



KOBIETY NA AKADEMIACH

WOMEN AT THE ACADEMIES OF FINE ARTS

23-24.03.2022

KONFERENCJA MIĘDZYNARODOWA
INTERNATIONAL CONFERENCE



AKADEMIA
SZTUK
PIĘKNYCH
W GDAŃSKU



Wydział Rzeźby i Intermediów | Katedra Intermediów

FACULTY OF SCULPTURE AND INTERMEDIA | INTERMEDIA DEPARTMENT



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Matronat: MIĘDZYNARODOWE
STOWARZYSZENIE KRYTYKÓW SZTUKI | SEKCJA POLSKA



DOFINANSOWANO Z PROGRAMU
Dokonała Nauka MINISTRA EDUKACJI I NAUKI

AUDYTORIUM

AKADEMIA SZTUK PIĘKNYCH W GDAŃSKU
ACADEMY OF FINE ARTS IN GDANSK

TARG WĘGLOWY 6

The academic conference is devoted to the history of women in art academies and the role they play in them today. The impulse for the conference was the 100th anniversary of the admission of the first women students to the academic community at academies of fine arts, including Kraków (1917/18), Vienna (1920/21), Berlin (1919/1920). These events encourage in-depth reflection on the spectrum of issues related to this topic, in the field of art history and criticism, sociology and the biographies of women professors, women masters, graduates and first women students, who opened the door to a professional artistic career for the next generations. The aim of the conference is to exchange information and present various research perspectives on the activities of women at academies of fine arts, from the first female students to the present day.

Art education takes place at universities that do not necessarily have the word “academy” in their name. However, this term has been used here, not only because of its historical importance, but also for the purpose of its critical analysis. Women predominate among students, while men dominate the staff of the academy of fine arts (e.g. in Poland). However, some changes have been observed in recent decades. In 2008, Ludmiła Ostrogórska was chosen as the first woman in Poland for the position of the rector of the Academy of Fine Arts and headed the Gdańsk Academy of Fine Arts until 2016. Shortly thereafter, this function was taken up by Jolanta Rudzka-Habisiak in Łódź (terms of office 2012-2020). From 2020, Mirosława Jarmołowicz has been the rector of the Academy of Art in Szczecin.

After more than a century since women, acting against prejudices and stereotypes, won full access to artistic education at academies of fine arts in Europe, it is worth considering what their presence has brought to these institutions and what has changed in them over the decades. The topic of the presence of women in the academies of fine arts was the first in a series of issues and problems raised during the meetings of the Feminist Seminar. Today it is continued in a series of presentations of artists and theoreticians from Poland and abroad.

Issues:

- first students, first lecturers;
- outstanding professors and women masters and their influence on subsequent generations of women artists;
- women in the structures of academies and in relation to their authorities;
- the influence of women on the content and system of arts education;
- oral history - not only of students and professors, but also other outstanding women that have been remembered by us.

The conference is accompanied by the exhibition Women at the Academies, of Fine Arts, March 11-31, 2022, Aula Gallery, Academy of Fine Arts in Gdańsk.

Matronage: International Association of Art Critics AICA / Polish Section

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WEDNESDAY 23.03. 2022

12.00 Curatorial tour of Women at the Academies of Fine Arts exhibition / Anka Leśniak

13.00 Welcome Speeches

PANEL I 13.15 – 15.00

Anna Walewska, *Role models at the Academies of Fine Arts in Poland in 2022 in reference to the survey "Marne szanse na awanse" (Small chance of advancement) from 2015*

Izabella Gustowska, *Island of Women*

discussion

15.00 - 15.15 Break

PANEL II part 1 15.15 - 16.15

Magdalena Grzybowska, *The Unbearable Lightness of Paper. Submission*

Anna Tyczyńska, *Professoressa*

16.15 - 16.30 Break

PANEL II part 2 16.30 – 18.30

Roman Nieczyrporowski, *Joy of Creation. The role of Teresa Sierant in building a brand of the Academy of Fine Arts in Gdańsk*

Jacek Kornacki, *Culture of Remembrance. Maria Skowrońska*

Mariola Balińska, *Artistic strategies on selected examples of women artists at the turn of the 1980s and 1990s in Gdańsk*

discussion

19.00 - 21.00

Love Stories film screenings and meeting with the artists:
Izabella Gustowska, Martyna Miller, Maja Okamgnienie, Joanna Pietrowicz,
Maria Subczyńska, Katarzyna Wojtczak, Weronika Wronecka

THURSDAY 24.03.2022

PANEL I 12.30-14.30

Jakob Krameritsch and Simone Bader, *Spezialschule. Special School for Sculpture*

Ulrike Hirhager, ... *damaging the silence and order at the institute*

Iwona Demko, *My Life in the Academy*

discussion

14.30 - 14.45 Break

PANEL II 14.45 - 17.00

Jolanta Rudzka-Habisiak, *Textile in the Academies. History and the present*

Marta Kołacz, *Women and design in the first years of the Gdańsk Academy of Fine Arts*

Edyta Majewska i Jacek Staniszewski, *Social Propaganda Studio – Design of Ideas*

Martyna Miller, *Intimacy, sexuality and affection in and towards the Academy*

discussion

17.00-17.15 Break

PANEL III 17.15-19.00

Marina Gržinić, *A new generation of artists at the Vienna Academy: Marissa Lobo, Asma Aiad, Jennifer Ndidi Iroh*

Katarzyna Lewandowska, *Feminism of Care. Strategies and activities at the Academy of Fine Arts in Gdańsk*

Irena Zieniewicz, *Empathy as a factor determining creative and didactic work in the context of an individual artistic and didactic path*

discussion and close of the conference

Anna Walewska

Katarzyna Kozyra Foundation

Role models at the Academies of Fine Arts in Poland in 2022 in reference to the survey "Marne szanse na awanse" (Small Chance of advancement) from 2015

One of the hypotheses concerning the reasons for the existence of the glass ceiling at Polish academies, why men occupy positions in the university structures and are more visible on the art market than women, despite the fact that there are more women among students, was the assumption that women have fewer personal role models. The research report describes the attitudes and beliefs that influence the factor that makes the biggest difference between women and men studying - self-confidence. In my speech, I will present observations on the current situation at the Academies, the presence and function of women in the university structures and I will compare them with the results of the research from 2015. I will pay particular attention to contemporary patterns of attitudes and positions that appeared at universities after the publication of the report, as well as their effectiveness.

Izabella Gustowska

University of the Arts Poznan (UAP) / Faculty of Animation and Intermedia

Collegium Da Vinci / Graphic Design

Island of Women

I would like to invite you to the Island of Women. An important place in the field of many years of my artistic, didactic and curatorial work. Yes, it has always been my world in which I was immersed, which I experienced in various ways; in conversations, in watching and observing, in touching the changes that I witnessed. Therefore, I would like to propose an hour-long journey through my world — a young woman from the 1970s, from the time of emerging feminist consciousness and this woman of today, for whom strength is hidden in four words — the Community of Women.

Anna Tyczyńska

University of the Arts Poznan (UAP) / Department of Curatorial Studies

and Art Theories

Professoressa

I know ... „It's not polite to talk about myself.” But that's what I'm going to do. I will tell you about myself, why I am a „professoressa”, who I was before, and whether I am still a professoressa. I will tell you about how during my academic career I was changing and how I changed the roles I played. And finally, I would like to tell you about the Interdisciplinary Drawing Studio 2 ... Well, I'm not sure if drawing can be Interdisciplinary But... the professoressa and interdisciplinary drawing certainly go hand in hand. In my presentation, I will also try to talk about how art meets science, and how drawing goes beyond its own limits and broadens the field of its existence. And finally... I will definitely tell you about the students.

Magdalena Grzybowska

Academy of Fine Arts in Wroclaw / Faculty of Sculpture and Art Mediation

The Unbearable Lightness of Paper. Submission

The exhibition as part of the project *Women in the Academies of Fine Arts* contributed to the creation of my work referring to the work of my professor - Alfreda Poznańska. My presentation at the conference is expected to become a commentary to this work, as well as an attempt to find common areas in the activities of my professor and my own, and to answer the question - „what has she taught me?”. It seems that „this thing” is a specific perception of non-permanence as well as drawing inspiration and creative energy from struggling with matter, and on the other hand - searching for its spiritual values.

Roman Nieczyporowski

Academy of Fine Arts in Gdańsk /Department of History and Theory of Art

Joy of Creation. The role of Teresa Sierant in building a brand of the Academy of Fine Arts in Gdańsk

Teresa Sierant-Mikicicz was associated with the Gdańsk Academy of Fine Arts almost from the very beginning of its existence. She was the first and for many years the only professional art historian employed in the city's art academy. For decades, almost every student leaving the Academy had to pass exams and often also write a theoretical thesis. In addition, most of the academic community had contact with her in the university library, which she managed for almost fifty years. Successive rectors took into account her opinion. For years, she was a woman who, with her knowledge, attitude and joy of life, showed many students the paths of personal development. When in 2001, in her seventies, she retired, an era at the School ended, the era of joy for life in the frame of the great class. The presentation is intended to present the figure of this extremely meritorious, and at the same time colourful figure, who has entered the history of our Academy so significantly and clearly.

Jacek Kornacki
Academy of Fine Arts in Gdansk / Faculty of Painting
Culture of Remembrance. Maria Skowrońska

Culture of Remembrance is a publishing and exhibition project of the Department of Painting of the Academy of Fine Arts in Gdańsk, implemented within the framework of the idea of 'the identity of the place', i.e. culture-shaping projects relating to respect for tradition and caring of the achievements and legacy of the university. The artistic monograph of the professor Maria Skowrońska entitled painting / drawing is a unique example of documentary, editorial and design cooperation of many involved people from the faculty, led by the scientific editor prof dr hab. Anna Królikiewicz, who writes about the publication: "I hope that what we show in this book — after all lived and spoken — will be read and remembered anew." The project Culture of Remembrance also involves participation in the creation of the collection of the Academy of Fine Arts in Gdańsk through logistic and opinion-forming activities in order to obtain significant and representative works by authors and creators related to our university.

Mariola Balińska
NOMUS / New Art Museum
Artistic strategies based on selected examples of women artists at the turn of the 1980s and 1990s in Gdańsk

The period of political transformation in Poland was a process of transformation of the communist world into the upcoming, different political order. The collision of these two different worlds constituted an announcement of freedom and a new social order, as well as new perspectives and opportunities, thanks to which artists could develop and expand their activities. The new reality related to the change in the model of power, shaped by new political, social and economic conditions, is an interesting starting point for researching the activity of Polish female artists, taking into account other cognitive criteria of their art, i.e. the area of their activity - outside the Western world, with the baggage of the experience of communism. This is important in terms of research into a theme that will broaden a new perspective on the activity of female artists of the 1990s in Gdańsk.

Simone Bader and Jakob Krameritsch
Academy of Fine Arts in Vienna / Fine Arts
Spezialschule. Special School for Sculpture

The inscription Spezialschule für Bildhauerei (Specialist School for Sculpture) can still be found on the facade of the building today. The sculpture school was formally called "special" between 1864 and 1921 to distinguish it from the Allgemeine Bildhauerschule (General Sculpture School), which was to prepare students for the facility. The sculpture studio of the Academy of Fine Arts of Vienna was built in 1912/13 in the cottage quarter of the Prater. The bilingual book Spezialschule approaches the history of the Specialist School for Sculpture in the form of monthly miniatures from the founding year of the building in 1913. The publication takes selected events, occurrences, and facts of this year's various months as an opportunity to highlight relevant strands and episodes in the history of the building and its protagonists.

Ulrike Hirhager
Academy of Fine Arts in Vienna / University Archive
... damaging the silence and order at the institute

The academic year 2020/21 was the anniversary of the admission of women to the Academy in 1920/21. A lot of events were planned for this occasion, and we contributed a series of videos and articles for "100 years of women's studies" to present our holdings. First, I give a general impression of the situation of women's studies in the arts around 1900, then touch upon the discussions that preceded the admission of women. A great part of my work in the Archives deals with the "ancient" holdings (from 1706 on); so I will present the forebears of the women who enrolled at the Academy in the 1920s: At the end of the 18th and beginning of the 20th centuries, a few women appear as students in our records. At this time, women also became members or honorary members of the Academy, so I will cast a glance at them in the last part of my talk.

Iwona Demko
Academy of Fine Arts in Krakow / Faculty of Sculpture
My Life in the Academy

The title of the speech refers to the book by the American activist, feminist and journalist Gloria Steinem (My Life on the Road), in which she described the story of her life and the struggle for women's rights. Similarly to the book by Steinem, I will tell you about being at the Academy as a female student, and then as a professor. It will be a story described from the perspective of a woman-artist who creates the so-called feminist art, consciously manifesting its presence defined by gender and initiating events related to visibility and giving voice to women at the Academy.

Jolanta Rudzka-Habisiak

**Academy of Fine Arts in Łódź / Faculty of Design / Institute of Textile
*Textile in the Academies. History and the present***

The complexity of the term 'textile' consists of a multitude of weaving techniques, methods of formation, a variety of fibres, weaves, dyeing and printing technologies. The artistic and functional fabric has a great strength thanks to the work of outstanding precursors of this field of art: artists and designers associated with teaching at Polish art academies.

Currently, there is a noticeable unification of education programs. The differences between academic centres have blurred. The studios create works of artistic nature, using traditional and experimental techniques - flat and spatial forms, installations and objects. In addition, there is a whole arsenal of possibilities of digital technology, electronic looms, large-format printers, plotters, etc., especially conducive to functional design.

However, there is a noticeable change in didactics in the area of textile. The focus on aesthetic, technological and functional values is changing towards ideological aspects, relating to current, hot social and political topics. In the „master-student” relations, the problems of the present and the future, responsibility for what's after us, ecological awareness, design in the spirit of sustainable development, respect for universal values are discussed.

Marta Kołacz

**Academy of Fine Arts in Gdańsk / Department of History and Theory of Art
*Women and design in the first years of the Gdańsk Academy of Fine Arts***

Many recognized artists are associated with the beginnings of design at the Gdańsk Academy of Fine Arts. Their achievements, created in the difficult period of the Polish People's Republic, inspire (and rightly) respect and constitute (at least) a fragment of the narrative on the history of design, which we discuss at the lectures held at the university. However, I would like us to try to look at history differently. That we would pay attention to the little things. I would like us to try to look at them with tenderness, which Olga Tokarczuk spoke about in the Nobel lecture, the tenderness, which allows us to see the world as living, interconnected and interdependent. From the everyday life of the first years of the Academy's activity, let's get what we've missed so far. What we have already forgotten, or perhaps we never really paid attention to. Let our goal be to discover the Academy's women designers who graduated here and started their professional career here. Let us focus especially on the years of the formation of the Academy, during the first two decades of the activity of the Faculty of Interior Architecture and Design, when the first women graduates left the studios run here. The contribution of women is not questioned, however, it is far too poorly recognized and appreciated. Although the women designers themselves did not necessarily take up the topic of gender in any ideological aspect, it does not mean that it did not affect their everyday life. A different path of creative careers of women in the times of the People's Republic of Poland, their different position in society speak for such a need. Although we know the list of women alumni, we often have very little knowledge of them beyond their name. Researching personal fates, but also professional opportunities, will allow us to create a more complete picture of the position of women in the world of the design disciplines.

Edyta Majewska-Rosińska and Jacek Staniszewski
Academy of Fine Arts in Gdańsk / Faculty of Graphic Arts
Social Propaganda Studio – Design of Ideas

“The liberation of the woman towards humanity by granting her public rights”
Zofia Nałkowska

Along with the voting rights that Polish women won when the country regained independence in 1918, there was the possibility of higher education in all Polish universities. Women have acquired the official right to scientific development.

Professor Teresa Pałowska belongs to the second generation of women who took advantage of the possibility of education in the field of their choice. In the years 1950-1964, she was a professor at the PWSSP (today Academy of Fine Arts) in Gdańsk, where she participated in the post-war reconstruction of tenement houses in Gdansk's Old Town at the Długi Targ Street, painting the facades of rebuilt buildings. Then she taught at the PWSSP in Łódź (today Academy of Fine Arts in Łódź) and at the Academy of Fine Arts in Warsaw. In 1988, she obtained the title of full professor. The woman is the main subject of her paintings.

Krystyna Janiszewska, a graduate of the Faculty of Painting and Graphics at the Academy of Fine Arts in Gdansk (diploma in 1976) is the only woman graphic designer in Polish history who in the 1970s received an award in the prestigious competition named after Tadeusz Trepcowski who was an iconic author of Polish propaganda poster. She is the author of a poster-typographic sign devoted to the massacre Polish workers on the Coast in 1970, which became a symbol of the celebration and memory of these tragic events. We owe to her too the flag of the Solidarity movement with its logo designed by her husband Jerzy Janiszewski.

A woman, her position in the contemporary world is an inspiration for many topics on which students of the Studio of Social Propaganda work. We have works in our educational output dealing with the problems of sexual violence, equality in relation to paragraphs of the Polish Constitution, body shaming or self-determination. One of the topics discussed was the granting of electoral rights to women in Poland in 1918, and thus also the possibility of holding high positions in the state.

Martyna Miller
University of the Arts Poznan (UAP) / Interdisciplinary Doctoral Studies
Intimacy, sexuality and affection in and towards the Academy

I would like to start by returning to an important moment in the history of Europe that has left its mark on arts education. It's about the discovery of Pompei and then a Victorian moral twist against this discovery. In my speech, I will prove that it was a key moment for the emergence of a modern definition of pornography, media such as photography and video, as well as theory of psychoanalysis. These events coincide with each other and although they are ahead of the time of women professors, in my opinion, they create a certain framework for the situation of women in art and academic space.

In my presentation, I will use examples of the activities of my women professors, colleagues, students and models, I will also present my own perspective, experience and practice within the framework of many years of work on the Sexinsitu project. I would like to reflect on the essence of the distinction between what is external and internal, inclusive and foreign. Perhaps the category of intimacy is there the one that is or may become the touchstone of change.

Marina Gržinić
Academy of Fine Arts in Vienna / Slovenian Academy of Sciences and Arts
A new generation of artists at the Vienna Academy: Marissa Lobo, Asma Aiad, Jennifer Ndidi Iroh

Thinking of a new generation of artists developing anti-racist, lesbian and anti-binary gender structures is a powerful undertaking for a new aesthetic of tomorrow. The presentation will aim to reverse a possible narrative of what a decolonial Muslim/lesbian/queer position can do to the ossified academies of fine arts in Europe.

Katarzyna Lewandowska

Academy of Fine Arts in Gdańsk / Department of History and Theory of Art
Feminism of Care. Strategies and activities at the Academy of Fine Arts in Gdańsk

During the paper, I will present strategies and activities undertaken independently or collectively at the Academy of Fine Arts in Gdansk that are entirely based on the feminism of care and empowerment. Their goal is to fight misogyny, sexism, racism and homophobia. We always take the side of the excluded. In the course of activist and artistic actions, we put up a clear resistance against the unfair system order. This activity is visible both in practice and in theory. We always implement positive strategies starting from an intersectional perspective.

Irena Zieniewicz

Art Academy in Szczecin / Faculty of Design
Empathy as a factor determining creative and didactic work in the context of an individual artistic and didactic path

In my presentation, I would like to make two points. The first is to present my own work from the perspective of both a student of the Academy of Fine Arts and a graduate, and also a professor at an art academy. The second is an overview of the project implemented by the Academy of Art in Szczecin - the Duos Festival in Kenya. The theme of the last edition of the festival was Women's Power, which resonates with the conference theme in a special way.

The assumption of the festival was the cooperation of Polish and Kenyan artists - creative exchange of skills and experiences, as well as collective work with students of the Pwani University. During my speech at the conference, I would like to focus on the presentation of this experience, to talk about the benefits and difficulties of working in Kenya and present the long-term effects of participation in such a project.

The leitmotif of my paper will be „empathy” as a concept that determines artistic and educational attitudes. The empathy is one of the most important motives that I mention in my activities and that I try to develop in my students as a representative of the youngest generation of professors working at the Academy of Art in Szczecin.

the exhibition

WOMEN AT THE ACADEMIES OF FINE ARTS

Academy of Fine Arts in Gdansk / Aula Gallery

11-31.03.2022

Artists:

Agnieszka Babińska
Simone Bader
Joanna Bajus
Bogna Burska
Iwona Demko
Marina Gržinić & Aina Šmid
Magdalena Grzybowska
Valerie Habsburg
Sylwia Jakubowska-Szycik
Martyna Jastrzębska
Dominika Kowynia
Anna Królikiewicz
Julia Kul
Anka Leśniak
Adriana Majdzińska
Aurelia Mandziuk
Ludmiła Ostrogórska
Marion Porten
Eliza Proszczuk
Janina Rudnicka
Jolanta Rudzka-Habisiak
Anna Tyczyńska,
Magdalena Wawrzyniak
ania włodarska [a.w.]
Agata Zbylut
Vivian Crespo Zurita

curator: Anka Leśniak / curatorial cooperation: ania.włodarska [a.w.]