Zeszyty Artystyczne, no. 47: Feminist Dialogue in Polish Art

Deadline: Mar 31, 2025

Karolina Rosiejka

! New extended Deadline: 31.03.2025 !

Resonances of Emancipation: Feminist Dialogue in Polish Art.

In the latest issue of Zeszyty Artystyczne, we aim to critically engage with the current state of feminist art in Poland by examining its historical and contemporary trajectories, while also encouraging contemplation on its future and potential directions for further development. Our approach to feminist art is intentionally inclusive, embracing a wide range of interpretations that align with the expansive definition suggested by bell hooks, who characterized such art as fundamentally opposing injustice and rooted in gender dynamics. We invite contributions from those deeply invested in issues of emancipation and equality, whether through academic research, artistic practice, or curatorial work, as well as from those who engage with these themes in a more incidental manner. Our goal is to gather a multiplicity of voices, encompassing both theoretical perspectives and the insights of practitioners who actively contribute to the creation and exhibition of feminist art.

The issue of the presence and significance of feminist theory and practice in the domestic discourse on art is particularly crucial, yet it has not received adequate scholarly attention thus far. As Magdalena Ujma observes, while feminist concerns are prominently addressed within literary studies, they remain an alternative and often contested approach in the field of art, eliciting hesitation among many art professionals. Currently, the history of Polish feminism, shaped by the transformative events of 1989, is a subject of active discussion. It is frequently noted by those in feminist studies that the decommunization process was instrumental in allowing feminism to enter academic discourse, with many arguing that the preceding communist regime in Poland suppressed the possibility of such discussions through its particular stance on social issues. Similarly, the exhibition of artistic practices centered on gender issues is often viewed as being intertwined with the emergence of the new capitalist reality in Poland. Increasingly, scholars are emphasizing that ideas related to women's emancipation, which originated in the West during the second wave of feminism, did in fact penetrate beyond the Iron Curtain. This transmission allowed for the development of distinct gender practices and attitudes in the Eastern Bloc, which now demand thorough analysis and contextualization. In this context, the prevailing global narratives that positioned feminism as a primarily. Western phenomenon, only arriving in Eastern Europe in the early 1990s, are increasingly being challenged. The perception of Eastern European art as lagging or peripheral in its engagement with feminist theories and practices is being dismantled. This shift compels us to reconsider the implications of such narratives and to critically examine the opportunities and

challenges that arise in rethinking the history of feminism in Poland today.

We invite reflection on the current state of feminist art and speculation on its future trajectories. What strategies in both practice and theory are most critical today? Which aspects of feminist art and its critical discourse require reconsideration or a comprehensive reevaluation? Should existing frameworks for defining feminist art be preserved, reinforced, expanded, or possibly redefined? Which avenues in feminist thought and art demand more intensive exploration? Furthermore, does contemporary feminist art in Poland remain closely tied to theoretical frameworks, or is it charting entirely independent courses? We also seek to explore the role of feminism in domestic curatorial practices—how it is employed as a framing device for exhibitions, which directions remain underexplored, and which may be overutilized. Additionally, it is important to examine the current interplay between speculative thinking and artistic or curatorial practices, questioning their purposes and whether there is a need to transcend these established connections. We also invite reflection on the interactions between domestic feminist practice and theory and their relationship to global narratives. Does the specific context from which individuals involved in feminist art in Poland write, create, and curate enable the conceptualization of issues of equality in alternative ways, or does it, conversely, function as a constraint?

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E-mail: zeszyty.artystyczne@uap.edu.pl

Detailed editorial guidelines available at: http://za.uap.edu.pl/?page_id=12

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