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## The movies of women : changes, turns and “glass ceiling” in Polish cinematography before and after 1989

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Paweł Moźdzynski

## **Transformations in Polish art after 1989: Reconfiguration and bewilderment. The field of art in Poland 1989 – 2015**

Reconfigurations and bewilderment in the field of art during the time of social, political and economical transformation are the main topics of Moźdzynski's text. The author uses the categories of Pierre Bourdieu: the field of art, struggle and competition of agents. He explores the dimensions of bewilderment and writes about deregulation of the art world, the marginalisation of fine arts academies, struggles in the field of visual arts and the conflicts between artists and society in contemporary Poland. In the last part of the article, the author tries to examine the contemporary art field in Poland through the perspective of Jean Baurdillard's book *The conspiracy of art*.

Iwona Szmelter

## **Contemporary Valuation In Visual Art. The Future of Art?**

The modern understanding of the values of cultural heritage has a wide scope. It extends from natural heritage, through culture (including the value of tangible and intangible heritage as well as digital heritage). The purpose of this article is to present the system of values for modern and contemporary visual art and the current state of conservation-restoration theory concerning this valuation, with regard to its contemporary setting in terms of changes in the way we evaluate artwork. This includes the historical conditions, the relationship with philosophical and behavioural concepts and also the socio-economic role of such objects of heritage. This dissertation refers to changes in attitudes over time to the care of heritage and the influence of the classic theory of conservation of the eighteenth century on the latest understanding of cultural heritage. Thus, the modern theory of conservation and restoration of cultural heritage is attempting to keep up with these changing trends and this involves many new and complex methodological issues, for example the RCE Dutch model. Among them is the basis of the author's valuation of visual art legacy within the theory of the care of cultural heritage. Synergy is necessary at every stage of the research and the identification of the artwork. The process of collecting, care and conservation of modern and contemporary art begins with the recognition of its values, which includes identifying the values of each individual object which should be properly defined at the outset<sup>1</sup>.

<sup>1</sup> This paper is based on the SMART Values Project by the Joint Programming Initiative-Cultural Heritage-EU, for more, see <http://www.heritageportal.eu/Browse-Topics/GUIDELINES-STANDARDS/Factsheet-7-SMARTValue-Values-and-valuation-as-key-factors-in-protection-conservation-and-contemporary-use-of-heritage>.

Ewelina Wejbert-Wasiewicz

## **The movies of women. Changes, turns and “glass ceiling” in Polish cinematography before and after 1989**

Polish women worked behind the camera in the period of silent films, but their work is unknown in wide circulation. In the postwar years of the PRL, the director Wanda Jakubowska occupied a strong

position. Besides Wanda Jakubowska, the most popular Polish women-directors in Europe and the USA are: Agnieszka Holland, Barbara Sass, Dorota Kędzierzawska, Małgorzata Szumowska, Urszula Antoniak. We are also familiar with the activities of women-directors as assistants to their husbands. Their professional life therefore fits in someone else's curriculum vitae, they are often not allowed to be independent and break away from the biography of their husband, protector, or another artist. The achievements of these women-directors in the development of Polish cinema has been usurped by their partners located in the centre.

The article describes the sphere of Polish cinema both in the past and present from the perspective of the participation by women-directors. This sociological essay is an attempt to sketch the location of the works of Polish women-directors as an opposite to the canon. There are two important elements in this perspective: analysis of the artistic strategies and the many barriers that exist in the field of cinematography (systemic and mental barriers, "celluloid ceiling"). The article uses existing materials, such as: research studies, newspaper articles, written reviews, interviews, memoirs, recorded discussions.

**Emilia Zimnica-Kuzioła**

## **Social problems in Polish dramatic works since 1989**

The article is devoted to social problems in Polish dramatic works after 1989. Many of today's dramas on the condition of the Polish population develop a discourse of trauma and provide a subjective commentary on the issues concerning Poles living in transition.

The emerging new system has brought political freedom, the abolition of censorship (artistic freedom), but it has also generated other problems inherent in the laws of the market. Each transformation brings changes of an "ambivalent balance". This could not be otherwise in the case of political, economic and cultural transformation in Poland. Sociologists write about the value duality, disorganization, cultural disorientation and even about collective trauma or shock caused by social change. At the same time, they pay attention to the positive effects of the collapse of the communist system. The authors of dramas seem not to notice the good sides and accentuate only the negative results of changes.

On the basis of the stage plays (in their literary version) collected in several anthologies that appeared between 2003 and 2013 and published in the *Dialog (Dialogue)*, the author captures the manifestations of anomie observed by the artists – playwrights as they try to adapt to new conditions, use the strategies described by Robert Merton – they are conformists, escape into ritualism, rebel and apply innovations.

The artists showing social problems in dramatic works do not intend to reject a system *in limine*, their criticism shows reflectivity, in other words, the ability to perceive the adverse effects and formulate a positive programme that aims to inhibit or eliminate hazards and increasing social pathologies. Diagnosing the diseases in society (poverty, social exclusion, violence, dystrophy of family and social ties, consumerism, unsettled communist past etc.), the authors of dramas suggest ways of curing them: overcoming inertia, involvement in grass-roots activities and genuine, spontaneous initiatives - *sine qua none* conditions for the joint development of civil society.

**Slawomir Marzec**

## **The Unwanted Accidental Results of Art Modernizations**

The problematic and complications within the development of art is the subject of this text. Today this brings into being the performative shake of openings, announcements and debuts without any consequence (the novelty as novelty itself; or the simulated novelty). It creates a variety but without