

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA
Wobec współczesności

TEXTILE ART
In the face of contemporary times



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
w Poznaniu

2(44)/2023

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Zeszyty Artystyczne
nr 2 (44)/2023, s. 395-405

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Antidote of Silence

In today's digitised world, we find less and less room for direct, close, or "analogue" contact with one another. Touch is becoming a digital footprint, encounters are evolving into innovative forms of social interaction, and conversations are turning into quick, condensed chats. This usually pictorial meta-language of the emoji quickly and seamlessly conveys both the content and the personal attitude to it of the "sender of the message". After all, time is of the essence, the immediate flow of information. Anyone can "express" themselves in such a perfunctory form. And neither eloquence, rhetoric, erudition, style, nor oratorical talent are of much use. Neither does the factual content play an overly important role here, and any linguistic errors will be corrected on our behalf by our personal smart assistant and its reliable dictionary, which often "knows" better what we meant to say.

The ubiquitous egalitarianism of all views offered on the global web, including very often presumptive or trumped-up ideas, encourages everyone to divulge their opinion on any topic. We are happy to do so, because the need for communication, dialogue, the exchange of ideas, the confrontation of world views and life philosophies are a basic desire present in each of us. We want to be and have an opinion, to assert our individuality, uniqueness, and essence... Cyberspace offers us an array of relevant tools...

The boundless ocean of opportunities to immerse our senses in the depths of the Internet triggers an uncontrollable compulsion to be part of it. Virtual reality creates a world exceptionally rich in sensations, a world in which almost everything happens, much more and far more attractive

than in the traditional offline space. A metaverse of unlimited possibilities, experiences, feelings, and extreme emotions... The responsive environment of Virtual Reality tempts us with its encroaching interactivity and creative open space of external stimuli. According to social psychology, it is responsiveness, i.e. reply, response, adaptation of one interlocutor to the expectations of another, that is one of the most important markers of interpersonal attractiveness.

We, humans, yearn for this interactivity. We want to be noticed, listened to, understood, liked, appreciated, and admired. We wish to be able to decide with whom, where and how we spend our time. The increasingly perfected technique of producing in the human mind the illusion of the existence of an artificial “actual” reality – phantomatics – spreads before us an incomprehensible array of variations of ourselves, our personality, our essence, and our appearance.

Thanks to the infinite potential of Artificial Intelligence’s machine-learning capabilities, involving data mining and processing, we can become anything we want. Even an elephant on the handle of a China cup. The rapidly developing Artificial Neural Network, implying our new existences, our potential and superhuman predispositions, has virtually no limits! This is an extremely enticing prospect...

What if we can no longer use a compatible interface? A system upgrade?? Electricity???... What then?... Silence... And our mind becomes a chaos and noise, a stigma of a dystopian vision of a fictional cyberworld.

“Silence is the gathering of voices”¹

Silence is a moment of pause. Suspension. Taking a breath. Halting the onslaught of current affairs and unplugging to the outside world. A momentary non-existence. Quiet. Nothingness. Emptiness. But not absence. A “nirvana” of calm in the unbearable hustle and bustle of everydayness, the current affairs, the cacophony of events and media noise. An information detox. Silence is also a moment of creation. It is conducive to thinking, contemplation, and encountering oneself. According to Prof. Teresa Olearczyk, silence is “a space of reflection, an act of self-knowledge, and an inner transformation. It helps to master and manage one’s own self and thus to gain an inner balance”². In another study on the necessity of silence in a person’s life, T. Olearczyk observes: “Silence is part and parcel of the human predicament, an integral part of human life; it is indispensable yet when prolonged, against a person’s will, it may be as dangerous

» 1 https://poezja.org/wz/Cyprian_Kamil_Norwid/29097/Laur_dojrzaly (16.06.2023).

» 2 Teresa Olearczyk, *Między hałasem a ciszą, Wartość ciszy we współczesnej edukacji wczesnoszkolnej* (Kraków: SOCIETAS VISTULANA, 2021), 58.

as excess noise. Both a lack of silence and an absence of sound may lead to mental disorders”³.

For today’s people, especially the young, silence is basically unattainable. I do not mean absolute silence as there is no such thing in nature. We only find it in special soundproof rooms. “There are special chambers in the world, where the background sound level is not only zero dB, but even minus 10 dB. Recently, one IT giant boasted that it had built a chamber where it is minus 18 dB. This is so far the borderline figure that man has managed to achieve and, above all, to measure”⁴.

The silence I address here is primarily the horizon of contexts of personal autonomy, being in a complete relationship with oneself. *The sound of silence*,⁵ of individual presence, the “sound” of one’s thoughts, the amplitudes of consciously registered reactions of the mind, body, and spirit. Tonalties of emotions, intervals of sensations, a cluster of feelings and authentic desires, expectations, and aspirations. In order to experience them, one has to disconnect from the compulsive daily rhythm. If only for a moment...

Over-stimulation, the morbid, abnormal sensory stimulation that assails us at every corner, the constant need to simultaneously operate in all sorts of “parallel worlds”, is a frightening space for the development of young people and their search for “their own place”. The aftermath of forced online education and then alternating in-person and online education at the same time, has resulted in huge deficiencies in the ability to focus on the “here and now”, to stabilise the inner personal construction, and to simply think: “Who am I?”. The Wikipedia glossary reads: “Personality is an internal regulatory system that allows for the adaptation and internal integration of thoughts, feelings and behaviour in a specific environment over time (sense of stability)”⁶. And we still, even if we have returned to the “normal world”, especially in the school system, live constantly torn, in a dichotomy of personal meetings and e-contacts. On every plane and on every platform there are tasks to be completed, messages to be read, activities to be performed... Thoughts dance and vibrate every minute, every day. The constant and growing barrage of information leads to a steady deterioration of our well-being, contributes to many physical and mental illnesses (the latter taking the heaviest toll among young peo-

» 3 Teresa Olearczyk, *Cisza w teorii i praktyce. Obraz interdyscyplinarny* (Kraków: Krakowskie Towarzystwo Edukacyjne sp. z o.o. – Oficyna Wydawnicza AFM, 2014).

» 4 <https://wiadomosci.wp.pl/cisza-tez-zabija-jest-bardziej-uczaiiwa-dla-organizmu-czlowieka-niz-halas-6309422910773377a?fbclid=IwAR36EGnqWbj3NP8L89uieimR6Z4hdmg5C-7Te6PBR9Q6pAfedW7IW0hK208M>, (16.06.2023).

» 5 <https://www.groove.pl/simon-and-garfunkel/the-sound-of-silence/piosenka/232008>, (17.06.2023).

» 6 <https://pl.wikipedia.org/wiki/Osobowo%C5%9B%C4%87>, (20.06.2023).

ple). This chaos and noise introduce a state of permanent tension, stress, and readiness to act. It is difficult to find silence, both external and internal, amidst such chaos and tension.

Noise is created not only by intensity of voice, but also by a flurry of words, sometimes even abandoning traditional language and replacing it with acronyms, newspeak, corporate slang, or jargon. Sometimes noise consists of the disruption of communication through the use of impoverished vocabulary and the unnatural in a given cultural and social context “shortening of the distance in relations” by using careless direct forms, which paradoxically require greater communication and linguistic skills⁷.

Woven in meditation

Studies on the functioning of the human brain carried out during meditation prove that, engaging in artistic creation in the broadest sense: music, literature, and fine arts, including artistic textiles, induces a state close to meditation. It is not without reason that people with a particularly sharp mind are called enlightened. The term may be treated literally, given the outcomes of studies by researchers from Binghamton University, New York State, with the aid of MRI; the results were published in *Scientific Report*. It turns out that brain scans of people who meditate daily glow in two areas in a specific way; one allows a person to instantly connect facts and be constantly alert, and the other facilitates detachment from reality as during daydreaming⁸. The very process of engaging the mind and working simultaneously with both hands, supports lateralisation of the brain hemispheres, facilitates focus, concentration, and attentiveness. Like meditation, it causes a free flow of thoughts, and through this a respite and an opportunity to “sort out” the multitude of impressions, slow down the perception of external stimuli and isolate oneself from the rest, the surrounding background. “[...] Art opens up the space between emotions and thoughts. This allows us to reach a higher state of consciousness. During contemplation we experience the same sensations as during meditation such as a faster heart-beat, a feeling of warmth on the heart, changes in the brain, elation”⁹.

» 7 Teresa Olearczyk, *Między hałasem a ciszą*, (Kraków: Krakowska Akademia im. Andrzeja Frycza Modrzewskiego, Towarzystwo Naukowe Societas Vistulana, 2021), 113.

» 8 <https://zdrowie.wprost.pl/psychologia/10480275/medytacja-przyspiesza-funkcjonowanie-mozgu-kiedy-widac-zmiany.html>, (21.06.2023).

» 9 <https://www.sutrajoga.pl/uwaznosc-sztuka-zycia/>, (21.06.2023).

An interesting experiment in this respect is the project implemented since 2014 by *Manchester Art Gallery and Mindfulness Museum*. These two institutions set up a programme to explore how mindfulness can affect the perception of artworks and therefore also our mental health¹⁰. According to Professor Lesław Kulmatycki, meditation may be an excellent tool for self-knowledge. It means self-awareness. “It sometimes happens that I am both the observer and the observed. I am aware of this from the outside and also accept this kind of inner ‘insight’. Sometimes this sounds paradoxical, yet this is only a question of experience” – stressed Professor Kulmatycki in an interview¹¹.

“Therefore, when in *traditional art* there are sensory organs between the content of the message and the recipient’s brain, in the ‘new’ SF-born art these organs are left out as the information is fed directly into the nerves”¹².

My teaching experience of the year 2022/2023, the first year of solely in-person instruction after the three years of other modes of teaching, shows a certain commonality when it comes to classes with both high school students of the Arts Schools Tarnów and those with students of Design of the Silesian Academy in Katowice. The commonality is that this year’s exercise, traditionally focused on the same questions, adequate to the level of instruction and the skills acquired, for the first time became extremely personal and touching in the depth of their expression. These were not isolated cases; both secondary school and university students, whose concepts and projects replied to the suggested topics such as “Nature”, “Landscape”, “Fauna and Flora”, “Contrast”, “Relief”, “Trace”, “Interpretation of a Selected Artwork”, invariably touched upon human nature, human predicament in today’s world, human life in synergy with nature, being part of the ecosystem, or alienation, loneliness, and a sense of insecurity. Many touched upon the need for proximity and physical and emotional contact.

An example of the students’ desire to be able to construct and clarify a given theme as personally as possible was the joint search for a theme in Grade 3 of ZSP School Tarnów. Out of the many suggestions given by each of them in any number, one theme common to the whole group emerged: *Man – Spirit and Body*. This choice was a surprise to us all and at the same time an obvious confirmation of the crucial aspect of ordinary “analogue” contact with other people and nature as well as a sensory

» 10 Op. cit.

» 11 <http://halasana.edu.pl/1878/>, (25.06.2023).

» 12 Stanisław Lem, *Summa Technologiae*, (Kraków: Wydawnictwo Literackie, 2000), 247.

experience with “sensory organs”. It demonstrated the great need for experiencing the real, actual world, a primal instinct of human sensitivity and empathy.

The premise and theme of the “Mixed media” exercise sum up the basics of the weaving technique learned in grades 1 and 2. They refer to the traditional weaving techniques learned and experienced first-hand by each student: kilim, knotted rug, sumac, brooch, tapestry. The interpretation of an individual project in the matter of “fibre art” consists in the most interesting and apt choice of techniques and materials in response to: structure, texture, line, stain, colour, and character of the project’s composition and, above all, to the general question posed. Within the framework of such an open theme, students search for intellectual associations, apply acquired knowledge and personal interests, thus developing their horizons in areas of artistic disciplines close to them, such as graphic design, painting, drawing, sculpture, photography, etc. These help them build the form and visual effect of their work. The issues also involve expanding the range of materials used to make the work. In addition to traditional, natural fibres (linen, wool, cotton), students used materials seemingly alien to fabric. These include plastic bags, plastic string, paper, sausage thread, and other raw materials, fitting in with the nature of recycling, or more precisely up-cycling, which is close to current activities in “fibre art”. Grade 3 is a kind of transition from the classical, traditional weaving workshop towards more unique, original activities. The implementation of the exercise also aims to explore a wider spectrum of possibilities and to facilitate increasingly conscious artistic decisions.

No less surprising was the students’ choice of the paintings to be processed and manipulated via textiles. This exercise, too, oscillating around humans and their tangible and spiritual needs, showed a profound need to articulate what the young people found the most essential. The exercise was carried out simultaneously at the ZSP Arts Schools Tarnów and the Silesian Academy in Katowice, at two different tiers of instruction.

The premise and theme of the “Interpretation of a selected work in fibre art” exercise involve a thorough formal, iconographic, and conceptual analysis of a work of art chosen by the student (painting, printmaking, drawing, relief) and its reinterpretation through the use of consciously selected materials, techniques, and means of artistic expression representing the area of broadly defined “fibre art”. The richness of techniques, such as appliqué, embroidery, batik, painting on fabric, wet and dry felting, etc., as well as their skilful combination, supported by imagination and trained performance skills, produce surprising effects in “animating” the work of art and its sensual, even tangible (tactile) perception. The exercise is accompanied by a theoretical aspect in the form of a presentation made

by the student on the work of art, the artist and the artistic style and convention against the background of the period in which the selected author lived and worked.

***Textile is human-friendly [...] One needs to know how to talk with threads*¹³**

The versatile possibilities inherent in the field of textile art are incomparable to any other fine arts. They range from purely painterly, through graphic, structural, textural, related to sculptural and three-dimensional form, openwork, transparency, and interactive relation to the exhibition space. It is precisely this creative activity that offers the most relevant and intriguing means of expression for the fullest artistic expression. The process of creating a woven object, in intellectual terms of ideation, searching for a formula and in terms of a visual language for its realisation, is an extraordinary journey into the unknown reaches of imagination and self-discovery. “Journeys educate” – but they only educate the educated, as is commonly known. This is true; one needs to be prepared for a journey: to know its direction and destination, to have luggage for good and inclement weather on the way. One needs to be open to “surprises” and “attractions” and at the same time cannot lose sight of the precisely planned adventure. One must also have the ability to “speak” and to “express oneself” in a communicative language with the recipient. It is in these values that I see the proper sense of teaching textile art in contemporary educational practice.

This year’s exercises carried out in Grade 4 – the pre-graduation class – at ZSP Art Schools Tarnów demonstrated the students’ highly personal approach to the *Macro-Micro* topic. All works were based on profound reflections on the meaning of human existence and coexistence in the ecosystem of nature.

The premise and theme of the “unique textile” exercise are based on an original interpretation and processing of the students’ own design as a response to the subject addressed. The exercise is aimed at preparing the student to independently perceive an artistic problem and teaches them to search for the most adequate formal and technical means for the best representation of the project idea. It develops artistic awareness, sensitivity, and a feel for the means of expression used in the implementation of the exercise. The cognitive character of the creative process, shaping the pursuit of one’s own individual path and character of expression is one of the major objectives, preparing the student for the completion of the graduation work in the following grade.

» 13 Fragment of the artist’s statement from a film about Jolanta Owidzka, own collection.

The Triennale in Łódź remains, then, a kind of enclave, a filter protecting people against media mentality, the inimical impact of media that imperils their spiritual environment, dulling or blunting their sensitivity offered by direct contact with an art object, especially one as sensual as fabric and its related compositions. They have the unique value of both visual and tactile impact, enabling one to feel a certain spatiality and sensual materiality, which is so important in the face of the virtual reality encroaching on our lives more and more violently¹⁴.

Immersion in the artistic process in the context of contemporary interactive art

[...] Immersion has gained autonomy within art. It seems to be constructed to coexist with the human being within the formation of a plane of sensations different from the physical one, housing e.g. qualities, experiences, impressions, and representations; meeting requirements that are mostly superior to their real counterparts. The perception of art as an “immersive environment” is related to the conviction that immersion can be interpreted as a comprehensive feature of art, present from its very inception. The historical “continuity of art” points to immersion or a feature of art related to immersion as the premise of the aesthetic experience. In the context of interactive electronic art, this issue appears to be uniquely linked to this type of art. Immersion is primarily addressed in the context of “interactive electronic art” [...] ¹⁵

Contrary to widespread opinions that deprecate textiles relative to other specialities and specialisations in art schools at secondary level, such as, for example: Graphic Design, Space Arrangement, considered as belonging to the “fine arts”, and those opinions that reduce Textile Art to craft, at best, I believe that this is the direction with the greatest future and the greatest chance of development as a specialisation in art school curricula in today’s digital world. To my mind, it is the most interactive space for the development of artists themselves and the young persons who aspire to this position. As an argument in favour of my possibly bold claim, supported however by many years of experience of working with young people at various levels of education, I would like to mention the simple fact of the gradually increasing interest of young people in “manual work”, phys-

» 14 Irena Huml, *Łódzkie Triennale a sztuka włókna*, exhibition catalogue of the 11th International Triennale of Textile Art, Łódź, 2004.

» 15 <https://pl.wikipedia.org/wiki/Immersyjno%C5%9B%C4%87>, (28.06.2023).

ical experience, touching and feeling, shaping a real three-dimensional being, producing with one's own hands an artefact over which one has total influence and which, through the manufacturing process (and its ups and downs), gives great satisfaction from one's own effort. Immersion in the moment of creation with one's whole self: emotions, senses, mental and physical effort is "inimitable". No fake from the realm of *Virtual Reality* or an ersatz originating in fascinating *Artificial Intelligence* will ever replace such sensitive impact.

"What, then, is the place of textiles in today's world? Thanks to new materials and technologies, textiles are subject to multiple mechanisms of development, open up to them and annex as their own means of expression [...] It would be great to return to the origins sometimes and individually refresh the elementary values of textiles, to fight for each and every thread"¹⁶.

Premise, problems, and description of the exercise: fabric in weave techniques using weaves: linen, twill, row, Panama, velvet, satin, grosgrain, and their variants. Exercise performed on a weaving frame, size approx. 25 x 25 cm, warp and weft – linen hand-dyed or painted with natural and synthetic dyes. Traditionally, weave fabrics are made on mechanical weaving looms. Grade 1 students' exercises were performed in an unusual way, on a weaving frame. Such a process of creation enforces great precision and the need for great skill in reading the graphic notation of the weave, as well as a feel for the material and the density of the warp. Acquiring this advanced mastery at the beginning of education foreshadows students' excellent development in the upper classes. It equips young artists with solid knowledge and craftsmanship, which provide opportunities for the development of an unrestrained imagination. "The fight for each and every thread" makes sense.

"Imagination without knowledge can create beautiful things, while knowledge without imagination perfect ones at best"¹⁷

Trying to answer Professor Włodzimierz Cygan's question quoted above, I cannot find a clear and lucid answer. The area of Textile Art – Fibre Art – Object Art is such a vast space, open to all kinds of experimentation and artistic daring, that it seems to have no end. In fact, the boundaries have long since been blurred between other genres of the arts, not just visual

» 16 Włodzimierz Cygan, "Integracja sztuki i nauki w dobie sztucznej inteligencji", *Powidoki* no. 4/2020, 182.

» 17 <https://lubimyczytac.pl/cytat/640>, (access 1.07.2023).

arts, and artistic textiles. And it continues to develop, soaking up all technological innovations eagerly. At the same time, it remains true to itself, retaining its extraordinary range of sensations which cannot hardly be found even in related fields. It does not need any additional “prostheses” or artificial, technical “supports”. Although Textile Art is keen to change its appearance, it keeps self-examining itself to see if something suits it. It knows well what is suitable for it and what is exaggerated and false. In silence and concentration, in the finesse of the matter and in a robust workmanship, it builds again and again its sophisticated language of communication, in harmony with the temperament, sensitivity, knowledge, talent, and skills of the author. Because it simply cannot be done otherwise...

A society sick of consumerism, full of media hype, intoxicated by advertisements about an ideal world. It's easy to imagine this type of society confined to homes, an impossible human information molehill, hoisted by machines in databases [...] The human brain may not be able to keep up with the services on offer and will therefore have to be artificially extended¹⁸. ●

Abstract

Research work based on my own educational experiences and observations, carried out with students of an art school at the secondary level and with students. The text raises the problem of young people getting lost in the digital world and finding their own identity in the area of Textile Art.

Keywords:

cyberspace, silence, meeting, meditation, textile art., education

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Zeszyty Artystyczne

#44 / 2023 / rok XXXII

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ISSN 1232-6682

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w Poznaniu 2023

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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

