

Summary

(Autobiographism in the printmaking works of Teresa Jakubowska and other selected Polish contemporary female artists.)

The present doctoral dissertation concerns the issue of autobiographism in the works of selected Polish female printmaking designers in the period from the 1950s onward. The research problem in the work is the phenomenon of autobiographism in the printmaking work of Teresa Jakubowska (born in 1930, the first printmaking artist in the socialist Poland of the 1950s and 1960s, depicting threads from her own life) and in the prints of contemporary Polish artists of the younger generation: Ewa Kuryluk, Krystyna Piotrowska, Anna Sobol-Wejman (born in the second half of the 1940s). The reasons for practising autobiographism in their art, various autobiographical strategies and factors influencing the attitude of the artists talking about themselves, their own lives and female experience in the techniques of printmaking were examined. The choice of the abovementioned artists was driven by the desire to explore the intriguing issue of autobiographism in art, and in the field of printmaking in particular. The research was conducted from a feminist perspective, in the context of the theory and history of autobiographism in art. An attempt was made to determine to what extent the discussed prints become a testimony to the personal experience of individual Polish artists, and in what aspects and to what extent they constitute a reflection of the collective female experience. The issue has been highlighted in the context of the printmaking work of contemporary European and American artists.

Keywords: contemporary art, printmaking, Polish printmaking after 1945, woodcut, linocut, etching, aquatint, lithography, autobiographism, self-narrative, self-commentary, self-portrait, autophotography, feminism, Teresa Jakubowska, Ewa Kuryluk, Krystyna Piotrowska, Anna Sobol-Wejman, Louise Bourgeois, Tracey Emin.