religii*, transl. Nina Assorodobraj (Warszawa: PWN, 1956).

» 5 Karolina Plinta, “Przeżyć żalobę po Ziemi. Rozmowa z Agnieszką Brzeżańską”, *Szum*, 07.02.2020. <https://magazynszum.pl/przezyc-zalobe-po-ziemi-rozmowa-z-agnieszka-brzezanska/>.

rina Abramović, Natalia LL), Conceptualism (e.g., Roman Opalka, Jerzy Rosołowicz), land-art and site-specific (e.g., Robert Smithson, Jarosław Koziara, Jarek Lustych), as well as socially-engaged art (e.g., Joseph Beuys, Polish critical art).

Particularly evident in performance art (art actions, happenings, etc.) are attempts to (re)construct forms of rituals and mysteries that initiate female performers into uncommon spheres of existence not (yet) regulated by dominant political and economic relations. The performer(s) violate taboos, deconstruct morality, shock and tear themselves and other participants out of the shackles of everyday life, violating moral and aesthetic practices and conventions. The artist(s) approach the restaged rituals and new mysteries in different ways. They can “play seriously” or “pretend”⁶; in the latter case, they assume a great deal of distance from the ceremonies, treat them (self-)ironically, and the language of magic and meditations becomes a way of rising out important existential or social issues. Below I will try to explore the diverse aspects of rituals and mysteries present in the performances created by women.

Meditations, initiations, magic

Contemporary women artists often try to draw on meditative techniques⁷. For example, relaxation and meditation practices are used by Weronika Pelczyńska and Monika Szpunar in their choreography classes. This is how they instruct the participants of their workshops:

Next, direct your attention towards your breath. Pay attention to your body position. Don't try to change it, find comfort and stability in it. Perhaps you are standing on two legs, maybe one of them more distinctly, maybe you are sitting or lying down? Maybe your hands rest comfortably on your body, or are in some relationship; maybe you are holding an object or touching some surface? As you breathe, indulge in a mindfulness journey. Listen to your body from your feet to the top of your head. Move your attention inwards and outwards at the same time, front and back, left and right. Notice the movement in a posture that may seem static⁸.

» 6 See Johan Huizinga, *Homo ludens. Zabawa jako źródło kultury*, transl. Maria Kurecka, Witold Wirpsza. (Warszawa: Wydawnictwo Aletheia, 2007).

» 7 Here I will deal with a few examples that explicitly refer to practices of meditation, relaxation, etc. I will look into other endeavours in later parts of the text in the context of practices aimed at broadening the experience of the body, the community, etc.

» 8 Weronika Pelczyńska, Monika Szpunar, “Praktyki siostrzeństwa (sisterchód),” in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 294.

In the second half of the 20th century, the paths of Western counterculture were strongly influenced by Buddhism. Agnieszka Brzeżańska invokes Buddhism in her work, heavily imbued with symbols that refer to the worship of the Ur-Mother or the paintings of abstractionists seeking a path to the absolute (e.g. Emma Kunz). An album accompanying one of her exhibitions included instructions for Zen meditation⁹. The sculptor and performer Kamila Szejnoch also set up Zen gardens in two art projects. The first project, *I Have a Dream. Sennik Śląski. Ogród zen na haldzie w Kostuchnie (I Have a Dream. Silesian Dream Book. Zen Garden on a Heap in Kostuchna)* took place on a mine slag heap in Katowice and was part of the Katowice – a City of Gardens program. Szejnoch found the “Zen garden” entry in the Silesian Dream Book and decided to pursue the dream in reality. The artist and invited people planted vegetation and then she fashioned a shape of a water drop out of white gravel. There were yoga and zazen sessions led by one of the Zen instructors¹⁰. As part of the Zen Beach project on the Vistula beach in Warsaw, Szejnoch, together with invited people, drew waves and circles on the sand with huge rakes specially made for this activity, amidst huge boulders specifically brought to the site. The artist writes about this action as follows:

The “Zen Beach” attempts to transfer a traditional Japanese garden onto the sand on the bank of the Vistula. In addition to stones, sand, gravel, and occasional plants, the Zen garden contains an important metaphysical element, in the form of the meditation process inherent in its essence and function. [...] Meditation in the Zen garden has been practiced, e.g., by daily raking of the sand or gravel, which gives its surface a characteristic wave-like pattern. Special rakes are used for this purpose. The essence of the beach activity was the raking of waves and circles. [...] The raking is an attempt to find peace and harmony in the face of war, geopolitical turbulence and other disturbing phenomena in the world. It is also a play with the appearance and context of the beach; and finally, a personal experience, the rhythm of “Sisyphian labour”, of the morning raking and trampling ...¹¹

Women performers resort to “magical practices” and to the persona of a witch, symbolic of a free and creative woman, with liminal experiences, free from the burdens and limitations imposed by the dominant culture, operating outside an oppressive community. With reference to

» 9 See *It All Occurs Quickly, With Ease, Grace and Joy*, <https://agnieszkabrzezanska.com/portfolio/downloads/> (access: 20.11.22).

» 10 On the basis of the materials offered by the artist.

» 11 On the basis of the materials offered by the artist and participatory observation.

a performative project based on choreography and song, Marta Jarnuszkiewicz observes: “manifestations of magical thinking in contemporary culture are necessary and are practised”¹². A similar observation is made by Liliana Zeic (Piskorska), who uses magical practices to express her political discontent:

Let us accept with confidence that magical language has become an equally legitimate way of talking about effects and causes, diagnoses and phenomena. The power of the sacred flows through our country and has a plethora of forms. The magic word is a mode of action rather than an instrument of thought. The time has come to make or break. Let us no longer spin intellectual discourses, let us reject logic, which has long ceased to matter anyway.

In an engaged series of performances *Unicestwić przez mówienie* (*Annihilation by Speech*) she performed “enchanting rituals”. Zeic intended to “recant the curse cast on Poland”: “I wish to reverse evil and remove evil phenomena. It is written: a person who was cursed was in severe pain. You need to recant the curse to lift the pain”. She performed the *Re-enchanting Rituals* (of annihilation by speech) e.g. in front of buildings of the ministry of Culture and National Heritage and of the Polish Sejm, protesting against the policy of the government¹³. Another example of a collective that used the symbol of the witch was the Witches’ Chorus active at Black Protest demonstrations (Women’s Strikes)¹⁴. In *Performative Conversations with Spirits*, Justyna Górowska, working in collaboration with Krzysztof Gil, impersonated a *brzeginka*, a water or mountain nymph recognizable from Slavic mythology. The performer rediscovered the charm of spiritism and “conjured up” the spirit of Jadwiga Janczewska, the beloved of Witkacy, on the premises of Muzeum Tatrzańskie.

Another form of investigating the world and establishing relationships with subtle forces, alternative to legitimate science, is radiesthesia. Radiesthesia was used by Kamila Szejnoch as part of her residency at the Centre for Polish Sculpture, in a long, elaborate project to explore the place of power¹⁵. The artist was inspired by the legend of a chakra being

» 12 Marta Jarnuszkiewicz, “Anaberg. Performatywne działanie kobiet z lokalnej społeczności Góry św. Anny,” in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 324.

» 13 Based on the artist’s website: <http://lilianapiskorska.com/pl/praca/unicestwic-przez-mowienie/> (access: 13.10.22).

» 14 The demonstrations and protests that followed the toughening of the abortion law in Poland in 2019 abounded with various performative speeches. Black Protest also became the subject of women performers’ projects such as performances, workshops, and discussions held in galleries (see Araszkiwicz 2017). Below, in different sections, I will analyse some of them.

» 15 On the basis of the materials offered by the artist.

located in Orońsko. She invited the master of radiesthesia Jakub Zemła, who, using a pendulum and a wand and in the presence of the artist, carried out the search. In the film that documents these activities, the radiesthesia practitioner and the artist can be seen walking in the park¹⁶. The master uses a pendulum and additional materials. He also explains the basic principles of radiesthesia: “Radiesthesia, in the simplest terms, is the ability to consciously feel radiations”. The radiesthesia practitioner characterises the park space under investigation: “We are standing on some kind of terrain climax. [...] There are weak places of power here, at the junction of the etheric and the astral. These are delicate places of power, they are not yet spinning, this energy is stable, so it has a calming effect”. It turned out that in the Park of the Polish Sculpture Centre there is no chakra, i.e. a nexus of power, but there is instead a place of positive power, where one can regenerate, relax, meditate, etc. The project also involved the artist participating in the Therapeutic Radiesthesia and Environmental Radiesthesia Attitudes Course. She admits:

Apart from preparing me for the project, the course was a real adventure and opened a new “non-material” horizon for me. [...] I myself have, moreover, experienced the workings of the subconscious using a pendulum. The existence of the etheric and astral body, or the aura around a person, ceased to be a matter of belief for me and became more of a fact, even though I cannot see it myself.¹⁷

The various rites of passage known to religious historians are accompanied by activities involving hair. Cutting, shaving, braiding, unbraiding, and similar practices signify a transition to a new condition, social group (e.g., age cohort), exclusion and incorporation into a community, the attainment of a new degree of spiritual development. These are just some of the meanings of rites of passage associated with hair¹⁸. Iwona Teodorczuk (Iwona TM) variously incorporates hair into her artistic projects (performances, installations, and paintings). In the action *Iwona TM 5.0*, which took place on the banks of the Vistula, she decided to make a transition on her 50th birthday, the most important part of which was cutting the hair she had grown for many years. The cutting ceremony was performed by the artist’s friends. The artist explains that it was “a ritual connected with

» 16 The video *Miejsce Mocy. Badanie radiestezyjne* is available on the channel of the Centre of Polish Sculpture on YouTube: <https://www.youtube.com/watch?v=hnpjEj51dRw> (access: 20.10.22).

» 17 Based on a conversation with the artist.

» 18 Arnold van Gennep, *Obrzędy przejścia. Systematyczne studium ceremonii*, transl. Beata Biały (Warszawa: PIW, 2006), 167-168.

the flow of strengthening energies from female friends”¹⁹. Here she draws inspiration from the Tibetan legend of the “Black Crown, the ceremonial headdress of the Karmapa, the highest teacher of the Karma Kagyu lineage of Tibetan Buddhism”. As she observes: “According to Tibetan tradition, the mystical prototype of the crown was woven by the dakinis from their own hair and given to the Karmapa as an important symbol signifying the Karmapa’s power to bring benefit to all sentient beings”²⁰.

The body

Myths and rituals are obviously oriented around the body, as religious experience is always based on bodily sensations. According to Marvin Carlson, a performance theorist, the body is the primary tool of performers: “Performers almost by definition do not rely on figures previously created by other artists, but on their own bodies”²¹.

The corporeality of performance corresponds strongly to the embodiment of religious experience: „there is no religious experience without the intervention of the senses”, wrote Mircea Eliade, who created the concept of “mystical physiology”²². Victor Turner similarly emphasised the body’s participation in liminal experience: “the body is regarded as a kind of symbolic matrix for the transmission of gnosis, the mystical knowledge concerning the nature of things and how they came to be what they are now”²³.

Women artists perform sensory, moral, and aesthetic transgressions that aim to shatter the taboos related to the body, deconstructing the canons of beauty and health engineered by modern society. At the same time, they experience all sorts of discoveries into new forms of sensation, the “initiations” that change their perception of reality and their existential status. Below, I will look at some contemporary performances that are specifically focused on the body and its aspects.

In a rather radical performance, *Infaturation*, in the park belonging to the Centre of Polish Sculpture, Izabela Chamczyk addressed the emotions linked to the topic of love (infatuation) and immersion. Here is an excerpt of a statement concerning the project:

» 19 Based on a description of the event on Facebook (access: 20.10.22).

» 20 Based on the artist’s website: <https://iwonatm.wixsite.com/website/wiedzmy-czarownice> (access: 20.10.22).

» 21 Marvin Carlson, *Performans*, transl. Edyta Kubikowska (Warszawa: PWN, 2007), 30.

» 22 Mircea Eliade, *Mity, sny i misteria*, transl. Krzysztof Kocjan (Warszawa: Wydawnictwo KR, 1999), 92, 107.

» 23 Victor Turner, *Las symboli. Aspekty rytuałów u ludu Ndembu*, transl. Andrzej Szyjewski (Kraków: Nomos, 2006), 127.

The performance addresses the being infatuated and enamoured that we all get immersed in every now and then. Is this a state in which one can function normally? Do we then need support, do we need to get out of it, or on the contrary, are we supposed to unthinkingly plunge into this state? Intuitively, we sense that something is different, maybe even wrong, and we don't know whether to escape or wallow in this state? The state of falling in love is classified as a mental illness in the International Classification of Diseases as F63.9. Is it treatable, then? Will it go away on its own? Does one have to suffer through it? Do we need to fear it or go with the flow?²⁴

The action took place in autumn in the CRP park. Chamczyk, dressed in a light-coloured dress with an additionally draped transparent foil (a wedding dress?), stood on a platform by a pond. Counting down one by one, she threw seventeen stones (the number of the artist's partners?), attached to her dress, into the water. She jumped into the pond, the attached stones "dragging" her to the bottom. Finally, the people gathered helped her out of the water.

As a body practice, dance is a medium of expression of the feminist agenda and a way of building a female *communitas*. Choreographers Pelczyńska and Szpunar address the role of the body in their choreographic practice:

Working together, we create a space where we enhance individual skills and embody the synergy that comes from being together and garnering attention. [...] Our means of communicating sisterhood values are choreography, improvisation and dance. We are especially inspired by the explorations of postmodern dance and performance art artists²⁵.

One way of using the body is through singing. Singing together becomes a technique for attaining communal experiences. Jarnuszkiewicz explains the importance of singing in her project as follows:

A chorus of women working in consonance is a depiction of a female community building bonds between themselves. Focused on interaction, women create a contemporary song, evoking a range of extreme emotions and sensations. [...] The sirens' song, a whale call, a state of alert, a wall of sound, a conch, and a vibrating wave are just some of

» 24 Based on the artist's website: <http://izabelachamczyk.com/zadnurzenie/> (access: 10.11.22).

» 25 Pelczyńska, Szpunar, "Praktyki siostrzeństwa (sisterchód)," 292.

the buzzwords triggered in our collective imagination in preparation for the performative action²⁶.

Women are also rediscovering archaic, traditional singing techniques: Marta Jarnuszkiewicz works with white singing, Monika Weiss with lamentations. For Jarnuszkiewicz, the way to unlock the body and to free a woman's body from restrictive social norms is to scream:

Already at the childhood stage we encounter prohibitions: "don't shout", "be quieter", "control your emotions". [...] Our voices are thus culturally blocked; we do not know their pliability, variety of sound or potential pitch. [...] Touching one's true sound is therefore a certain process of opening up, familiarisation, loosening up, and group acceptance²⁷.

Much has already been written about how (late)modern societies have been relegating disease to the social margins and sick bodies beyond the boundaries of the visible. Monika "Mamzeta" Zielińska's *This Is Cancer* is a performative project that is also a rite of (cultural) healing²⁸. Mamzeta smashes the taboo that eliminates images of women after mastectomy from public visual discourse. The immediate goal and material effect of this artistic project was to adorn the artist's body with a tattoo after her mastectomy and breast reconstruction. The tattoo design was to be chosen following a competition and jury decision. The title of this project refers to a popular children's rhyme in Poland: "Idzie rak nieborak/raz do przodu, a raz na wspan, idzie rak nieborak, jak uszczypnie będzie znak". The documentation of this (ritual, initiation) process includes photographs and films showing the artist's naked body after breast reconstruction, the artist "trying on" several tattoo designs (projections of tattoos from a beamer onto her body). In addition, the artist is painting drawings on herself, browsing, commenting live (e.g., "Lovely"), and laughing. The half-naked artist can also be seen in the process of getting a tattoo: first the tattooist makes a drawing, Mamzeta talks, glancing at the mirror, observing, and commenting. In conversation with the tattooists, she talks about her mastectomy and shows her reconstructed breast. During the tattooing process, she complains about the pain.

Post-pornography is an interesting if controversial body art phenomenon outside the artistic mainstream. As the organisers of the first

» 26 Jarnuszkiewicz, "Anaberg. Performatywne działanie kobiet z lokalnej społeczności Góry św. Anny," 316.

» 27 Jarnuszkiewicz, "Anaberg...", 316-317.

» 28 Analysis of work of Monika "Mamzeta" Zielińska based on the documentation from the artist.

in Poland film post-pornography festival claim, it is based on “artistic and visual strategies, often subversive and peripheral, yet invariably inclusive, significant and filtered”²⁹. This niche phenomenon, outside the mainstream art scene, is gradually entering the public discourse in Poland. The mainstream Muranów Cinema, which caters to the middle class with a more developed cultural capital, hosted the first edition of the Post Pxrn Festival Warsaw in 2022. The event’s website announced:

The term post-pornography originated in the 1990s and arose from the need to broaden perspectives on understanding the body and sexuality and to critique mainstream pornography. An intersectional art movement, post-pornography is a platform for exploring the relationship between culture and oppression, particularly in the context of bodily autonomy, biopolitics, pleasure and identity. Post-pornography applies a critical approach to the dominant socio-cultural order through testing new artistic narratives filtered through the language of contemporary and ethical pornography seen as a branch of visual art³⁰.

One camera performance representing post-pornography is the *Polish Sperm Bucket* by Aga Szreder and Rafał Żwirek. This endeavour represents political art and radical body art, the abject aesthetics. From the point of view of the patriotic, Catholic ideology and dominant aesthetics, it is and is intended to be shocking and iconoclastic. The artists juxtapose realistic images of naked genitals and sexual activity with the colours of the national flag, the visual symbols of the national Catholic tradition and the swastika. It is both a protest against political decisions and the suppression of the right to abortion. The first scene of the action shows a ceramic object shaped like a part of the female body (thighs, vagina, lower abdomen). The object is hollow inside; it is white on the outside and red on the inside. The upper part of the object is finished from the outside with a pattern containing symbols of a cross, a swastika, an “anchor” (the symbol of the “Fighting Poland” from WWII). Two male figures appear; one can partially see their bodies shown from the knees up to the navel level. Masturbation and ejaculation follow, with semen flowing into the red interior of the object. A naked female performer appears (her body is visible from thigh to neck). Her image is “projected” onto the object. The woman uses a file to grind away with a chisel the symbols placed on the object. She removes miniature hussar wings from her vagina. She breathes a sigh of relief. A caption appears: “The film is dedicated to Polish women

» 29 Website of the Post Pxrn Festival Warsaw: <https://ppffw.pl/> (access: 20.11.22).

» 30 Website of the Post Pxrn Festival Warsaw: <https://ppffw.pl/> (access: 20.11.22).

who have been subjected to repression by the right-wing government and the Catholic Church. And to all those who do not see this. And to those who do not want to see it”³¹.

A female communitas

As Turner demonstrates, a communitas is an element of anti-structure. It is a community based on equality, transgressing values and norms, hierarchies, inequalities, and interdependencies that inform social structure. A female communitas, known in pre-modern (e.g., tribal) societies from the studies by Eliade and other scholars is called “female clandestine societies”. They were contingent on the “desire to gather in women’s circles to celebrate mysteries related to conception, fertility, and general fecundity”³². Women thus fought to be free from the standards imposed by men and to obtain a higher social status: “gathered in secret societies, women acquired a magical and religious prestige that allows them to emerge from a state of despicable submission to their husbands and enjoy a certain freedom”³³.

Without a doubt, female art has tried to establish more permanent communities. The central term which has entered the language of women’s art is that of “sisterhood”. The curators of the *Traces of Sisterhood* exhibition observe:

These categories of community and solidarity are the core categories on which most debates referring to the idea of sisterhood are built. They point to the commonality of women’s experiences, the need for mutual support, the need to strengthen women’s voices and actions to improve the status of women, and to fight together for equal rights³⁴.

The construction of a female identity and the quest for ways to strengthen female solidarity in Liliana Zeic’s (Piskorska’s) performance project took the form of rejecting her previous surname inherited from her father (Piskorska) and changing it to her mother’s surname (Zeic). The artist applied for a change of name to the Registry Office, writing in justification of the application, among others:

» 31 Description on the basis of video footage received from the artists.

» 32 Mircea Eliade, *Inicjacja, obrzędy tajemne. Narodziny mistyczne*, transl. Krzysztof Kocjan (Kraków: Znak, 1997a), 113.

» 33 Mircea Eliade, *Inicjacja, obrzędy tajemne...*, 113.

» 34 Ewa Chomicka, Eliza Proszczuk, “Ślady siostrzeństwa: warsztaty,” in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 9.

Returning to the maternal lineage is for me a symbolic and feminist gesture. From one generation to the next, we lose our mothers' names, we lose them again and again, only to lose them once more the next moment. The history of our genealogy is a history of forgetting, a history written along the male line, a history of transmission (of identity/ownership) through the father's surname to that assumed from the husband³⁵.

Sisterhood presupposes a reformulation of social relations to be devoid of hierarchy and structural correlations, while the search for a female *communitas* leads to an understanding of art as a space for the establishment of relationships³⁶. This, of course, requires a deconstruction of the role of the artist as a genius who creates outstanding works. Instead, "The artist primarily initiates [...] and structures collective processes. The focus is on the collective consciousness and collective action"³⁷. The artist sometimes takes on the role of coordinator of an emerging non-hierarchical community³⁸:

For the next six months, my role was mainly to arrange and moderate meetings. It was important to me to create a horizontal and non-hierarchical structure in which each person had an equal say. I wanted to avoid a dominant role and wanted to be in the position of one of the participants. Our art project became a process of creating space for imagination, developing new ideas and actually improving the lives of the participants. We focused on aspects of leisure and dreaming. Leisure time spent together in the open air played an important role here: growing a vegetable garden together, planting and tending the calla bush that welcomes visitors and guests to the settlement of Finnish cottages, *Otwarty Jazdów*, where the project participants meet³⁹.

» 35 The work was part of the series *Micro-commissions* by a left-wing center *Warszawska Świetlica Krytyki Politycznej*. Based on the artist's website: <http://lilianapiskorska.com> (access: 13.10.22).

» 36 See Bourriaud, *Estetyka relacyjna...*, 2012.

» 37 Marta Romankiv, "Możesz na mnie liczyć. Od sztuki do pierwszego związku zawodowego domowych opiekunek," in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 347.

» 38 An interesting issue is the possibility of realistically equating the status of the artist(s) with the participants(s) in performance activities. In the context of Pierre Bourdieu's concept of symbolic violence, this seems doubtful. I addressed the topic of symbolic violence in performances in an earlier publication (Moźdzynski 2017).

» 39 Romankiv, "Możesz na mnie liczyć...", 347.

The construction of women's consciousness also finds expression in political events. An important performative event in the field of engaged (political) art taking the form of a political manifestation was the project *100 flag na stulecie uzyskania praw wyborczych przez kobiety (100 Flags for the Centenary of Women's Voting Rights)*. The collective made up mostly of women was an open invitation to participate in the venture to create flags for the centenary of women's suffrage⁴⁰. This undertaking was one of the few feminist events that took place in the year in which the centenary of Poland's independence was celebrated. Made by artists, flags with feminist, liberation, and LGBTQ-friendly messages, as well as other objects that loosely alluded to the form of the flag, were carried in a procession from Castle Square in Warsaw to the BWA Gallery⁴¹. They were later presented in exhibitions, including at the Museum of Modern Art in Warsaw.

The sought-after practices of women's communality take the contemporary form of workshops, discussions, and meetings. The curators write about the workshops held during the exhibition *Traces of Sisterhood*:

This three-day meeting kicked off a multi-year project on sisterhood as a form of social organisation, and more broadly on being in the world. [...] During the workshop, the perspectives of women from the worlds of art, culture, activism, and science met. We became acquainted with various approaches to sisterhood and the different forms of its practice in everyday life, in artistic or activist practice, in social research. We tried to grasp its main values, reflected on new forms of solidarity and the potential of sisterhood as a model for the organisation of the future⁴².

During the anthropological and artistic project known as *Group Practices*, Liliana Zeic meets with various feminist groups, sometimes associated with the Black Protest or the Women's Strike. The result of these encounters is an archive composed of notes and photographs that the artist has taken of members of the collectives⁴³. A permanent form of community resulting from the performative project is also the formation

» 40 The collective was composed of: Tomasz Chwiakowski, Agata Korba, Dorota Podlaska, Aleka Polis, Anna Sałata, Marta Skuza, Aga Szreder, Lena Wilemska, Krzysztof Wiluch, Agnieszka Zechowska, Rafał Żwirek, and Natalia Żychska.

» 41 Based on information about the event on Facebook: <https://www.facebook.com/100flagkobiet/posts/pfbid02shRr9e2vpjGnxCrUmKwsZr6pNG1eTV44zfn45yT2KaFibL6SNLgkjPaVmS6hAnqj> (access: 23.09.2022).

» 42 Chomicka, Proszczuk, "Ślady siostrzeństwa...", 8.

» 43 Based on the artist's website: <http://lilianapiskorska.com/pl/praca/praktyki-grupowe/> (access: 13.10.22).

of the Trade Union of Domestic Workers, bringing together immigrant women and men⁴⁴.

The magic of weaving and embroidery

The search for practices/ceremonies/techniques that constitute female community-building by contemporary visual artists leads to a rediscovery of the “magical” power of the rituals of weaving, embroidery, etc.⁴⁵ The extensive symbolism of weaving practices, known from the history of religion, is always linked to the sacred feminine aspect. It concerns the Cosmos, the basis of human existence: time and fate. Eliade wrote that the activity of weaving is the principle that explains the functioning of the World⁴⁶. The rituals of weaving manifest the „tacit linkages between female initiations, spinning and sexuality”⁴⁷.

Eliade observes that in some cultures, after the confinement, the girls continue to meet at the old woman’s house to spin together. Spinning is a dangerous craft, and therefore can only be practised in special houses and only at certain times and during certain hours⁴⁸.

Women performers, implementing ancient myths in contemporary reality and in present-day art, see weaving as an opportunity to meet the feminist demands. The art historian Eulalia Domanowska explains in the catalogue of the *Traces of Sisterhood* exhibition: “Textile art is one of the vehicles of the development of the feminist agenda and the idea of sisterhood”⁴⁹. A workshop held during the exhibition was titled *A Sisterhood Tablecloth* (moderators: Eliza Proszczuk, Ewa Chomicka). The photographs in the catalogue show the artists sitting in a circle, embroidering a large piece of fabric.

Embroidering a tablecloth together became a pretext to talk about themselves, to get to know each other as a group of workshop par-

» 44 Romankiv, “Możesz na mnie liczyć...,” 353–355.

» 45 The work of Małgorzata Mirga-Tas, an artist with Polish-Roma roots, is very significant in this context. Her textile works are devoted to the history of the Roma, their culture and forms of community, and is at the same time imbued with mythological, magical, and astrological symbolism. The artist’s works were exhibited at the Polish Pavilion in Venice in 2022. See: *Przeczarowując świat*, https://labiennale.art.pl/wp-content/uploads/2022/04/PRZECZAROWUJAC_SWIAT_katalog.pdf (access: 20.10.22).

» 46 Eliade, *Inicjacja, obrzędy tajemne...*, 70.

» 47 Eliade, *Mity, sny i misteria...*, 260.

» 48 Eliade, *Inicjacja, obrzędy tajemne...*, 70-71.

» 49 Eulalia Domanowska, “Sztuka tkaniny – herstorie,” in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 84.

ticipants and to exchange ideas about sisterhood. The activity drew on social practices: the tradition of embroidering tablecloths together and the group concentration and conversation that accompanies embroidery⁵⁰.

As an artist, Eliza Proszczuk has for a long time delved into weaving techniques. This is how she comments on her endeavours:

When dealing with embroidery and more broadly with textiles, I notice the traces that women have left behind in history. Learning from female folk artists and using my own skills, I create textiles whose form and content are contemporary, while the manufacturing technique remains traditional. I am keen for my work to explore the theme of sisterhood, i.e. the formation of female alliances, mutual care and support, and to use natural materials⁵¹.

As the artist assures us, weaving in a group “gives us each a pleasurable sense of community. The ladies make up a small local community, they are much older than me, a generation from the end of the war”⁵². Video footage and photographic documentation shows the artist weaving together with the women. The women talk, explain what weaving is all about, and make comments. One of the artist's projects, which was made collectively, is rich in female symbolism. Proszczuk intentionally incorporates the figure of the great mother, the vagina and floral motifs⁵³. In another project, the artist sewed and embroidered a dress from lamb intestines, a reference to the taboo of menstrual blood and the rite of seclusion for the menstruating woman in Jewish tradition⁵⁴.

Nature, water, and eco-feminism

Water symbolism has been a common feature in women's rituals, for example in the form of the “sacred bath ritual”⁵⁵. Water symbolises “the primordial substance from which all forms originate and to which they return”. Furthermore: “contact with water invariably entails regeneration:

» 50 Chomicka, Proszczuk, “Ślady siostrzeństwa...,” 12.

» 51 Eliza Proszczuk, “Ślady siostrzeństwa, poszukiwania...,” in: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022), 108-109.

» 52 Proszczuk, “Ślady siostrzeństwa, poszukiwania...,” 110.

» 53 Based on the description on the artist's website: <http://elizaproszczuk.com/portfolio/2210/> (access: 20.10.22).

» 54 “Ślady siostrzeństwa, poszukiwania...,” 119.

» 55 Mircea Eliade, *Traktat o historii religii*, transl. Jan Kowalski (Warszawa: Wydawnictwo KR, 2000), 214.

first, because dissolution is followed by a ‘rebirth’, and secondly, immersion fertilises and therefore enhances the resource of life and the capacity to create”⁵⁶. There is a clear representation of aquatic symbols in ecofeminist actions. Interesting in this context is a series of recurrent community artistic projects by Agnieszka Brzeżańska and Ewa Ciepielewska *Flow/Przepływ*.

In them, the river becomes a starting point for artists, curators and community activists to be and act together, in order to revamp the idea of art as an experiment without preconceived outcomes or the need to produce objects. [...] FLOW/PRZEPŁYW is also an exercise in a different economy, in sharing and making that is not a cog in the financial circuit or institutional structures⁵⁷.

Brzeżańska and Ciepielewska invite artists and social activists to long cruises along the Vistula on a galley. The catalogue *Ślady siostrzeństwa (Traces of Sisterhood)* includes a photograph from *Flow/Przepływ*, showing people bathing in the river. The caption reads: “Becoming a guide, the river refreshes the creative practices of artists, curators and social activists, their being and acting together”⁵⁸. Brzeżańska and Ciepielewska link the projects with social engagement: “The result of these experiments are activities carried out as part of civic engagement in wildlife conservation and artefacts that successfully function in the institutional circuit of the arts”⁵⁹.

A project by Iwona Teodorczuk Moźdzynska (Iwona TM) titled *Sawa i Wars. Transfiguracja/równonoc jesienna performans z udziałem syrena, który powstał z nadwiślańskich śmieci (Sawa and Wars. Transfiguration/Autumnal Equinox, a performance featuring a male mermaid created from the rubbish lifted off the Vistula)* was rife in aquatic and cosmological symbolism⁶⁰. In the first phase of the project, the artist and the neighborhood’s residents collected several bags of rubbish, from which she created the figure/sculpture of the “Siren”, a male equivalent of half-man and half-fish (a reference to the Warsaw legend of Wars and Sawa). According to the artist, the male mermaid both personifies the patriarchal culture that enslaves women and is aimed at exploiting and destroying nature, and its victim. The performance with local residents and artists

» 56 Eliade, *Traktat o historii religii...*, 207–208.

» 57 Based on the description on the Fundacja Pamoja website: <http://www.pamoja.pl/akcja/flow-przeplyw> (14.10.22)

» 58 Photo caption in the catalog *Ślady siostrzeństwa*, p. 22.

» 59 Agnieszka Tarasiuk, „Cała Ziemia parkiem narodowym,” in: Agnieszka Brzeżańska. *Cała Ziemia parkiem narodowym. Przewodnik po wystawie*, (Warszawa: Muzeum Narodowe w Warszawie, 2020), 17.

» 60 Analysis of the action on the basis of participatory observation and the description of the action on the artist’s website: <https://iwonatm.wixsite.com/website/sawa-i-wars-transfiguracja> (access: 20.10.22).

took place on the day of the autumnal equinox and the full moon. The performer “fished” the Mermaid out of the Vistula, freed herself and him from the restraining nets (symbolised by a piece of cloth), and carried out “healing” activities using fire, incense and a blue pigment symbolising Medicine Buddha in the Tibetan tradition⁶¹. At the end, she distributed the healing pigment to the people gathered. An explanation posted on the artist's website underlines the feminist significance of this project:

At the magical time of the autumnal equinox, Wars and Sawa, the two elements contained in the city's name, male and female, were transfigured. The well-known legend about Warsaw which reflects the dominance of patriarchal culture over the feminine element has been deconstructed. Now, can the new myth become the basis for a restoration of balance, where patriarchal culture, based on the exploitation of nature, is transformed into a culture of rebirth, based on a partnership between woman and man, culture and nature, environment and civilization?⁶²

Earth's symbolism in the history of religions is very extensive. Associated with the female element, the Earth symbolises the circle of life and death, both fertility, growth, regeneration as well as the return to the primordial, descent into the abyss, and death⁶³. Some ancient rituals are indicative of a yearning for the womb, of a return to the “chthonic uterus” and unity with the creative core of life. Eliade quotes Rigveda: “Creep towards the ground, creep towards your mother”⁶⁴. In this context one can mention the project *Trouble* by Michalina Kuczyńska and Anna Rutkowska. Michalina Sablik comments on the project as follows:

The body tightens, muscles and bones are visible, veins swell with blood. It assumes awkward positions, painfully inscribing itself in the lines defined by the horizon, the lines of tree branches, rocks or dried-up stream beds. Like lichen, moss or various species of grass, it becomes a bio-indicator, a bio-identifier whose state indicates imminent ecological hazard. The body is shown as lying on the ground

» 61 The artist often uses blue pigment in her performances as a symbol of healing energy.

» 62 Based on the documentation on the artist's website: <https://iwonatm.wixsite.com/website/sawa-i-wars-transfiguracja> (access: 20.10.22).

» 63 Eliade, *Mity, sny i misteria...*, 231, 207-209; Eliade, *Traktat o historii religii...*, 276-280.

» 64 Mircea Eliade, *Historia wierzeń i idei religijnych*, vol. 1, transl. Stanisław Tokarski (Warszawa: PAX, 1997b), 29.

or creeping upwards, arrow-like. It assumes positions reminiscent of magical rituals, as if it wished to cast a spell on and subdue reality⁶⁵.

In a series of photographs documenting the project, a woman's naked body can be seen stretched out on the grass, sprawled on dry soil and stones, half-covered, stretched out on the wire fence around the farm field. "The artists were fleeing large concentrations of people towards nature. They sought a connection to the organic Mother Earth," writes Zablik. Trouble exudes anxiety. Nature is not portrayed here as "joyful" and "friendly"; the artists sense an impending climate catastrophe.

The pandemic

The time of the Covid-19 epidemic was a liminal period: anxiety, suffering and death abounded. Many social norms were suspended, human relationships and bonds were broken. The dramatism of this period was well reflected in Izabela Chamczyk's projects. During the lockdown, which suspended art life in the real space, the artist made four performances online, broadcast in real time as well as recorded and later posted on the website. During the action *The Beginning of the End*⁶⁶, the artist investigates the lens, applies make-up with lipstick, slowly smears the lipstick, applies a white substance to her face, blows at the lens, gradually smears the red and white substance. After a while, her face is smeared in white and red (the colours of the Polish flag?), gradually turning red. Chamczyk whispers movingly all the time; towards the end of the performance, the whispering turns into moaning:

More infections. Fewer infections. Masks do not protect. You can eat in the pub. You can't take off your mask. You can take it off when you are eating. You can't take it off when you pay and order. This is absurd. I don't believe in the virus. Let's meet. Let's not touch one another. Take precautions. It's just like before. It will never be like before. When will we come back to normal. It will never be normal again. It will never be like it used to be. When will it be possible to go dancing. Weddings of up to 150 people are legal. Are gatherings legal now. You must wear a mask indoors. I don't know what to do. Will there be holidays at all. One will need to wear a bikini. Always main-

» 65 Michalina Sablik on the project "Trouble". Based on the documentation received from Anna Rutkowska.

» 66 *Początek końca* (*Beginning of an End*), the first online performance from the *Codziennosc* (*Everydayness*) series. The series is made up of three actions: *Beginning of an End*, *Złoty środek* (*Golden Means*) and *Koniec końców* (*End of Ends*). Based on the description on the artist's website: <http://izabelachamczyk.com/poczatek-konca/> (access: 10.11.22).

tain a distance of 2 metres. In gyms, a spacing of 1.5 metres. There is no limit to the number of people on buses. You can fly abroad. Borders are not yet open. Do projects online. Coronagalleries. You can finally go to a shopping mall. I don't want to go to a restaurant yet. I'm scared. The virus is not an invention. There is no virus. Limit social contact. Keep your distance. [...] Panic floods the brain...

No conclusion: a source of power

The political struggle for women's rights and social status continues in the field of visual arts. Polish women artists are leaving their hiding places and the margins they have been stuck on. They are breaking glass ceilings in exhibition institutions, fighting for equal treatment in masculinized academies. Female performers are increasingly empowered. Their artistic actions are aimed at deconstructing norms, social conventions and at creating sister communities. They fight for rights in politics and speak out against state oppression perpetrated on their bodies.

Do the reconstructed ritual forms, mystery themes and rituals help the performers in their struggle for freedom and equal rights? Do archaic rituals once practised by women's clandestine societies and now incorporated in workshops at art institutions empower contemporary women artists? Are transgressions aimed at liberating the body and sexuality useful in artistic creation and political struggle? Does the experience gained during liminal and/or communal practices make their art more expressive? I believe so. I think that rituals, customs, and women's magical practices bring female performers closer to the source of creativity and causality. After all, entertainment is a source of culture⁶⁷.

Acknowledgements

Many thanks to Izabela Chamczyk, Monika "Mamzeta" Zielinska, Anna Rutkowska, Kamila Szejnoch, Iwona Teodorczuk-Możdżyńska, Aga Szreder, and Rafał Żwirek for providing documentation of the performances. The video footage, photographs and descriptions enabled me to conduct the analysis of the works in this text. ●

Abstract

The subject of the text is the search for contemporary forms of rituals and mysteries in women's performances in the latest Polish art. Using the methods of sociological discourse analysis, the author examines photographic and videographic documentation

» 67 See Huizinga, *Homo ludens...*, 2007.

of performances. Paweł Możdżyński focuses on the issues of liminality and community, corporeality, and female symbolism in performances. The author shows that these performers combine meditation practices, rituals and magical rites with feminist ideas and the fight for women's rights.

Keywords:

sociology of art, anthropology of art, contemporary visual arts, performance, liminality, anti-structurality, magic, rituals, sisterhood

Bibliography

Araszkievicz, Agata. "Kobiecego rebelia?!... Sztuka i bunt społeczny." *Szum*, 27.10.2017. <https://magazynszum.pl/kobiecego-rebelia-sztuka-i-bunt-spolesczny/>.

Bourriaud, Nicolas. *Estetyka relacyjna*. Transl. Łukasz Białkowski. Kraków: Muzeum Sztuki Współczesnej w Krakowie MOCAK, 2012.

Bourdieu, Pierre. *Reguły sztuki. Geneza i struktura pola literackiego*. Transl. Aleksander Zawadzki. Kraków: Wydawnictwo Universitas, 2001.

Bourdieu, Pierre. *Dystynkcja. Społeczna krytyka władzy sądzona*. Transl. Piotr Biłos. Wydawnictwo Warszawa: Naukowe Scholar, 2005.

Brzeżańska, Agnieszka. "Emma Kunz: The Researcher Who Refused to Become a Guru", *Frieze*, 22.03.2019. <https://www.frieze.com/article/emma-kunz-researcher-who-refused-become-guru>.

Carlson, Marvin. *Performans*. Transl. Edyta Kubikowska. Warszawa: PWN, 2007.

Chomicka, Ewa, Proszczuk, Eliza. "Ślady siostrzeństwa: warsztaty." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 7-30. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Czarnowski, Stefan. *Dziela*, vol. 3, *Studia z dziejów kultury celtyckiej. Studia z dziejów religii*. Transl. Nina Assorodobraj. Warszawa: PWN, 1956.

Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. New York, Ithaca: Cornell University Press, 1974.

Domanowska, Eulalia, "Sztuka tkaniny – herstorie." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 83 – 106. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Danto, Arthur. *Świat sztuki. Pisma z filozofii sztuki*. Transl. Leszek Sosnowski. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2006.

Eliade, Mircea. *Inicjacja, obrzędy tajemne. Narodziny mistyczne*. Transl. Krzysztof Kocjan. Kraków: Znak, 1997a.

Eliade, Mircea. *Historia wierzeń i idei religijnych*. Vol. 1. Transl. Stanisław Tokarski. Warszawa: PAX, 1997b.

Eliade, Mircea. *Mity, sny i misteria*. Transl. Krzysztof Kocjan. Warszawa: Wydawnictwo KR, 1999.

Eliade, Mircea. *Traktat o historii religii*. Transl. Jan Kowalski. Warszawa: Wydawnictwo KR, 2000.

Eliade, Mircea. *Szamanizm i archaiczne techniki ekstazy*. Transl. Krzysztof Kocjan. Warszawa: PWN, 2001.

Gennep van, Arnold. *Obrzędy przejścia. Systematyczne studium ceremonii*. Transl. Beata Biały. Warszawa: PIW, 2006.

Huizinga, Johan. *Homo ludens. Zabawa jako źródło kultury*. Transl. Maria Kurecka, Witold Wirpsza. Warszawa: Wydawnictwo Aletheia, 2007.

Jarnuszkiewicz, Marta. "Anaberg. Performatywne działanie kobiet z lokalnej społeczności Góry św. Anny." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 309–328. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Kudelska, Marta. "Mediumistki, widma i zjawy. Nadrealne strategie w sztuce polskich artystek." In: *Brakujący element. Wątki ezoteryczne w sztuce współczesnej*, ed. Jakub Woynarowski and Joanna Kaiser, 89–104. Kraków: Wydawnictwo Akademii Sztuk Pięknych im. Jana Matejki w Krakowie, 2022.

Możdżyński, Paweł. "Rytualna sztuka współczesna." In: *Oblicza religii i religijności*, ed. Irena Borowik, Maria Libiszowska-Żółtkowska, Jan Doktor, 398–420. Kraków: Zakład Wydawniczy NOMOS, 2008.

Możdżyński, Paweł. "Emocje sztuki współczesnej." In: *Emocje a kultura i życie codzienne*, red. Wojciech Pawlik, 149–169. Warszawa: IFiS PAN, 2009.

Możdżyński, Paweł. *Inicjacje i transgresje. Antystrukturalność sztuki XX i XXI wieku w oczach socjologa*. Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2011.

Możdżyński, Paweł. "Performans artystyczny jako rytuał. Struktura i antystruktura." *Zeszyty Artystyczne* 29, no. 2 (2016): 87–102.

Możdżyński, Paweł. "Przemoc symboliczna w sztuce partycypacyjnej." In: *Spór. Antologia internetowego „Obiegu” 2004 – 2015*, ed. Marcin Krasny, 172–178. Warszawa: CSW Zamek Ujazdowski, 2017.

Pelczyńska, Weronika, Szpunar, Monika. "Praktyki siostrzeństwa (sisterchód)." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 287–308. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Plinta, Karolina. "Przeżyć żalobę po Ziemi. Rozmowa z Agnieszką Brzeżańską", *Szum*, 07.02.2020. <https://magazynszum.pl/przezyc-zalobe-po-ziemi-rozmowa-z-agnieszka-brzezanska/>.

Proszczuk, Eliza. "Ślady siostrzeństwa, poszukiwania..." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 107 – 128. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Romankiv, Marta. "Możesz na mnie liczyć. Od sztuki do pierwszego związku zawodowego domowych opiekunek." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 346 – 360. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Tarasiuk, Agnieszka. 2020, "Cała Ziemia parkiem narodowym". In: *Agnieszka Brzeżańska. Cała Ziemia parkiem narodowym. Przewodnik po wystawie*, 3–26, Warszawa: Muzeum Narodowe w Warszawie, 2020.

Turner, Victor. *Gry społeczne, pola i metafory. Symboliczne działanie w społeczeństwie*. Transl. Wojciech Usakiewicz. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2005a.

Turner, Victor. *Od rytuału do teatru. Powaga zabawy*. Transl. Małgorzata and Jacek Dziekanowie. Warszawa: Volumen, 2005b.

Turner, Victor. *Las symboli. Aspekty rytuałów u ludu Ndembu*. Transl. Andrzej Szyjewski. Kraków: Nomos, 2006.

Turner, Victor. *Antropologia widowiska*. Transl. Małgorzata and Jacek Dziekanowie. Warszawa: Volumen, 2008.

Turner, Victor. *Proces rytualny. Struktura i antystruktura*. Transl. Ewa Dżurak. Warszawa: PIW, 2010.

Weiss, Monika. "Nirbhaya." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 267–286. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Zych, Magdalena. "Gwiezdny ślad siostrzeństwa, czyli o spotkaniach i wystawie POWERBANK/ siła kobiet." In: *Ślady siostrzeństwa*, ed. Eliza Proszczuk, Ewa Chomicka, 143 – 160. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2022.

Websites and documentation

Agnieszka Brzeżańska, website: <https://agnieszkabrzezanska.com/> (20.11.22).

Agnieszka Brzeżańska, a Vimeo.com channel: <https://vimeo.com/user2238178> (12.11.22).

Izabela Chamczyk, website: <http://izabelachamczyk.com/> (10.11.22).

Eliza Proszczuk, website: <http://elizaproszczuk.com/portfolio/2210/> (20.10.22).

Iwona Teodorczuk-Możdżyńska, website: (Iwona TM) <https://iwonatm.wixsite.com/website> (20.10.22).

Liliana Zeic (Piskorska), website: <http://lilianapiskorska.com/> (13.10.22).

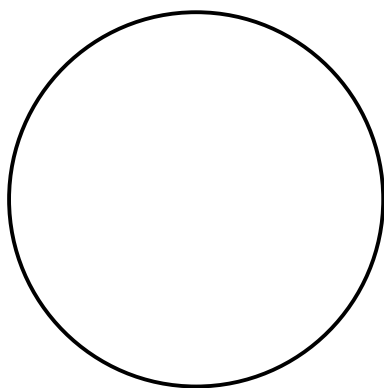
Kamila Szejnoch, *Miejsce Mocy. Badanie radiestezyjne* film on the YouTube channel of the Centre of Polish Sculpture: <https://www.youtube.com/watch?v=hnjpEj51dRw> (20.10.22).

Website of Małgorzata Mirga-Tas's exhibition "Re-enchanting the World" at the 59th Biennale in Venice 2022, <https://labiennale.art.pl/wystawy/przeczarowujac-swiat/> (20.10.22).

Website of Post Pxrn Festival Warsaw, <https://ppffw.pl/> (20.11.22).

FLOW / MOTŁAWA, Agnieszka Brzeżańska, Ewa Ciepielewska, Fundacja Razem Pamoja Gdańska Galeria Miejska, 2016-07-23 do 2016-07-23. <http://www.pamoja.pl/akcja/flow-motława> (14.10.22).

FLOW / PRZEPLYW, Agnieszka Brzeżańska, Ewa Ciepielewska, Fundacja Razem Pamoja bd, <http://www.pamoja.pl/akcja/flow-przeplyw> (14.10.22).





Zeszyty Artystyczne

#43 / 2023 / rok XXXII

Rada programowa „Zeszytów Artystycznych”

Izabella Gustowska
Marek Krajewski
Mária Orišková
Jörg Scheller
Miško Šuvaković

Redaktor prowadzący

Jakub Żmidziński

Redaktorka naczelna

Justyna Ryczek

Zastępczyni redaktorki naczelnej

Ewa Wójtowicz

Redaktorka tematyczna

Izabela Kowalczyk

Sekretarzynie redakcji

Magdalena Kleszyńska

Redaktor graficzny

Bartosz Mamak

Korekta

Joanna Fifielska, Filologos

Tłumaczenia

Marcin Turski

Korekta abstraktów anglojęzycznych

Michael Timberlake

Kontakt

zeszyty.artystyczne@uap.edu.pl

ISSN 1232-6682

© Copyright by Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu 2023

Wersją pierwotną czasopisma
jest wersja drukowana.

Wydawca

Uniwersytet Artystyczny
im. Magdaleny Abakanowicz w Poznaniu
Wydział Edukacji Artystycznej i Kuratorstwa
Aleje Marcinkowskiego 29
60-967 Poznań 9

tel. +48 61 855 25 21
e-mail: office@uap.edu.pl
www.uap.edu.pl

Druk

MJP Drukarnia
ul. Romana Maya 30
61-371 Poznań

MEiN

UAP | POZNAŃ



Stworzenie anglojęzycznej wersji publikacji –
płatne ze środków Ministerstwa Edukacji i Nauki
na podstawie umowy nr RCN/SP/0363/2021/1
stanowiących pomoc przyznaną w ramach programu
„Rozwój czasopism naukowych”.

nakład 100 egz.

ISSN 1232-6682

