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Links between Polish performative art of women artists and Western art

Abstract

In my project, I would like to focus on the Polish female performers who started their work after 1989. I decided to pick up this period because of the changes in the political system and the opening of Polish art to Western influences. From that year on, since that crucial social transformation, we can observe how Polish women's art and Canadian performative arts inspire each other. The main aim of my dissertation is throwing light on the impact Polish artists on emigration had on the women artists in Poland after the political and economic transformation of 1989. I would also like to carry out a research about Polish female artists who emigrate to Canada towards the end of the XX century. The project will be an attempt to answer the following questions: What image of female identity emerges from the aforementioned relationship? Can we talk about a cultural change in the perception of femininity after 1989 and the fall of Communism, which was accompanied by opening for the Western art? Are there any themes in female Polish-Canadian art that come from Polish performative arts?

Introduction

Performative arts by women artists in relation to other areas of contemporary art belongs to one of the least researched fields. There exist monographs about individual artists but there is a lack of a holistic view on this artistic group. Especially in cultural studies there is very little written about the relationship between the Polish artists and those who emigrated to Canada. There are no publications that compare these two groups and try to show the links between them. For that reason I would like to focus on a group of contemporary Polish female performers, and compare their work to that by Canadian artists. My intentions is to demonstrate how Western culture and contemporary art inspired Polish artists after the transformation of 1989.

Methods

Starting from ANT created by Bruno Latour, I would like to create a network that will show how, who, where, when, and why a link between the Polish and Canadian artists came into existence. In to course of research, I would like to work on a database of female artists of Polish origin who emigrated to and lived in Canada starting from the end of the 20th century. My work will include cooperation with FAD Performance Art Center and also with The Feminist Art Gallery (FAG) located in Toronto, Canada and run by Allyson Mitchell and Deirdre Logue.

Results

The research will probably result in a network demonstrating the answers to all the questions mentioned above. It will in all probability be also a step forward towards writing a monograph about Polish women's art after 1989, with a focus on its Western influences.