

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA  
Wobec współczesności

TEXTILE ART  
In the face of contemporary times



Uniwersytet Artystyczny  
im. Magdaleny Abakanowicz  
w Poznaniu

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# **Return to Crafts: Textile Art as an Example of Displaced Heritage and Grassroots Feminist Art**

Textile art, ever since it was rediscovered in the 1960s<sup>1</sup>, only two decades later, in the 1980s, and then in the 1990s, was seen an obsolete form of expression<sup>2</sup>. Socially and culturally associated with something that merely decorates an interior – a wall hanging or a rug on the wall – it did not match the tastes of the up-and-coming new middle class. Magdalena Szcześniak points out that “clothing, like the decoration of housing and

» 1 Danuta Wróblewska indicates that shortly after World War II, the former centre of textile art was located in Warsaw. “During the first post-war decade (1945–1955) a predilection for eighteenth-century patterns persisted”. However, “it was only in the mid-1950s that a huge development of various weaving forms and styles was observed. Textiles started to find a right place in the world of modern art and experiment” Karolina Zychowicz (ed.) *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej* (Warszawa: Narodowe Centrum Kultury, Jacek Frączak, 2021), 280.

» 2 In the 1930s and 1940s, a folk-styled fabric became the most popular. The related imagery and associations have persisted to this day. At that time, folk fabric gained in popularity as a major element of Polish culture and heritage, making use of regional motifs and traditional patterns.

life in general, was one dimension of thinking about identity – a way of taking part in a changing reality [...] With its help it was possible to show that one was an active participant of the transformation”<sup>3</sup>. Szcześniak indicates<sup>4</sup> that in the 1980s, Polish society was getting familiar with the West through VHS cassettes and satellite television, immersed in the in the Dynasty soap opera aired at the beginning of the last decade of the 20th c. We can easily notice that textiles, linked to crafts, predominantly with rural rather than urban elements<sup>5</sup>, were neither fetishized nor excessively displayed. Textiles were relegated to the background and meant to be abandoned like a denied identity. Magdalena Abakanowicz, most strongly associated with textiles today, continued to exhibit her work in the 1990s<sup>6</sup>, yet when one thinks about the art of the transformation, about something which immediately informs our visual memory of this period, it is rather Katarzyna Kozyra’s Pyramid of Animals from 1993 and Blood Ties from 1991 that first come to mind. Importantly, still at the end of the 20th c. aesthetic norms were combined with spectacular intimacy, put on display. Alicja Żebrowska’s Birth of a Barbie Doll or Kozyra’s Women’s Bathhouse are prime examples of this practice. Throughout the previous century, aesthetics drew on the technical body, the wounded body, and the beautiful body which spoke of contemporary experiences and experiences of modernity. The textile medium did not respond to the challenges of contemporary aesthetics; “selected art forms that exist today are often unjustly ignored by, or somehow elude, the present, remaining in the shadow of an art that is claimed to be political, socially engaged, critical, or conceptual”<sup>7</sup>. In the 1990s, pride of place was given to critical art, which included artists analysing the new political situation, social, political, and economic changes in their works. This included the work of e.g. Zbigniew Libera, Artur Żmijewski, Joanna Rajkowska, and Paweł Althamer. Textiles were dismissed, consciously or otherwise, as an unmodern form of artistic expression that did not allow for the creation of engaged, political art that openly commented on and labelled the existing reality of the transformation period. “Recent years have ceased to be as friendly to artistic weaving

» 3 Magdalena Szcześniak, *Normy widzialności. Tożsamość w czasach transformacji* (Warszawa, Wydawnictwo Fundacja Nowej Kultury Bęc Zmiana, 2016), 32.

» 4 Aleksandra Boćkowska, *Vogue*, “Białe skarpetki i czerwone szelki”, 02.10.2019, <https://www.vogue.pl/a/biale-skarpetki-i-czerwone-szelki> (15.07.2023).

» 5 Associations like Kilim, in operation since 1910, sought to introduce Polish folk motifs into applied arts, including weaving. Kilims drew on Art Nouveau, but were also decorated with patterns of stylised flowers, ornaments of cut-outs and Easter eggs and other traditional folk patterns.

» 6 As of the 1990s, the interest in Abakanowicz was waning; it was only in 1999 that the artist displayed her work on the rooftop of the Metropolitan Museum of Art in New York. At that time, the *Abakans* were not on show.

» 7 Jachufa (ed.), *Splendor tkaniny* (Warszawa: Zachęta Narodowa Galeria Sztuki, 2013), 2.

as they used to be. [...]. The star of painting has shone brightly again and there has been a revival of interest in the old masters [...]. Textile is experiencing its inner and outer tranquillity, learning a lesson in humility”<sup>8</sup> – sums up Danuta Wróblewska in 1992.

### **Textiles as an eco-friendly and luxury product and as an artefact**

Today, with the resurgence of interest in craftsmanship, environmental art – linked to sustainability, the slow life movement, and the Scandinavian style present in Central European interiors, we are witnessing a rediscovery of the materiality of textiles. Artistic textiles have always been connected to a specific space, “by which we mean all reciprocal actions: the organisation of space by means of a fabric and the influence of space on the image of the fabric”<sup>9</sup>. In the last decades of the 20th century, the public wanted interiors to be covered with courtly-style carpets, draped curtains hung in the windows, crystals stood in the display cases. Today, by contrast, the interiors of homes are meant to recall the natural, the cosy, and the warm. As early as 1959, there was a direct link between artistic fabric and interior design. Critics wrote at the time: “painted fabric [...] can become the first factor in interior design; in addition to introducing a special, intimate ambience, it performs a multitude of utilitarian functions: it replaces partitions, covers the most unhappily recognised points of a flat, and divides rooms into functionally heterogeneous nooks and corners”<sup>10</sup>. Anna Demska urges for the use of post-war public buildings, linking their utility with the popularity of textiles: “Crucial for decorative textiles was the need to furnish the interiors of public buildings reconstructed after the war with jacquard fabrics – wall coverings and curtains. Already in the inter-war period, this technique, using the native raw material of linen, displaced the laboriously woven woollen tapestries and kilims”<sup>11</sup>.

Today, the macramé, whose technology was recalled in the 1970s, is gaining traction. I suppose that today, a rediscovery of textiles may be linked with the interest of the new middle class in all that is associated with socialist realism and communist Poland (in the People’s Republic of Poland decorative textiles were sold in Cepelia stores). Agata Pyzik called this interest “shitty chic”. Pyzik indicates that the first cover of the Polish issue of *Vogue* (the most popular Western fashion journal), depicting the

» 8 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 391.

» 9 Zychowicz (red.) *Sztuka i przyjaciele*, 283.

» 10 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 275.

» 11 Anna Demska, *Formy*, “Polska tkanina dekoracyjna okresu poodwilżowego – nowe perspektywy, nowe techniki”, 29.12.2022, <https://formy.xyz/artukul/polska-tkanina-dekoracyjna-okresu-poodwilżowego-nowe-perspektywy-nowe-techniki/> (20.07.2023).

Palace of Culture and Science in Warsaw, is a reference to the journal *Przyjaźń* from 1960. “It confirmed the acceptance of a vogue for modernism and the aesthetics of communism, totally stripped of its original context and meaning”<sup>12</sup>. Furthermore, the Palace itself is inextricably linked to the history of textile art. When it was opened in 1955 “the walls of its conference and museum halls, cinemas, and theatres were filled with jacquards [...], fabric panels in hushed down hues, with grid patterns or ancient Ionic columns and laurel wreaths and bouquets – a combination of an ancient palmette and a native bunch of flowers, alluded to classical wall coverings and at the same time introduced an element of native design, the much sought-after national element”<sup>13</sup>. Today we witness something similar as in the designs of architect Kinga Mostowik, in charge of the interior design of new, popular venues in Warsaw, textiles are often used as decoration, an explicit reference to the past, as e.g. in *Cafe Płasz*, in the *Królikarnia* building. A brown and cream curtain with a duplicated logo, it visually references the aforementioned communist style while making the space look modern and original.

Fabric, tapestry, carpet – mainly associated with applied, folk, and decorative arts, are gaining recognition and fighting for visibility anew today. For several years now, designs by Przemysław Cepak and Piotr Niklas of the *SPLIT* brand, sewn by craftswomen from the *Małopolska* region, have become popular. The brand is characterised by geometric tapestries in earthy colours combined with strong hues. It seems that the designs consciously reference the work of pre-war modernists who were fascinated by folk crafts, especially tapestries. Currently, *SPLIT* designs are sold as luxury items – handmade, expensive, an exclusive accessory, a decoration for the home. A shift in meaning is taking place: from fabrics being associated with something unassuming, something that is not to be displayed, to a product that is inaccessible and testifies to our cultural and material capital, i.e. a luxury product. Today, the fabric hanging in our homes is a token of luxury, which is equated with an “embodied, sensory experience, while luxury pleasures are associated with sophistication, comfort, the provision of pleasure and not just with the satisfaction of needs”<sup>14</sup>. It seems that in order to analyse the return of textiles, one would also need to reflect on changing consumer needs and to ask what the very gesture of owning and presenting artistic fabric shows in a post-modern world, as textile itself is rather an artefact of the past. The return of the

» 12 Agata Pyzik, *Szum*, “Przekleństwo bieda-szyku. O polskim Vogue, post-soviet chic i innych przypadkach zawłaszczenia kulturowego”, 02.03.2018, <https://magazynszum.pl/przekleństwo-bieda-szyku-o-polskim-vogue-post-soviet-chic-i-innych-przypadkach-zawłaszczenia-kulturowego/> (15.07.2023).

» 13 Demska, *Formy 2022*.

» 14 Alicja Racinewska, “Lüks w czasie kryzysu”, *Kultura współczesna*, no. 4(79) (2013): 34.

fashion for presenting and buying textiles harbours a paradox: an element that we, as a modern generation of capitalism, wanted to get rid of, returns as its symbol, testifying to our capital, our understanding of history and heritage. The hyper-consumerist, post-modern reality is marked by a lack of possibilities other than those mediated by consumption and commodities. Artistic fabric today can be assigned the role of a "product", a "commodity" appropriately postmodern, combining low and high, rural and urban culture. It is a medium on the borderline between aesthetics and consumption that encapsulates both a decorative role and is a manifesto. This medium was embraced by everyone in the 1950s, as "designs for carpets, tapestries, decorative fabrics, and garments were submitted by painters who had not been involved in applied arts before: Tadeusz Kantor, Władysław Strzemiński, Jadwiga Maziarska, Maria Jarema, and Józefa Wnukowa, as well as many others, associated with the emerging art schools and their students"<sup>15</sup>. It was Maria Jarema, making use of a linen fabric, that designed and sewed in 1956 the curtain for a performance by Kantor's Cricot 2 Theatre. The curtain itself was evocative of Jaremińska's paintings from that period. The colourful pieces of fabric were arranged almost identically to those in the artist's paintings. Today's designs of decorative fabrics, clearly correspond to the colours of Jarema's works – the designs of the SPLOT brand refer, among others, to the 1955 Expressions.

### **Weaving as a figment of women's imagination**

It should be noted that the return of the medium of artistic textiles is indirectly linked to the rediscovery of the artistic and cultural heritage created by women. For years, textile art was overlooked, regarded as something insufficiently artistic, more utilitarian than serious. Danuta Wróblewska writes explicitly about "women's imagination"<sup>16</sup> of the artists, which imagination "seeks a path towards a new artistic reality most often via familiar elements as it is less capable of shunning the concreteness of the environment than male [imagination – my note]"<sup>17</sup>. She further explains that a woman-artist has a chance to create avant-garde art but has a different meaning and objective than a man. Wróblewska seems to be drawing a line, if not too radical, between the male and the female. She sees so-called women's art as a threat: "In today's Polish unique textiles, the proportion of male artists is so small compared to the role of their female colleagues that it is alarming. A healthy, rich artistic output derives from a more or less equal contribution of two elements – female and male,

» 15 Demska, *Formy* 2022.

» 16 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 331.

» 17 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 331.

illustrating two ways of seeing the world”<sup>18</sup>. Such conservative thinking introduces artificial divisions; Wróblewska did not opt for evaluating art rather than gender yet believed that art, in order to flourish, needs men artists and women artists alike. This is especially true about the medium of textiles, which men elevate to the status of art. Indeed, she goes on to describe textiles as effeminate, brought in by women “after a period of bashful emancipation”<sup>19</sup> to home knitting, at the very best to “more sophisticated home knitting drawing public attention”<sup>20</sup>. Rescue can only come with a new, male generation of weaver artists: Wróblewska mentions here (in 1978) Stefan Popławski, today a forgotten artist, a student of Abakanowicz. Ever since ca. 1972, Popławski was involved in so-called photo-tapestries – “popular, banal, [...] and vulgar imagery”<sup>21</sup>, ultimately criticised by Wróblewska, too.

Maria Łaszkiwicz was the first prominent maker of sculptural textiles, a kind of organiser of artistic life in post-war Poland, inspiring new generations of women to work with textiles. Today she is forgotten, dwarfed by Wojciech Sadley and Abakanowicz, her student. Wróblewska herself, when referring in 1966 to e.g. Zofia Butrymowicz and Ada Kierzkowska, leaves out Łaszkiwicz, focusing as it were on a new generation of female artists. In 1964, she mentioned in a single sentence: “Łaszkiwiczowa continues to work on geometrical, axial compositions with an impeccable Gobelin weave”<sup>22</sup>, stressing at the same time her impeccable technique and artistry.

Łaszkiwicz was born in 1986 in Lithuania. She started studying art in Riga and continued her education in Munich and Paris, where she studied under Prof. Emile Antoine Bourdelle, an assistant to August Rodin. As she herself recalls: “Throughout the years of my stay in Paris I would attend Bourdelle’s studio and indeed it was the most important thing for me. The studio had a great vibe for Poles; Bourdelle liked us and at that time worked on the Mickiewicz monument (...). I absorbed all I could, even if I had to make a living in the first place. (...) Bourdelle taught us space, dynamics, and the rhythm of the solid, as well as material expertise. I had classes in drawing apart from sculpture”<sup>23</sup>. Łaszkiwicz was active in both sculpture and textile art. In 1950, she set up the Experimental Weaving Studio in her home, which at the time became a centre for avant-garde explorations. “I would always make something out of thread and cloth.

» 18 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 366.

» 19 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 366.

» 20 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 366.

» 21 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 367.

» 22 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 287.

» 23 Autor unknown, “Maria Łaszkiwiczowa rozmawia z redakcją”, *Projekt* no. 4 (1976) 10.



But I did not have looms until after my return, in my Polish home, first in Sosnowiec, then in Warsaw. I was then making decorative fabrics, kilims, and knotted floor rugs”<sup>24</sup>.

She had her first solo exhibition in 1961, at the Kordegarda (today the Gallery of the National Culture Centre, then a gallery of the Ministry of Culture and National Heritage). Joanna Mruk, the artist’s granddaughter, observes that “Maria Łaskiewicz was one of the principal founders of the Polish School of Textiles; she was much older and more experienced (than the other artists – my note), with versatile education (...). As Danuta Wróblewska claimed, Łaskiewicz was the first lady of Polish textiles”<sup>25</sup>. Mruk refers to a 1979 text by Wróblewska dedicated to Łaskiewicz: she is said to be the first lady of Polish textile art. This is a double tribute, to age and the strength of the individual. Maria Łaskiewiczowa, although indeed the oldest virtuoso in our art of weaving, still remains a young person thanks to the qualities of her heart and disposition. A partner of the younger rather than the older ones, of those curious and wandering rather than of the thoughtfully settled artists [...] It was then that she became, in her loom-filled studio, a completely informal refuge of young Warsaw women weavers, helping anyone who was eager to work and curious about weft and warp<sup>26</sup>.

Łaskiewicz embraces the moment of global revival of and interest in textiles. In 1964 Wróblewska wrote that textiles are displayed everywhere, “from traditional salons, through ultramodern galleries, to such posh venues as e.g. the Arles Chapel”<sup>27</sup>. In 1968 she exhibited her work at Zachęta Gallery, and in 1975 at the Arras Gallery, New York.

### **Conclusions, or the history of textiles as a history of a failure**

Comparing what Wróblewska wrote at the end of the 1970s with the attempts and endeavours of Polish female textile artists, the latter can be seen as examples of failure, a concept redefined by Jack Halberstam. According to the researcher, failure is the rejection of a compelling logic and discipline, a form of their critique. Halberstam conceives of failure as a subversive act, a strategy that can produce a new kind of community that helps to break free from the disciplinary norms or classically produced knowledge and authority. The author points out that his theory, as described in *The Queer Art of Failure*, “does not so much call for a re-evaluation of the aforementioned standards of judging whether someone has

» 24 Autor unknown, “Maria Łaskiewiczowa rozmawia z redakcją”, 10.

» 25 Kacper Andruszczak, “Audycje kulturalne”, *Abecadło Kordegardy: Ł jak Łaskiewicz*, 07.09.2022, <https://audycjekulturalne.pl/l-jak-laskiewicz/> (20.07.2023).

» 26 Danuta Wróblewska, “Portret przy krośnie”, *Polska*, no. 4 (296) (1979), 60.

» 27 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 262.

passed or failed, but rather deconstructs the entire logic of success and failure that currently governs our lives”<sup>28</sup>. The work of the Polish women textile artists is precisely a story that was doomed to failure and oblivion. Their work can be judged as grassroots, enclosed in a certain group of women teaching one another, opposing – consciously or otherwise – precisely the male line of art. If, following Halberstam, we were to break away from the notion of success, we would see that the female artists had no way of achieving it, but nevertheless pursued their art from the bottom up, setting up studios, joining forces in creative collectives, as if in defiance of the surrounding reality. Only one person from a group of a dozen or so women artists linked e.g. to Maria Łaskiewicz is remembered today. Analysing and restoring the memory of Polish female textile artists is precisely an attempt to answer the question – why, apart from Abakanowicz, who was involved in sculpture at the same time, have female artists been forgotten? Is it because they rejected the male artistic tradition, with masculinism (which I understand as the imitation of men's art), involved in crafts seen back then as feminine and today as feminist? I am deliberately using a feminist methodology and a feminine methodology that triggers a new visibility for women, often extremely well-educated, capable, internationally and globally successful. “Beautiful textiles are the result of intermittent efforts and the realisation of male weavers’ creative ambitions”<sup>29</sup>, observes Wróblewska. This was rather the work of female weavers: Anna Śledziwska, Zofia Kodis-Freyerowa, Zofia Butrymowicz, Janina Trawińska, Jolanta Owidzka, Ada Kierzkowska, and Magdalena Abakanowicz.

Halberstam examines alternative ways of thinking about success, failure, and social norms from the queer perspective. The very term queer does not refer here to the LGBTQ+ community and identity, but overs all that is linked to the opposition to social norms and expectations. This definition of failure can be safely applied to failures of Polish female weaver artists, who via crafts and an art strictly associated with decorative art, tried to make it an appreciated and awarded form of artistic expression made by women. The artistic standards, as Wróblewska observed, were dedicated solely to men. It was the male artist who symbolised success and productivity, which was oppressive, excluding, and limiting for women artists, who were seeking their own space for self-expression in art within a typically male environment. As sexual minorities for Halberstam, women weavers have been similarly marginalised. The women artists who worked with textiles are not remembered, yet their failure, its redefinition, may be today a powerful subversive tool for describing resistance

» 28 Jack Halberstam, *Przedziwna sztuka porażki* (Warszawa: Wydawnictwo Krytyki Politycznej, 2018), 15.

» 29 Zychowicz (ed.), *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, 280.

and alternative ways of making art. Halberstam implies that failure must be accepted as a way of countering social expectations, which female representatives of Polish textile art definitely symbolised. ●

## Abstrakt

The text analyses the contemporary history of textile art, mainly based on selected writings by Danuta Wróblewska. The author first describes the process of the displacement of the medium of textiles in the 1990s as an element that did not fit into the landscape of the systemic transformation, and then shows its growing popularity in recent years. Using feminist and queer methodologies and referring to studies on consumerism, the author explains why, in his opinion, textile art has been forgotten and today represents a social and cultural status symbol. In the text, the displacement of the medium of fabric is described through the rejection of so-called artisanal women's art, seen as an incomplete form of artistic expression. According to the author, fabric was doomed to *failure*, in Jack Halberstam's terms.

### Keywords:

textile art, Łaskiewicz, Abakanowicz, systemic transformation

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