

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA
Wobec współczesności

TEXTILE ART
In the face of contemporary times



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
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TEXTILE – MEDIA

MIGRATION

– SELF-QUOTATION:

Selected artistic

explorations of Professor

Andrzej Banachowicz

As a discipline of visual arts, textile art underwent a very significant transfiguration in the second half of the 20th century, the consequences of which, against all appearances, are still evident today. This process was associated, among others, with the emergence of the phenomenon of the ‘Polish school of artistic textiles’, a phenomenon whose development and significance peaked in the 1960s and 1970s. As Karol Sienkiewicz aptly reminds us, “several factors contributed to (...) the specificity and popularity [of said phenomenon]. First was the long-standing tradition of decorative fabric. Second was the evolution of artistic education in the field of textiles, initially at the Academy in Warsaw, and subsequently also at the universities in Poznań and Łódź. Finally, there was the fact that the renaissance of artistic textiles was an international phenomenon. And it was

Poles who were to play first fiddle therein, starting with the 1962 Lausanne textile biennial. Unlike the French school, Polish artists designed directly on the loom, operating with expressive weaves, creating relief compositions and experimenting with materials. As a result, the new fabric could keep up with the latest trends in painting: it was not without reason, by the way, that it was dubbed »structural«¹. Clearly, the heritage of the 'Polish school of artistic textiles' is diverse and multifaceted, but is it still a living and relevant phenomenon today? Towards the end of the past century Magdalena Abakanowicz emphatically stated that "the abakans brought (...) [her] fame, to say the least, but were burdensome like a sin that must not be confessed, for practicing weaving shuts the door to the world of art"². In turn, after 2010, one can encounter various opinions on the current creative potential of textile art, such as that expressed by Karol Sienkiewicz, whom I have already quoted above: "today there can be no question of any restoration of textiles to their rightful place within the visual arts"³, but also those with decidedly different overtones, including Marta Kowalewska, an expert who aptly notes that "there is still a group of artists who, in pursuit of new formal solutions, explore the properties of fiber (...). However, many [of them] incorporate [their] activities (...) [into] the medium [of fabric] within the realm of multidimensional [contemporary] visual communication"⁴. Taking into account the aforementioned statements, one may refer to the positions presented therein in a slightly more balanced and accommodating way, assuming, for example, that it is impossible today to literally imitate the achievements of Polish artistic textiles of the 1960s and 70s, which in many cases are already a historical phenomenon in their own right; however, this does not mean that references to the "medium of textiles" in general, in new contextual scopes of creative experience, cannot constitute interesting, at times even attention-worthy, proposals in the field of contemporary visual arts⁵. It is against the backdrop of such general considerations that one can examine the current artistic explorations in which broadly conceived textile artifacts migrate into the spaces of contemporary visual arts media other than textile art. Migrations of this kind are present, among others, in the

» 1 K. Sienkiewicz, "Wątki i osnowy", *dwutygodnik.com*; strona kultury, <https://www.dwutygodnik.com/artukul/4408-watki-i-osnowy.html>, (accessed: 24.06.2023).

» 2 Cited in *Magdalena Abakanowicz*, eds. W. Krukowski et al. (Warszawa: Centrum Sztuki Współczesnej "Zamek Ujazdowski", 1995), p. 28.

» 3 K. Sienkiewicz, *Wątki i osnowy...*

» 4 M. Kowalewska, *Historia rewolucji*, in: "Teksty z katalogu SPLENDOR TKANINY..." (from the exhibition catalogue *Splendor tkaniny*; the exhibit was held at the Zachęta National Gallery of Art in 2013), p. 24 – PDF materials available online at: <https://zacheta.art.pl/public/upload/mediateka/pdf/559d28be90890.pdf> (accessed: 24.06.2023).

» 5 See also R. Boettner-Lubowski, "Andrzej Banachowicz / Królestwo tkaniny i inne terytoria," in: *Format. Pismo Artystyczne*, no. 81/2019, p. 68.

oeuvre of Professor Andrzej Banachowicz, an artist with a prodigious creative output, who, on the one hand, has left a very strong and individual mark on the history of contemporary unique textiles in Poland and, on the other hand, has also been able to consistently harness the potential of other media to create content and emotive messages that resonate with contemporary audiences.

The roots of Banachowicz's independent activity date back to the late 1970s, when, after graduating from the State Academy of Fine Arts in Poznań (where he studied in 1973-1978, receiving a diploma with honors from Professor Jan Berdyszak's Sculpture Studio and Professor Witold Gyurkovich's Exhibition Design Studio), he became very active on the Polish art scene. Banachowicz's art is open to various explorations, although it displays a rhythmic continuity and references its own previous manifestations and discoveries. Undoubtedly, textile art and related experiences play an extremely important role in Banachowicz's output. The artist also creates installations and quasi-sculptural objects, in which he boldly re-evaluates both traditionalist and conventional understanding of this type of creative expression. His oeuvre also includes monumental, masterful textile compositions of a figurative and narrative nature, whose creation required great discipline and purely technical proficiency on his part. One of the most important compositions of this kind is certainly the unique fabric entitled *Man with a Pillow*, a piece made in 1983, which has since served as an important point of reference for many of the Artist's subsequent projects⁶.

The aforementioned point is also important for the reason that it indicates the importance and presence of the practice of self-quotation in Banachowicz's output, a practice that—to paraphrase selected findings of literary theorists—can be understood in visual arts as “the introduction (...) [to a new artistic statement of a fragment] of another statement by the same subject [i.e., in this case, the author of a particular “current” artifact and a selected earlier work of art from which this author intends to quote a particular motif or element]”⁷. At this point one should also recall that the strategy of self-quotation was used with excellent creative results by some representatives of past historical eras, for example Jean Auguste Dominique Ingres, who made explicit references to figurative motifs present in his earlier paintings, among others in his famous *Turkish Bath*⁸.

» 6 For more information on the Artist, see also R. Boettner-Lubowski, K. Prymas-Jóźwiak, *Rzeźba, kierunek, ludzie. Stulecie Wydziału Rzeźby Uniwersytetu Artystycznego w Poznaniu* (Poznań, Wydawnictwo Uniwersytetu Artystycznego w Poznaniu, 2021), pp. 252-253, 480-481, 612-618.

» 7 See the entry “Cytat” in *Słownik terminów literackich*, ed. J. Sławiński (Wrocław-Warszawa-Kraków, Wydawnictwo Ossolineum, 1998).

» 8 For more on the subject, see A. Jaubert's film *Jean-Auguste-Dominique Ingres, Łazienka*

Selected contemporary and 20th-century artists also make (or made) constructive use of the practice of self-quotation (e.g., Marcel Duchamp in his well-known and highly surprising *La Boîte-en-valise*), thus activating, at least to varying degrees, the potential of the affirmative-assertive function, or the function that generates contextually new semantic and artistic qualities, through the use of the particular kind of self-quotation discussed above⁹. For many years now, Andrzej Banachowicz has been well aware of the creative possibilities of this type of self-referential solutions. The figurative motif from *Man with a Pillow*, for example, appeared in his subsequent excellent unique textiles, entitled *Non Omnis Moriar* or *Through the Passage*, made respectively in 1992 and 2007. As Justyna Ryczek aptly reminds, “the eponymous character [of the textile piece *Man with a Pillow* has left] (...) an imprint on other, [subsequent] pieces [by Andrzej Banachowicz]. We never see his face (...), but we always recognize the unfashionable hat and jacket, and above all the object held under his hand, the ‘nostalgic object’, i.e. the pillow. In everyday culture, the pillow connotes respite after the hard struggles of another day gone by (...) and, (...) at the same time, a locus of intimacy and mystery. A place of confided secrets, including those we want to forget. “The ‘old-fashionedness’ of the recalled character is significant [here]. (...) This character does not hail from the reality around us, transient, busy, fluid. It evokes the past. (...) Is it [therefore] a manifestation of the Artist’s longing for times past?”¹⁰. The ambiguity and mystery of the figurative motif discussed above certainly lends it a special emotional and content-forming potential, which Andrzej Banachowicz utilized brilliantly and constructively in many of his works, including those that did not involve the use of typical weaving techniques.

At this point, one should emphasize that since 2015, the practice of self-quotation in the work of Andrzej Banachowicz has taken a slightly different form than in his earlier artistic explorations, although it has not lost the primacy of ideas and creative preferences that constitute his trademark. From that time on, the Poznań artist began to develop first pieces whose mode of execution was based on a rigidly defined, conceptually disciplined method of action, which tapped into the potential of digital photography and modern printing technologies. The artist photographed specially selected fragments of his earlier textile compositions, subjected

Turecka. Zniwolonone spojrzenie, from the “Palettes” series, 1991, (the film aired in Poland on the Planete and TVP Kultura channels, and in France, on the La Sept channel, among others).

- » 9 For more on the affirmative-assertive function and generative function with reference to self-cited elements, see G. Sztabiński “Cytat i gra. Problem postmodernizmu w sztukach plastycznych” (in: *Postmodernizm po polsku?*, eds. A. Iżdebska and D. Szajnert, Łódź, Wydawnictwo Uniwersytetu Łódzkiego, 1998, pp. 137-139).
- » 10 J. Ryczek, “Człowiek wobec pewnej niepewności – twórczość Andrzeja Banachowicza”, (in:) *Format. Pismo Artystyczne*, no. 62/2012, pp. 28-29.

them to appropriate processing in the digital environment (e.g., in order to obtain adequate color or composition ratios) and then, on the basis of appropriately prepared digital files, produced prints of the photographs on dibond aluminum composite sheets. Such prints enable one to obtain a particularly interesting type of image in terms of visual impact. It is luminous and exudes a peculiar glow, which can be further intensified by using appropriate external lighting. To an extent, it resembles a painting, while also revealing some manifest differences. It reflects light in a different way; has no texture; and can be both cool and sensual in its 'purely' visual impact. Most importantly, however, printing a photographic file on aluminum can both activate the potential of the 'documentary' dimension of photography and result in an extremely interesting 'dematerialization' of the depicted motif, while not depriving it of legibility and veritable realism.

Taking into account the remarks made above, it is worth considering what determines the very high creative value of Andrzej Banachowicz's pieces that stem from the practice of self-quotation and the potential of photography? They are certainly very attractive in purely visual terms and can thus 'seduce' contemporary viewers, satisfying their longings and desires for communing with aesthetically refined manifestations of modern-day art. However, the matter does not end there, because the 'attractiveness of the surface' and its invariably impeccable composition is, in this case, but one of many possible fields of reception for Banachowicz's artworks. One should keep in mind that they also reference the Artist's earlier creations, with some containing various, substantively meaningful, most often Latin, 'captions-inscriptions', which are also embedded in the structures of textiles serving as their 'prototypes'. The Latin titles, which Banachowicz so often gives to many of his installations and unique textiles, can be treated as peculiar 'bridges' linking us to the past and tradition but also encouraging viewers to discover the various mysteries of our own rich cultural and artistic heritage. Even that which stems from the Artist's conviction that "up there—in Heaven—they probably all still communicate in Latin"¹¹. In turn, the dialogical relationships occurring between Banachowicz's new compositions and their original references, as well as the meanings encoded by the Artist in the titles and textual phrases he proposes, invite the audience to explore variety of meanings, to construct reflections and ruminations that are diverse in nature, albeit devoid of any orthodox 'compulsion to interpret' imposed on us. The profound symbolic and semantic potential of the latest works by the Poznań-based artist coincides with the opening of his oeuvre to what is ambiguous and impossible to truly 'decipher' in a rational and definitive fashion at the same time. In this context, Banachowicz's short self-commentary, made

» 11 Statement from 2020 (quote from Professor A. Banachowicz's Archive).

in 2020 with respect to one of his pieces bearing a Latin title seems particularly intriguing; therein, the artist presents the following reflections: “The luminous frames of the painting »Tempore ipso venis« [also] convey, in the subtitles of the inscription, a symbolic sign »sign«. Perhaps also your sign: a signature. »Sign«—in the verbal and (...) in the material sense—constantly poses the question of fate; of identity; of persistence. This piece is (...) a visual narrative about human existence; a self-reflection that enquires about motives in a continuous space-time. These frames form a postcard, a photograph from a journey beyond the dimension of temporality. Luminous images amount to time past and... time to come from the territories of another matter, so as to give enable one to »touch« the very medium of the future. (...) But the most important thing is the »present«, to be and to act”¹².

In addition to the discernible ambiguity of the content, Andrzej Banachowicz’s pieces discussed in this text can also trigger an extremely suggestive effect in the viewer. They become a peculiar phenomenon, an event, a luministic emanation of color emitted by an unconventional image, which is neither a typical painting, much less an ephemeral light projection displayed using modern multimedia equipment. The ‘digital paintings’ proposed by Banachowicz are permanent as a material and at the same time physical form of new existence. On the other hand, they evoke distant associations with a concept of beauty that associated the “aesthetics of brilliance” and luminosity with the primacy and transmission of spiritual and symbolic values. This is because their artistic specificity is to a large extent determined by, let us reiterate, the legitimate and productive use of the technique of visual self-quotation. By photographing fragments of his earlier textile compositions in order to develop their fragmentary, luminous reproductions, achieved through modern methods of printing on metal, Banachowicz not only quotes details of his earlier works; characterized by strongly pronounced materiality, the structures created by the Artist in the past compositions and weaving installations undergo a kind of ‘dematerialization’”. Paradoxically, this ‘dematerialization’ may intensify the symbolic and metaphorical potential of the quoted ‘prototypes’. It may also point to their reflexivity and the widely understood spirituality they encode. Besides, Andrzej Banachowicz’s digital paintings are also combined with those of the Artist’s inventions that create contextually new qualities of color, texture, composition or representation, thus endowing them with a unique character and prompting us to wonder even more

» 12 Statement from 2020 (quote from Professor A. Banachowicz’s Archive) concerning the piece *Tempore ipso venis / Spadasz jak z nieba*, presented at a group exhibition titled “Light and Whiteness” at the Uptown Koenji Gallery in Tokyo (as part of the INCAST’20 International Interdisciplinary Conference).

forcefully about the dissimilarity of these paintings in relation to their prior artistic ‘points of reference’¹³.

Undoubtedly, these pieces can be regarded as a manifestation of the Artist’s intriguing modern-day will to conduct a ‘media transformation’ of his earlier works, one that is characterized by a welcome simplicity and clarity of the implemented creative design. The migration of weaving motifs, initiated within the framework of the aforementioned concept, into the medium of photography, and later into the frame of a ‘luminous image’ printed on metal, provokes meaningful and moving artistic situations in terms of content and emotion. Banachowicz is able to constructively and adequately exploit the essence of the medium of photography to activate reflections on the past, memory, passing, but also on the core of his own work. The strategy of artistic self-quotation becomes, in his view, a legitimate creative solution that generates ‘contextually new’ areas of reception of his proposed works. Not only does Banachowicz does not succumb to the utopias of 20th-century avant-gardism but he is also far from post-modern nonchalance that sweepingly relativizes established values, or from the now-popular, pervasive and uncritical admiration of modern technologies. Instead, he reveals himself to us as a mature contemporary neo-traditionalist, in whose work respect for the heritage of ancient culture and current achievements of human civilization yield highly interesting artifacts of contemporary art, ones that are viewer-friendly to the extent that traditional, yet still very much alive art of the past can be open to some of the audiences’ expectations.¹⁴

When writing about the qualities and superior creative value of Andrzej Banachowicz’s digital paintings referencing fragments of his earlier textile art, one cannot help but notice that these works have performed excellently at various group and individual exhibitions, establishing multi-faceted dialogical and polemical relations, both with one another and with the works of other artists working in different styles. In addition, they have captured the attention of many contemporary audiences and viewers without needing much theoretical explanation or elaboration to successfully draw and intrigue the aforementioned viewers. A case in point was a series of exhibitions that I curated towards the end of 2022 and early into 2023, within the framework of the international art and research project titled “Oblicza Obrazu / Faces of Image”, held in the Czech Republic, in Berlin and in Poznań, respectively, including the exhibition presented at the Magdalena Abakanowicz University of the Arts Poznań’s Duża Gallery

» 13 See R. Boettner-Łubowski, “Potencjał kreacji i autocytatu w cyfrowych obrazach Andrzeja Banachowicza”, (in:) *Andrzej Banachowicz*, exhibition catalogue (Piła: Biuro Wystaw Artystycznych Powiatu Piłskiego, 2023), pp. 4-6.

» 14 See also R. Boettner-Łubowski, “Medialne transfiguracje tkaniny w twórczości Andrzeja Banachowicza,” in: *Artluk. Sztuka na spad*, no. 3(40)/2018, pp. 62-67.

in the early 2023¹⁵. It is also worth noting that, within the framework of his most recent self-quotational 'digital-textile' works, Andrzej Banachowicz intriguingly explores a range of decidedly different thematic problems, with some of them constituting new threads for his creative explorations, making for very timely artistic and cultural terms pieces. Excellent examples of the aforementioned thematic diversity include, for example, the Artist's two compositions from 2023, entitled respectively *Memoria Principiorum/Memory of the Beginning and Biological Spirituality/Spiritualitas Biologica*. The former bears resemblance to an ancient disk, 'reminding' us of some, 'archaic', long-defunct civilization; however, we can also interpret the aforementioned composition as an allusive vision of an excerpt from monumental space. Biological Spirituality, on the other hand, refers us to the 'microscopic' relations of an ambiguous visualization suggestive of an organic quasi-preparation. Let us keep in mind, however, that in the case of the works recalled above one also notices the presence of a 'textile weave', captured through digital photography, with the provision that its 'media reincarnation' is in this case associated with an 'expanded' interpretative potential, which hypothetically may even delineate endless possibilities for new contextual, conceptual, problem- and them-based combinations and approaches. It is therefore interesting what further proposals in this regard Andrzej Banachowicz has in store for us in the near future. After all, the Artist is still active, working continuously and developing numerous creative projects based on the concept of what he dubs "digital self-quotation in textile structures", all of which are merely pending their eventual and complete realization.

Andrzej Banachowicz is currently considered one of the foremost representatives of contemporary unique textiles in Poland. This is confirmed by specific milestones, e.g. the gold medal at the Third International Art Festival "Structures of Relation. Textile Art. Transformations" in Cracow in 2010 for his work entitled *Vivat Generi Libertas* and the presentation of his work in the book entitled *Współczesna tkanina w Polsce* (Contemporary textile art in Poland) by Norbert Zawisza, a publication released by the "Test" Gallery of the Mazovian Institute of Culture in Warsaw in 2017. And yet, in his independent artistic vision, Banachowicz also recognizes significant opportunities for the evolution of his own art outside the 'realm of textiles' or, one might say, in other territories of media and creative articulation. He is also able to legitimately reinterpret his fascination with the legacy of the 'Polish school of textile art' of the second half of the 20th century, bypassing this now-barren land, including the 'formalist structuralism', so characteristic of many works deriving from

» 15 See the digital catalog of the project "Oblicza Obrazu" – <https://www.wbc.poznan.pl/dlibra/publication/614997>, (accessed: 24.06.2023).

the aforementioned movement¹⁶. What has also made all of this possible was the Artist's great sensitivity and sensitivity to the latest developments in art and culture, as well as his constructive ability to adapt these impulses to transform his own work, while maintaining its continuity and identity. In turn, the self-quotational media migrations of textile motifs, discussed in this text, surely and perfectly represent the most noteworthy contemporary creative relations between the broad discipline of textile art and the spaces of experience of 'other' media and technologies, while clearly accentuating the important tropes and intuitions of individual artistic and cultural explorations today. They also prompt us to pose a rather provocative question, one that cannot be answered in an exhaustive and unequivocal way today, namely: Is it not precisely 'somewhere' outside the tangible literality of the interwoven structure and matter that textile art reveals to us what is potentially its most interesting contemporary facet? ●

Abstract

TEXTILE – MEDIA MIGRATION – SELF-QUOTATION. Selected artistic explorations of professor Andrzej Banachowicz present the specificity of a collection of works by one of the most important representatives of unique textiles in Poland. In these works, the artist quotes motifs taken from his own previous creations, in digital photographic images printed on lightweight metal substrates of the dibond type. The above-mentioned creative approach, based on the potential of self-quotation strategies and the possibilities of contemporary digital techniques, results in valuable and interesting works of contemporary visual art. It also defines noteworthy creative and media relations between the broadly understood discipline of artistic textiles and the spaces of experience of unconventional media and technologies, while clearly accentuating the scope of individual artistic and cultural explorations.

Keywords:

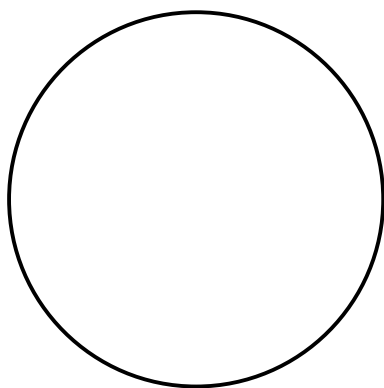
artistic textile, self-quotation, media migration, dematerialisation, digital print, memory of the original.

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» 16 R. Boettner-Lubowski, "Andrzej Banachowicz / Królestwo tkaniny i inne terytoria," (in:) *Format. Pismo Artystyczne*, no. 81/2019, p. 72.

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