

Zeszyty

#47

Artystyczne

Rezonanse
emancypacji.
Feministyczny dialog
w polskiej sztuce



ZA

Rezonanse emancypacji.
Feministyczny dialog
w polskiej sztuce

Natalia Kalicki

**Instytut Antropologii Maxa Plancka w Halle,
Saksonia-Anhalt, Niemcy**

**Max Planck Institute for Social Anthropology, Halle,
Saxony-Anhalt, Germany**

Natalia Kalicki is an interdisciplinary artist and a current PhD candidate at the Department of Anthropology of Politics and Governance at the Max Planck Institute for Social Anthropology in Halle, Germany. Since 2016, she has maintained a studio practice in Leipzig and is a permanent member of Kombinat e.V., a collective atelier based in Halle 14 at the Spinnerei, where she also co-organizes an annual cycle of art residencies. Her work is represented by 上 下 人 Art Gallery in Beijing.

Drawing on research methods from anthropology, Kalicki displaces objects or situations from their original meaning-making contexts, creating space for collaborative confrontation, recalibration, or new forms of bonding. Her practice encompasses the making of uncanny objects, while her scenographies explore resilience and ontologies. She is committed to developing interdisciplinary strategies, fostering connections between people, and engaging with questions long explored by other practitioners—such as how artistic production intersects with the creation and disruption of knowledge regimes.

Intimate Knowledge: Emerging Critical Positions at the Artistic Peripheries

Abstract:

This paper examines bottom-up modes of artistic circulation as a critical, and at times feminist, practice among contemporary artists in Poland. Focusing on the exhibition, *Jak do Siebie / Like You Own the Place* by the collective Umysł Biedaka, it explores how the gendered dimension of precarity is narrated through independent curatorial modalities. These are marked by intimate knowledge exchanged through close interactions, a sense of urgency and experimentation with established exhibition practices. Beginning with an exhibition staged in the artists' apartment, the paper further considers how collective, bottom-up structures develop tactics positioned in opposition to dominant cultural institutions and the overarching logic of scarcity perpetuated by the established art world. An ethnographic approach and a comparative feminist lens are employed to investigate how artistic practices under conditions of precarity function as both strategic modality and embodied experience. Critical positions are enacted in spaces that are simultaneously public and private, where artists utilize domestic space to generate discourse around art, (in)visibility, precarity and solidarity.

Keywords: postsocialist feminism, artistic labor, embodiment, collectivity, resilience, alternative infrastructures

Wiedza intymna. Nowe perspektywy krytyczne na artystycznych peryferiach

Abstrakt

Artykuł analizuje oddolne sposoby cyrkulacji sztuki jako praktykę krytyczną, a niekiedy również feministyczną, wśród współczesnych osób artystycznych w Polsce. Skupiając się na wystawie „Jak do siebie / Like You Own the Place” kolektywu Umysł Biedaka, tekst bada, w jaki sposób usytuowany płciowo wymiar prekaryjności znajduje wyraz w niezależnych formach kuratorstwa. Praktyki te cechują intymna wiedza przekazywana w ramach bliskich relacji, poczucie pilności oraz eksperymentowanie z utrwalonymi formami wystawienniczymi. Punktem wyjścia jest wystawa zrealizowana w mieszkaniu artystek i artystów, a następnie tekst przygląda się, jak kolektywne, oddolne struktury rozwijają taktyki oporu wobec dominujących instytucji kultury oraz logiki niedoboru, utrwalanej przez główny nurt świata sztuki. Zastosowane podejście etnograficzne oraz porównawcza perspektywa feministyczna pozwalają zbadać, w jaki sposób praktyki artystyczne w warunkach prekaryjnych funkcjonują zarówno jako strategiczne działanie, jak i doświadczenie cielesne. Pozycje krytyczne urzeczywistniane są w przestrzeniach jednocześnie publicznych i prywatnych, gdzie artyści i artystki wykorzystują przestrzeń domową do generowania dyskursu wokół sztuki, (nie)widzialności, prekaryjności i solidarności.

Słowa kluczowe: feminizm postsocjalistyczny, praca artystyczna, ucieleśnienie, kolektywność, odporność, alternatywne przestrzenie

Intimate Knowledge: Emerging Critical Positions at the Artistic Peripheries

Natalia Kalicki

Instytut Antropologii Maxa Plancka w Halle,
Saksonia-Anhalt, Niemcy
ORCID 0009-0000-7434-4576

Zeszyty Artystyczne
nr 1 (47)/2025, s. 115–128
DOI 10.48239/ISSN123266824706

Preamble

When I say *bottom-up-modes-of-artistic-circulation*, I mean the artistic sphere that relies on networks of friends and acquaintances, independent project spaces, rented booths, spare rooms and studios, as well as on the capacity of individuals to scrap together the necessary resources, time, and desire to self-organise. Unfortunately, this dynamic bottom-up art scene is partially prompted by the frustration produced by limited institutional space and very narrow funding opportunities, paired with overwhelming competition. Even while museum discourses start to focus on marginal practices, particularly through temporarily showcasing projects and themed exhibitions, activities outside established institutions are rarely written into the canons of art history and are rarely adopted into collections. At the same time, people have taken matters into their own hands. As one artist told me in the weeks before I met members of Umysł Biedaka, „artists are no longer lining up outside the doors of institutions.”¹ Hence, in this paper I follow the efforts of one collective, which hones in on precarious conditions surrounding artistic production. This precarity occurs outside of established institutions, yet within the same ecosystem, and at times sustains it. I explore a collective critical modality that is acquired through repeated encounters in the art world, where an embodied knowledge emerges from a gen-

1 I would like to thank Paula Jędrzejczak and Martyna Modzelewska for giving their permission in referring to their collective and to their work. More information about Umysł Biedaka can be found here: https://www.instagram.com/umysl_biedaka/ (21.06.2025).

dered experience of precarity. But for this analysis to fall into place, a review of existing terminology and an analysis of feminist critique in this part of the world is necessary.

Whose Feminism?

Expanding the geographies and sensibilities of feminism, Jana Kukaine teases out the difference between Western and Eastern feminisms in the CEE (Central and Eastern European) region. While Western feminisms developed through Western debates about race, class, sexuality and identity politics, in postsocialist contexts variegated feminisms grew under authoritarian regimes, everyday corruption and political impunity, where *unofficial feminism* was made „potentially dissident and subversive²“. These postsocialist feminist practices are now qualified with an ever expanding list of prefixes, such as the „intuitive, latent, reluctant, proto-, para-, unofficial and soft feminisms“ which tend to „more obscure, discrete and opaque ways of being³“. Importantly, these are described as affectively corporeal and beyond representation, forming a visceral feminism based on intuition and gut feelings, which catalyses social change while remaining veiled and scattered in art history⁴. Indeed, assembling queer and feminist art histories in this part of the world has been a marginal endeavour that only recently started to gain popularity and institutional traction. An underlying methodological and ethical question in the following text asks how we might further write of a ‘veiled’ and discrete feminist modality. How does such affective feminism show up in the realm of the everyday, the personal and the intimate, and how might we square this within the contemporary field of art, which is itself a source of precarity that keeps critical modalities hidden? In keeping with theorisations particular to the region, in what ways does an intimate knowledge of gendered precarity transform artistic positions and translate into critical practices today?

2 Jana Kukaine, „Intimacy and Darkness: Feminist Sensibility in (Post)Socialist Art,” *Arts* vol. 12, no. 24 (2023): 7.

3 Kukaine, „Intimacy...”, 7.

4 Kukaine, „Intimacy...”, 1-9.

Early October 2024

I catch up to two people at the door, who smile and say hello. We are standing beneath a residential block, there is a poster in the foyer window hinting that we've made it to the right place. I enter the number of the apartment in the keypad and we are buzzed in. We find the number of the otherwise unmarked door and knock. A young person opens the door; I faintly detect the scent of soup. I hand the person a bag of plums, saying that they must be rinsed. She thanks me profusely. I say it felt proper to bring something, as one would when entering anyone's home, and ask if I should take my shoes off. „No no, not necessary”. She gives me a floor plan, on which there are more than a dozen art works and their descriptions. Glancing around, the works are scattered and hang in bedrooms, by the door, in the bathroom, in the kitchen. More people enter the apartment and ask if they should take their shoes off. „Hello, hello again!”. Now the *oprowadzenie* — the tour — has begun. Our group clusters around the two curator-artists, Paula Jędrzejczak and Martyna Modzelewska. „The collective started as a group of people who wanted to talk about how social economic position affects our careers. Our name, *Umysł Biedaka* (Pauper's Mind or Mind of a Pauper) comes from a refrain of a song, which critiques the poor mind.”

I look up the song by Bosski on my phone⁵. „A poor man's mind will always be poor / When he sees the money, it will seem unnecessary to him / A rich man's mind will always make money / Even if he loses everything, he will get back on his feet.” The curators continue. „We take this notion of poverty from a different perspective. We do not have privilege, which has consequences on our psychological positioning. Our progress is hindered, materially and psychologically. Insecurity on many levels affects creativity.”

The exhibition this year, like last year, takes place in the broader context of *Fringe* — a city-wide event that centres studios, non-commercial galleries, artist-run spaces, pop-up events and experimental happenings in private flats and unusual nooks. The curators tell us they have had two exhibitions in their home. This decision was inspired by an exhibition they had seen mounted in a beautiful flat in the centre of Warsaw, straight out of a catalog. They had wondered, if they too would feel comfortable, showing work in their home, one that „leaves a lot to be wished for’ and which they tell us is, ultimately, „tied to the conditions of artistic production and to our backgrounds”. But if a gorgeous flat in the center of Warsaw is put on display for public consumption, why not their home as well?

Tellingly, opening the exhibition is a manifesto by Tomek Paszkowicz about burn-out. After the introduction the group crams into the first bedroom, where the two organizers take turns explaining each work. There is an invented *Pokemon* card by Kinga Dobosz, the *Poorczur* (Poor+rat) which has no real playing power, except that it might evoke „pity in opponents’, ‘the tears of a therapist’ or ‘revolutionary sentiments.’ One might read other subtexts in the work, such as the gamification

of one's life, or the pre-scripted limits to which one is confined. In the same room, there are ridiculously long tipped, oversized shoes by Klaudia Figura, based on *cizemki* shoes that denoted status in former days. To wear such absurd, utterly inconvenient shoes was a display of not having to work. Another work by Olga Truszkowska features two wooden misshapen balls with little grimacing faces, titled *The Affair*, which portrays the artist and her partner together „in wealth and poverty, in sickness and in health. My boyfriend and I as potatoes.” In the next bedroom, there is a jacket made of variable colorful patches, meticulously stitched together by Aurel Borowy. The Warsaw born artist who lives in England, is included in this exhibition „because they deal with similar difficulties that we do, especially in poor working conditions.” The colorfully textured jacket, named *Three years*, is full of different patchworks, threads and beads, and has taken three years to stitch. As the artist deals with adapting to conditions of racism, sexism, and transphobia abroad, the jacket appears as a testament to their perseverance. Next to the jacket hangs a tapestry in the shape of a gray radiator, titled *Nagrzanie or Heated / Turned On*. The curators explain, „Comfort and warmth are expected from the artist and single mother, Marianka Marszałkowska, who explores how the economics and gendered expectations surrounding caregiving after divorce further limits the possibilities of doing art.” The group follows the curators from space to space, listening to the explanations and context of each work. In the bathroom, a pastel colored painting of blood stained underwear by Martyna Baranowicz is accompanied by a reflection on the nationwide abortion ban. The long title reads: *After several days of anxious waiting, I discover a period stain on my underwear with relief. I will never be able to afford a child, and abortion is still illegal in Poland. A late period is a tremendous source of stress for someone who does not want to have children, but who might be forced into motherhood and poverty for lack of reproductive rights.* Then in the hallway there is a station with postcards and a litter box, *Wiejskie kociacki / Country Cats* where one may leave cash in exchange for an art postcard, by Małgorzata Mycek and Pimpek Szymon Dziedzic. The artists are collecting funds to cure their sickly cat. Nothing is hidden, the titles of the work and artists' names are written in pencil on the wall. We move to the kitchen, where, among other art works, there is a square piggy bank, *Skarbonka*, made out of expired biscuits and silicon. The biscuits were gifted to the artist and co-curator of this exhibition, Paula Jędrzejczak, by the landlord, who came to announce a rent increase. The gift is bitter-sweet, it comes with strings attached and is impossible to enjoy.

The tour lasts about an hour, but there are yet more works to be introduced. At the end, there is a discussion about the behaviors shown by those raised without financial stability, as outlined by sociologist Edlar Shafir. There is an example of not investing capital in adulthood, because for people who have grown up without it, it is stressful to part with savings. „It is hard to even visualize yourself as comfortable.” We discuss how members of the collective think through their backgrounds, anxieties, and material boundaries, and how this informs their art practices. But this work is not easy to sell or show in your average gallery. Works that engage with difficult topics, such as classism, „make collectors uncomfortable”. On top of this, it

seems that recognition of any kind does not amount to much security, which one might at first assume. One duet here is rather well known, yet their work, produced on cheap material, is not trusted by collectors, and so is not bought nor collected. Despite being recognized artists who are shown during exhibitions in established institutions, the creators do not profit. Even showing in established national galleries or in an established art foundation, something at least a few artists here have done, does not lead to financial stability. This point further resonates in the confines of the apartment. The point of origin and attendant narrative becomes evident, in a way that is made invisible when the same work is shown in the clean white cube of a gallery.

I sit cozily in the kitchen of strangers, listening to the conversation and eating their chocolate biscuits. The organizers and I have started to chat. They speak of the unbridled time spent applying to open calls, and of giving one's time for nothing in return, just so that organizations will have a large pool of candidates to choose from. Recently, the results from KPO, a nationwide art stipend, have been announced. Very few applicants are awarded such grants. The difficulties and exhaustion of surviving, and the limited possibilities of showing art, become a recurring theme around the kitchen table.

The Exclusions of Cultural Infrastructures & How to Expose them

It is worth underlining again that the space in which art is shown is limited, that art markets in Poland, like markets globally, operate on very narrow demands, while governmental institutions and cultural funding offer very limited resources to very few candidates. Established regimes of showing art bring about only specific strands of knowledge and narratives, especially ones that are acceptable to the forces and funding bodies that structure public institutions⁶. Following artists outside of established institutions and outside of the demands of the art market, one quickly runs into themes of social issues, where collectives and independent projects such as *Umysł Biedaka* have started to collaborate against the logic of scarcity on which museums and galleries operate. In this section, I discuss how the above curatorial modality selectively harnesses some established exhibition practices and omits others, with consequences for both artists and visitors. Both perspectives will be discussed.

6 One might consider The Common Museum program by the Museum of Modern Art in Warsaw in 2025, or the showcase of feminist art from the last fifty years titled *We want all of life. Feminisms in Polish art / Chcemy całego życia. Feminizmy w sztuce polskiej* in The State Art Gallery of Sopot, which ran for four months until January 2025. These events show important shifts in museum programming, but they do not evidence a change in the structures in which they operate. Both are worthy of their own case studies.

The collective Umyst Biedaka uses a curatorial practice to show art that is unlikely to be taken up by mainstream galleries. The curators explain that such art is hard to show and sell because of difficult social themes, and because of the materials used. Curators in institutions, in private and public galleries, are wary of cheap materials, but also of showing *difficult* artwork, such as a painting of period stained underwear, with a caption expressing the author's relief. The accompanying text elaborating on the lack of reproductive rights in the country would easily become a piece invoking discomfort and controversy. As shown in the vignette above, this is only one of several pieces in the exhibition that tie into economic unease, which delineates material and temporal limits of production by artists from precarious backgrounds.

In a follow up talk with Paula and Martyna, the artist-curators highlight their mission to break conversational terrain, to stoke debate about the psychological traps of poverty and the attendant effects on creativity. Conversations in the kitchen confront the promise of *symbolic capital*, which suggests exposure will eventually lead to financial stability. From within the intimate confines of struggle comes a sense of urgency to talk about these false promises of the art world, which are taught early on. It emerges that the pursuit of success is, for the most part, Martyna explains, afforded by those privileged enough to undertake almost unpaid jobs, which become additional important steps in networking one's career in art, where one meets curators, gallerists and peers, and, importantly, where one is exposed to the language used by institutions, while simultaneously learning how to navigate within these structures. Additionally, when artists are finally offered short term contracts, these start and end sporadically, so that artists also face structural obstacles in arranging continual health insurance. Unless one comes with family support, a free flat, or an allowance, one will have to work for wages, make art, and learn the art system, and maintain the unpaid bureaucracy of applying to every opportunity, all of which comes at a cost, with high levels of uncertainty and stress. It is not a matter of talent, for without basic support, one's mental well being and one's physical health are easily jeopardized in the process of attending to the art world⁷.

7 Theorizing art worlds in Janet Wolff *The Social Production of Art* (London: Palgrave Macmillan, 1993) she argues art is always embedded in a collective endeavor and suggests a historical materialist approach. Wolff explicitly works against the romantic and mystical notion of art as the creation of one 'genius' transcending existence, and argues that art comes out of a complex construction of a number of real, historical factors, which are not beyond analysis. Similarly in Howard S. Becker,

So what else does this structural intervention, in the form of an exhibition at home, produce between artists and visitors? The format of the exhibition first involves reassuring those who might be taken off guard when they enter. This is the first feeling one encounters as a visitor: one is acutely aware that a private space has been entered, in which beds, wardrobes, and the mundane objects of everyday life are on full display. This produces a feeling entirely different from that of entering the typical white cube of a gallery. The curators know that the space itself is generative of a discourse that oscillates around the lack of formal space for emerging artists, and around the overlapping aesthetics of gallery, studio, and domestic space as an outcome of limited accessibility. „We live in our studios,” the artists tell me. That is also where intersectional feminist practice ebbs through the exhibited home and within the slippage between everyday objects and art works. „People are unsure of what is an everyday object and what is art.” The situation and sensation of sitting in someone’s kitchen, becoming acquainted with the exclusions imposed by dominant art world infrastructures through the artists who are at the margins, would be difficult to achieve in a gallery, a place that benefits from these same structures. But around the kitchen table, conversations about the economics of art, the condition of its production, and the imagining of a different kind of living, come easy.

This exhibition highlights structural inequities, and becomes a space to exercise resistant tactics, tactics of exposing dimensions of the cultural economy that usually remain tucked away. This becomes obvious through the curators’ admission that the project comes from a collective effort, where the aim of the group is to share in solidarity and discussion. Again, this is in contradistinction to the often individualizing structures that isolate artists, through open calls for the most brilliant proposals, which put people in competition for very limited resources and space. In the overarching aim of this exhibition, what matters is not the number of attendees as a metric of success, nor profit, but conversations with strangers about some of the realities and inequities of making art. Here,

Art Worlds (Berkeley: University of California Press, 1982) the author describes the interdependence between artists and their materials, which are themselves attached to an unprecedented amount of people in their manufacture, trade, and distribution and to institutions that also purport traditions and trade in notions of art making. Such studies would seemingly settle the notion of interdependent systems, both demonstrate the collective efforts underpinning artistic fields, and examine normative claims about artistic production, circulation, and consumption. But no, these dependencies are hardly reflected in the structure and valuation of art by institutions.

the details of structural difference and attending to one's capacities also appear, for example, in the decision of the curators to have specific hours for giving public tours in their home. The decision emerged from their experience last year, when they were constantly explaining the work to a steady stream of visitors in their home. This had resulted in complete exhaustion. The adaptation to limit guided tours, while still leaving the space open, might seem like merely a practical detail, but it actually reveals that the organizers prioritize their own well-being over maintaining usual gallery hours. The status quo —the pressure to do everything to engage with the public — is made secondary to avoid burning out. The boundary between their goal for exhibiting and for public discussion, and the need to avoid exhaustion, are up for negotiation and not a given. Since the exhibition happens at their home, they are the ones who can determine such structural adaptations. It is here that embodied knowledge is shared on the artist's own terms, and it is here one finds emerging modes of collaboration and support, and the thresholds of resistance.

Sharing Embodied Knowledge through Intimate Encounters

Collaborative, weary, situated within an entwined discourse of class, gender, and artistic labor, this exhibition is located in experiences of the everyday, which resonates with the notion of embodied knowledge central to feminist discourse. Within this exhibition, it is a visceral *gut feeling* that prompts us to ask if we should take our shoes off, as one is aware of having entered someone's home. This is not the usual sort of space in which a general public encounters works of art. One gazes at a sculpture amid bottles of kitchen sauces, or at a painting next to the shower where towels hang. There are also the usual devices: titles and names, a floorplan, a public announcement, and opening hours. But unlike in gallery space, where art is displayed in isolation from its environment, here one can recognize and feel how art is made, deliberated, and now shown.

At what intersections can we locate the transfer of embodied knowledge? Intimacy and the close encounter are put to use as a curatorial approach, between the visiting public, and members of the collective, in the context of their home, where strangers are acutely brought into the private domain. The artists become hosts with whom one may have a candid encounter. Intimacy therefore

facilitates the overlap and discussion of apparently taboo topics, and generates discourse on how these same topics do or do not occupy public space. That is how a supposedly private and potentially shameful issue, that of individual precarity, is made public. It can then be spoken of in relation to broader structures, conditions of production, accessibility to resources, and to time allotted for creative endeavors — which is also work. The supposedly individual struggle to create art is located within uneven access, which becomes a matter of public discourse.

At the same time, nowhere in the exhibition did I find or hear the word feminist. But this does not mean that a feminist register is not there. As mentioned, the exhibition was made up of artists whose artworks deliberately reflect on the ways economic instability, gendered distribution of caregiving, non-existent abortion rights, and low incomes disproportionately affect women in their choices, aspirations, and levels of stress, and thus, in their engagement with established, dominant cultural institutions, which, of course, only deepens said stress. The dread of being forced to give birth in poverty, or the reality of unpaid and unequally distributed labor, are embedded in a woman's life and in her art, here mirrored in the confines of the home. An important critique to consider would be how this exhibition exposes women's labour as the *invisible dark matter* sustaining the art world, through labour which is taken home and tucked away in patterns of established but difficult to measure practices of self-exploitation⁸. I would argue that the exhibition shows what is usually hidden from view: emerging trajectories, methods of making, and thinking through ways of circulating and speaking of women's labour, to look at how women are tasked, and at how these tasks are folded into daily life, hidden from view. Here these gendered and usually hidden discrepancies are on full display.

Tactics of resilience, collectivity, and solidarity beyond an extractivist art world are tested in and beyond formal contexts. These outsider approaches are an important qualifier of subversive modalities, as feminist themes have been historically marginalized in Polish society and formal exhibiting contexts. In the early 2000s, Altmann argues, institutionalised social and economic repercussions

8 Macushla Robinson, „Labours of Love: Women's Labour as the Culture Sector's Invisible Dark Matter,” w: *Permanent recession: A Handbook on Art, Labour and Circumstance: A Handbook on Art, Labour and Circumstance*, red. Channon Goodwin (Eindhoven: Onomatopoe, 2019), 95-106.

led to self-censorship among the next wave of feminist artists in Poland, whose diminishing provocations employed *playful irony* and theatrical performance pieces⁹. One could call these forms indirect or partially concealed, following the need for discretion and opacity¹⁰. Given this history, it would be unsurprising for feminist practice in the present day to remain affective, opaque, ironic, and so on. My goal here is not to criticize such approaches, but to point out and ponder the differences. At home, perusing *Jak do Siebie / Like You Own the Place* entanglements of class, gendered anxieties, and types of labor, the overlapping economics of private and public spheres, and unequal access to resources, time, as well as to mental and physical well-being, well up and spill into conversation.

This text is not conclusive, but aims to spur further inquiries, surrounding how bottom-up initiatives forge their own locales for producing, disseminating, and circulating art, and how these efforts intersect with political engagement and broader social and economic unevenness. Within the study of intersecting critical trajectories in the contemporary Polish art scene, it would be relevant and timely to study the work of collectives and individuals who are forging new means of articulating marginal positions, located beyond the scope of dominant art institutions. Such a study could include the collective *Girls and Queers to the Front*, who have been producing queer and feminist events, zines and workshops for over a decade, *Pracownia Wschodnia*, a joint gallery, collective, and workspace, collectives *Sen o Końcu*, *Stacja Praga*, *Przyszła Niedoszła*, *Nowy Złoty*, as well as broader city-wide collective efforts at gathering peripheral artistic activity (Fringe in Warsaw, Wrocław Off Gallery Weekend, Krakakers in Kraków) and the efforts of artist run initiatives in creating alternative avenues, such as *Windowlicker*, *63 Gallery*, and *Stroboskop*, to name just a few¹¹. Studying the motivations, institutional entanglements, and public critical positions forged by these initiatives would be an important development with implications for what is deemed *worthy* in art history, which could tell us more about the distribution of power and politics of representation in present day Poland.

9 Susanne Altmann, „Artists on Trial: Feminist Art in Poland—between Censorship and Activism,” *Signs* 33, no. 2 (2008): 413–418, <https://doi.org/10.1086/521063>.

10 Kukaine, „Intimacy...”, 1–12.

11 The Lexicon of independent exhibition initiatives (2024) is a recent publication between the team of Nowy Złoty and the Museum of Modern Art in Warsaw, and lists 72 off-galleries around the entire country.

Endnote

Right at the time I submitted this article for review, Karol Nawrocki, supported by Poland's right-wing party, was elected President. We cannot forget that under the rule of PiS, much art has — and might again — vanish from state sponsored institutions and move to artist-run-locations. This might seem dire, but if the political tides in cultural institutions in the years 2015 to 2023 taught us anything¹², it is that artists must and indeed do find ways to build structures that they self-govern. Artists self-govern with or without the help of the government. This adds another layer of complexity to the story. It is already economically difficult, but it gets even harder when public institutions start to promote art that focuses on conservative and populist nationalist narratives. If we are to take art history not as a history of objects in rooms, but as a history of power, then we have to center artist-run efforts and take seriously what happens at the much less visible margins of history.

Bibliography

Altmann, Susanne. „Artists on Trial: Feminist Art in Poland—between Censorship and Activism.” *Signs* 33, nr 2 (2008): 413–18, <https://doi.org/10.1086/521063>.

Becker, Howard. S. *Art worlds*. Berkeley: University of California Press, 1982.

Kukaine, Jana. „Intimacy and Darkness: Feminist Sensibility in (Post)Socialist Art.” *Arts* vol. 12, nr 24 (2023): 1-12, <https://doi.org/10.3390/arts12010024>.

Macushla, Robinson. „Labours of Love: Women's Labour as the Culture Sector's Invisible Dark Matter.” W: *Permanent recession: A Handbook on Art, Labour and Circumstance: A Handbook on Art, Labour and Circumstance*, red. Channon Goodwin, 95–106. Eindhoven: Onomatopée, 2019.

Wolff, Janet. *The Social Production of Art*. London: Palgrave Macmillan, 1993.

12 See: <https://artisticfreedominitiative.org/wp-content/uploads/2022/10/Cultural-Control-Censorship-and-Suppression-of-the-Arts-in-Poland.pdf> (21.06.2025).



Zeszyty Artystyczne

nr 47 / 2025 / rok XXXIV

ISSN 1232-6682

Redaktorka prowadząca

Karolina Rosiejka

Redaktorka naczelna

Ewa Wójtowicz

Zespół redakcyjny

Magdalena Kleszyńska

Izabela Kowalczyk

Justyna Ryczek

Marta Smolińska

Sekretarzynie redakcji

Karolina Rosiejka

Projekt graficzny i skład

Mateusz Janik

Korekta

Joanna Fifeńska, Filologos

Rada naukowa

prof. dr Sabeth Buchmann, Akademie der bildenden Künste Wien, Institut für Kunst und Kulturwissenschaft, Austria

prof. Burcu Dogramaci, Ludwig-Maximilians-Universität München, Niemcy

prof. Izabella Gustowska, Uniwersytet Artystyczny im. Magdaleny Abakanowicz w Poznaniu

prof. Marek Krajewski, Uniwersytet im.

Adama Mickiewicza w Poznaniu

doc. Mária Orišková, dr fil., Trnavská

Univerzita v Trnave, Słowacja

doc. Jörg Scheller, dr fil., Zürcher Hochschule der Künste (ZHdK), Szwajcaria

prof. Miodrag Šuvaković, Singidunum

University, Belgrade, Serbia

Adres redakcji

„Zeszyty Artystyczne”

Wydział Edukacji Artystycznej i Kuratorstwa

Uniwersytet Artystyczny im. Magdaleny

Abakanowicz w Poznaniu

Aleje Marcinkowskiego 29

60-967 Poznań

Kontakt

<https://za.uap.edu.pl>

zeszyty.artystyczne@uap.edu.pl

UAP | POZNAŃ



WYDZIAŁ EDUKACJI
ARTYSTYCZNEJ I KURATORSTWA



Wydawnictwo
Uniwersytetu
Artystycznego
w Poznaniu

Wydawca

Uniwersytet Artystyczny

im. Magdaleny Abakanowicz w Poznaniu

Aleje Marcinkowskiego 29

60-967 Poznań

<https://uap.edu.pl/>

+48 61 855 25 21

© Copyright by Uniwersytet Artystyczny im.

Magdaleny Abakanowicz w Poznaniu, 2025

Licencja Creative Commons BY-NC-ND 4.0



Wersją pierwotną czasopisma jest wersja drukowana.

Nakład: 150 egz.

Druk i oprawa

MJP Drukarnia Poterski Sp. k.

ul. Romana Maya 30, 61-371 Poznań

Ilustracja na okładce:

Ewa Partum, *Kino tautologiczne*, 1973, kadr
z filmu, dzięki uprzejmości artystki i ARTUM

Foundation Ewa Partum Museum

nakład 150 egz.

ISSN 1232-6682

