

**„Osobiste jest polityczne”: tożsamość, „inność” i choroba
w twórczości polskich artystek. Analiza „Olimpii”
Katarzyny Kozyry (1996) i „Nowotworów uosobionych”
Aliny Szapocznikow (1971)**

**‘The personal is political’: identity, ‘otherness’, and illness in
the work of Polish women artists. An analysis of Katarzyna
Kozyra’s *Olympia* (1996) and Alina Szapocznikow’s *Tumours
Personified* (1971)**

This paper aims to examine the art of two Polish women artists of the post-war and post-communist periods, Katarzyna Kozyra (simultaneously the Polish Critical Art movement artist) and Alina Szapocznikow. Both of the chosen artists were diagnosed with cancer. Interestingly, each of them addressed the personal matter of their illness and changing identity in a distinctive manner, linking the personal experience with a more wider context and problematics related to the socio-political sphere. Kozyra’s illness was a factor that made her rethink the notions of beauty, public-private, and body displaying. Szapocznikow, on the other hand, turned to her war experience, the problem of fragmentation, and the mind-body relationship. Their illness was just a factor that caused their exploration of issues of identity and ‘otherness’. I wish to explore the aforementioned problematics in relation to the well-known feminist sentence ‘the personal is political’ coined in 1970 by Carol Hanisch.

Keywords: identity, illness, Katarzyna Kozyra, Alina Szapocznikow, body art

Słowa kluczowe: tożsamość, choroba, Katarzyna Kozyra, Alina Szapocznikow, body art

In 1970, Carol Hanisch, an American feminist and activist, published an essay entitled after a popular slogan *The Personal Is Political* which was used by the feminists of the so-called second wave to highlight the relationship between one's experience and larger socio-political structures and power systems that constantly affect and oppress both the collective and individuals. These and the 1990s third-wave feminist ideas initiated an on-going social debate and encouraged many artists, such as Ewa Partum or Cheryl Dunye, to raise questions in regard to how the global society's structures affect individuals and their life. These questions related to the problematics of race, gender, consumerist culture, etc., and were analysed by artists of various nationalities and heritage, including Polish artists, such as Katarzyna Kozyra and Alina Szapocznikow. Kozyra (b. 1963) and Szapocznikow (1926–1973) were active during the so-called second and third feminist waves and addressed certain problematics of interest for feminists, either consciously or not (for there is no evidence that Szapocznikow, for example, actively supported feminist actions in any way). However, it remains clear that their art consists of and explores what the second wave named 'the personal is political' which refers to artistic dialogue between the individualistic and autobiographical and the global structure that forms socio-political relationships and dependency network basing on power and strain constructs that affect both an individual and the collective. In their art, Kozyra and Szapocznikow rethink social notions and links around their state of illness (as both were diagnosed with cancer) to refer directly to 'the political', the global problems, and taboos. In this paper, I will examine, basing on the slogan 'the personal is political', how both the artists operated with concepts of body problematics in relation to their experience and personal pursuits to discuss the socio-political issues that predominated in society in the 1970s and 1990s.

Katarzyna Kozyra: body displaying, cancer, and identity. An analysis of Kozyra's *Olympia* (1996)

Katarzyna Kozyra is a video, installation, and sculpture artist whose works are considered controversial for they refer to social phenomena and problematics related to culture and politics. She was born in 1963 during the so-called second feminist wave and when she attended the Academy of Fine Arts in Warsaw, the third wave emerged. Significantly, some of the theoretical ideas of the

third feminist current are clearly visible in her oeuvre, such as references to pursuits taken by activists fighting for social, gender, and economic justice (*Animal Pyramid*, 1993; *Bathhouse*, 1999). Many of Kozyra's works involve engagement of her own body and presentation of her experience directly through it (body as a medium) which was a pivotal form of expression for the Polish Critical Art movement built on controversy and socio-political critique that emerged in the 1990s in Poland. One may observe visible parallels between the PCA movement's approach in the use of body and the 'personal' and addressing the political issues and the western feminist pursuits, the popularity of Deleuze's, Foucault's, and Lacan's philosophy, and similar practices of the western art (e.g., the use of body) of the 1980s and 1990s that influenced Poland after the end of the communism-era in 1989.¹ Therefore, Kozyra's art is a fusion of the past socio-political situation of the west and the new reality that emerged in Poland in the 1990s; her art links the western philosophy and feminist pursuits in regard to art ('the personal is political') with her experience as a post-communist country's citizen entering capitalism and consumerism who articulates her critique of such a reality. Hence, the activity of PCA may be compared to that of the western artists' on the basis of similar aims (socio-political discussion and critique, controversy, the 'personal'), meaning, and mediums. Taking that into account, one may consider the western influence on Polish art and Kozyra's work in terms of the aforementioned second-wave feminist slogan.

One of Kozyra's works that I wish to discuss in the context of 'the personal is political' is *Olympia* (1996; Fig.1, Fig. 2, Fig. 3). It is a work composed of three photographs, two of which were taken during one of Kozyra's visits to hospital (as she was diagnosed with malignant cancer of the lymph nodes) which show the artist lying on a ward bed. It also includes a twelve-minutes video² documenting her experience with the hospital's personnel performing medical procedures in Kozyra's presence. In the first minutes of the video, Kozyra's discussion with her cameraman, accompanying her during the visit, mixes with the nurse's monologue and comments addressed towards the artist. The nurse's tone is noticeably rough, unemotional, and professional. She is annoyed when she has difficulties with finding Kozyra's vein to apply a drip tube and opposes Kozyra's suggestions concerning finding another vein. The nurse's behaviour towards the artist metaphorically refers to the medical objectification

1 I. Kowalczyk, *Body and Power in Polish Critical Art*, Warsaw 2002, p. 9–11.

2 K. Kozyra, *Olympia*, video (12:40 minutes), Poland 1996.

of ill bodies and the power relation between the ill-other and thus the weaker and the healthy and of control who have a genuine impact on the patient's life. The nurse addresses Kozyra very condescendingly ('córcia' – 'little daughter') highlighting her superiority over her patient. The power dichotomy between the ill and healthy is additionally emphasised by positioning Kozyra on the lower level than the standing nurse and on the bed which suggests the patient's defencelessness and submission. The bodies' positioning and non-verbal signifiers (e.g., gestures and moves) are further accentuated by Kozyra's voluntary nudity displayed for the purposes of her work. The relation between her and the nurse also refers to the social dichotomy, the ill and the healthy.

Nonetheless, Kozyra transferred her inner sensations of fear and insecurity, inaccessible for the viewer, onto her exterior – body which unlike her feelings can be seen and interpreted in the form of nakedness. The video, in contrast to the photographs, shows the displayed body as if from the voyeuristic perspective of the lurking viewer. Kozyra is visibly tired and does not try to cover herself while lying on the bed (minute four); she is on display and allows the camera to penetrate and zoom in on her face (minute twelve), breasts and abdomen (12:14). However, Kozyra is well aware not only of the camera (for it was her who planned the video's structure) but also of the potential viewer looking at her indirectly through the medium of the video (this awareness is accentuated in 11:13 and then just in 11:14; the viewer can also repeat it as many times as one wishes to). Strikingly, she knows that she is not able to gaze back at the viewer, just look into the camera lens which makes the exchange of gazes and their meaning more complex and built upon many layers of perception, indirectly connecting the figure of the viewer-, cameraman-voyeur, and the artist on display. Importantly, Kozyra 'is crucially both objectified body as well as speaking subject who directs the cameraman'³ which makes her exist between the two spheres, yet for those who are not aware of her involvement in the video direction, her role is hidden and it is the body on display that dominates the interpretation.

Kozyra's gaze is even more evident in her photographs (Fig. 1, Fig. 2) with the nurse and a servant where the artist lies on a ward bed posing in a significantly comparable manner as the sex-worker in Manet's *Olympia* (1863). Although

3 S. Pucill, *The 'autoethnographic' in Chantal Akerman's News from Home, and an Analysis of Almost Out and Stages of Mourning*, [in:] S. Littman and J. Hatfield (ed.), *Experimental Film and Video: An Anthology*, Bloomington 2006, p. 86.

Kozyra gazes confidently at the viewer as Olympia does, Kozyra's body is far from being called 'perfect' and attractive. Her body bears the signs of exhaustion and unhealthiness caused by chemotherapy treatment; she has no body hair and is emaciated. Despite her physical appearance, she decided to display her body and exhibit the photographs publicly using a widely-recognisable form and pose depicted in Manet's *Olympia*. Kozyra's main aim was to raise questions about beauty canons basing on an established example of an attractive, young, and healthy woman who generates desire and whose exemplary perfect body structure continuously plays an important role for commercial purposes nowadays. Kozyra used her ill body to stimulate the audience to make comparisons between Manet's figure and herself. The fact of her illness was a stimulus to rethink the beauty canons as she found herself excluded from them once she was diagnosed with cancer. Kozyra used the private-public dichotomy of these two spheres to place her body in between as illness is thought to be a private concern silenced by both the ill and society. In this context, it is society that alienates the ill as the 'other' and represents them as unhealthy and imperfect, not fitting into the imposed beauty forms and canons. According to Mieczysław Dąbrowski, Kozyra's photographs question one's understanding of beauty, illness and how they may relate to each other in terms of society's structure and power by placing the artist's body on the 'border between the image for private use and the image for public use'.⁴ Kozyra blurs the lines between private struggles and fight and performing and displaying her illness that, for the viewers, became the main point constituting her identity as the 'other'. Kozyra uses imitation and contrast (referring to Manet's *Olympia*) to display her illness and make a clear statement in regard to illusionary beauty standards; Kozyra's photographs bear signs of 'theatricality'⁵ (acting a role and staging herself for the public to express a certain message coming from the private sphere) which is a significant part of social life, constant comparing and gazing at each other.

However, by showing confidence and gazing at the viewer, Kozyra challenges the viewers' expectations in terms of how the ill should behave and look like; Kozyra shows her inner power despite being in the state of bodily illness for she is aware that her cancer is not her total identity built exclusively upon her

4 M. Dąbrowski, *Between The Public Image An The Intimate. An Extension Project Of Imagology Basing The Work Of Katarzyna Kozyra and Ewa Kuryluk*, "Comparisons" 2018, 20:1, p. 27.

5 Ibidem, p. 28.

body appearance. Kozyra uncovers uncomfortable truth avoided in the public debates ‘revealing the defects of society’⁶ which hides the ‘elements’ that do not fit in in the imposed norms of physical beauty. The artist’s main aim is to reveal ‘the issue of reification of women in the area of the culture of spectacle and consumption’⁷ where sexualisation and patriarchal, and essentialist ideas (such as women’s perfect appearance, constant body display, and submission to satisfy men’s needs and desires) predominate in the collective consciousness. Kozyra disturbs the structure built upon aforementioned ideas ‘based on traditional assumptions about women and a conventional understanding of women as inherently different from men’⁸ made for their entertainment as beautiful objects to be looked at. By addressing the problem of illness and its uncovering, Kozyra ‘discomposes the idealised

[...] image of a human being’⁹ (in this context especially women’s) which is expected by the commercial culture to be the only body type to be displayed publicly. Additionally, Kozyra discusses the general idea of the figure of body perceived as an object, a subject to ‘beauty treatments, regimes of [...] diet’, etc., suggested by the consumer culture that promotes the perfect human image.

Thus, Kozyra used the fact of her illness to refer to the problematics of body appearance, perception, and judgement by society as she experienced it by herself. In the course of her illness and medical treatment, she had changed not only in her eyes but also in the public’s. The artist’s exclusion was linked to her body starting to lose hair and weight, becoming ‘different’ and problematic in the sense of a social approach to illness as a taboo and something to remain in the private sphere. Kozyra, however, did not agree to comply with this social construct and intended to stage the private and ‘different’. She ‘also searched for identity in her sick body, but not through form, but on the basis of exposing the invisible body, pushed beyond the margin of visibility by consumer culture’.¹⁰ Kozyra well understood her new position and identity given by society that

6 M. Kościelniak, *Polish Actionists: A Contribution to the Genealogy and Theory of Polish Critical Art*, “Second Texts” 2015, No 6, p. 248.

7 P. Piotrowski, *Body And Identity. Body Art In Central Europe*, Poznań 2003, p. 215.

8 C. Powell, *How Women Could Save the World, If Only We Would Let Them: From Gender Essentialism to Inclusive Security*, “Yale Journal of Law and Feminism” 2017, No 28, p. 275.

9 M. Dąbrowski, *Between The Public Image...*, p. 29.

10 P. Piotrowski, *Body...*, p. 211.

forced her to comply with it and rethought her corporeal difference publicly to demonstrate that every person may become ill and consequently excluded as she was. The opposition of health and illness questioned by Kozyra ‘reveals what is fluid, uncertain and borderline’¹¹ about the identity and its construction by both the inner and outer worlds. It ‘reveals that “the subject is in constant danger”, that its identity is illusory, fought only for a while, and the disintegration – inscribed in the essence of the subject, inevitable and only in a temporary postponement’.¹² The artist, therefore, by displaying herself and her new identity (created partly through body identification¹³), raises questions related to how illness and social reaction to it form identities. Kozyra also emphasizes that every person may be put in the same threatening role as her to ‘act out’ their illness privately and, to the very extent of exclusion, publicly within the frames of the power and body politics regulating and forming identities and their reception.

Having said that, it is, therefore, the sense of difference and otherness, caused by the illness, within the consumerist culture that is manifested by Kozyra through her personal experience; the personal becomes political in the sense that her struggles are linked to the wider structures built and imposed by society. Moreover, her issues are the hidden and silenced issues of other excluded individuals as well. Kozyra reveals the taboo of the body weakness and fragility which destabilise the beauty canons that alienate old, ill, and ‘lacking’ bodies; the personal becomes socio-political. The artist ‘crosses the boundaries between the area of power and what is excluded by power’ which is linked to “violation of moral, [...] ethical and aesthetic standards’.¹⁴

Alina Szapocznikow: the Holocaust, mind-body fragmentation, and breast cancer. An analysis of Szapocznikow’s *Tumours Personified* (1971)

The next artist whose work I wish to discuss is Alina Szapocznikow, born in 1926 in Poland to a Jewish family of medics. Szapocznikow attended schools in Pabianice where, when the Second World War broke out, she lived in a ghetto with her mother as her father and brother had died just before the war. In the

11 M. Kościelniak, *Polish Actionists...*, p. 259.

12 Ibidem, p. 259.

13 I. Kowalczyk, *Body and Power...*, p. 17.

14 Ibidem, p. 25.

course of the war, she was moved to Auschwitz, Bergen-Belsen and Theresienstadt concentration camps where she got separated from her mother. In 1945, Szapocznikow started her studies at the Academy of Art and Industry in Prague and then attended The Beaux-Arts de Paris where she started her artistic career. However, Poland remained an important site for her artistic work and both private and career-related travels.

In spite of having survived the Second World War and the horrors of the concentration camps' reality, she was unwilling to share her first-hand experience offering very short evasive answers to interviewers' references to the Holocaust. It was not until about 1969 when she gradually started to refer indirectly to her war experience (*Tumours* series). Notably, Szapocznikow's first direct remark on the war can be found in *Souvenir I* (1971), photographs featuring the artist as a smiling child juxtaposed with the image of the Holocaust victim with her face contorted with great pain and fear.

In 1962, seven years before Szapocznikow was diagnosed with breast cancer, she started to make breast, mouth and foot casts using a new medium in her work, resin.¹⁵ Her art engaged with corporeal experience problematics raising questions about consumerism (*Desserts*, 1971, *Fetishes*, 1970, Fig. 4), illness, body fragmentation, and identity. Szapocznikow was fascinated with 'personal fate and the functioning of our bodies, biological, cultural, existential and social'.¹⁶ The polyester resin used by the artist during this period of her artistic career connotes a direct similarity to a human body and its skin; the characteristics of the resin allowed the artist to produce a texture and colour of human flesh which is both fascinating and repulsive as it resembles dead, peeling, and yellowish epidermis. The fragmentation in her figures of human body parts brings to mind limbs, once attached to the corpse, now separated and falling off due to the progression of disease (*Herbier bleu I (Blue Herbarium I)*, 1972; *Self-portrait – Herbarium*, 1971). One may consider that Szapocznikow's bodies are attacked by leprosy which killed many in the past. Such an idea of leprosy sufferers is paralleled with the Holocaust tragedy and the frightful numbers of its victims whose bodies and minds underwent the process of reification, destruction, and fragmentation.

15 M. J. Zarzycka, *Body as Crisis. Representation of Pain in Visual Arts*, unpublished PhD dissertation, Utrecht University 2007, p. 154.

16 G. Pollock, *After-Affects | After-Images: Trauma And Aesthetic Transformation In The Virtual Feminist Museum*, Manchester 2013, p. 184.

According to Dorota Jarecka Szapocznikow's medical diagnosis was a turning point in her career and approaching the subject of the human body. Jarecka argues: 'as if in the face of imminent death, direct references to the Holocaust appear in her art'.¹⁷ One may observe that the artist turned back to her traumatic memories of her childhood spent in a concentration camp where she first encountered violence, death, and bestiality that destroyed and deconstructed bodies as well as minds. Interestingly, as Jarecka notes, during the 1970s openly raising and discussing the problem of the Holocaust was not very common; 'Today, art often deals with the problem of the Holocaust. But then [...] these were still matters that few artists touched upon'.¹⁸ Importantly, in Szapocznikow's 'Tumours', a series of works dating from 1969 to 1972, she used images of the Holocaust concentration camps victims forming her heads-tumours in the shape of these people's faces taken from newspapers and photographs. One of the artworks from the series, *Tumours Personified* (1971) consists of fourteen elements formed in the shape of round objects resembling tumours as well as deformed heads. The rock-like objects are Szapocznikow's casts of her face with eyes closed as if she is in thoughts and in the state of dream or imminent death. Her mind is enclosed in fragmented parts of tumours that now constitute her body. The vision of the end and the existence in limbo between life and death greatly contributed to rethinking the time spent in the concentration camp which is paralleled with the limbo where the enclosed people await their execution and fate that they can neither control nor fight against. Szapocznikow's heads-tumours constitute a bridge between the past and present. Her mind, a personal archive and living testimony of the Holocaust, is distorted, fragmented, and mixed with her experience and memories after her involuntarily detention in the concentration camp. Her fourteen heads may refer to her age when her mother and she were moved to the ghetto in Pabianice where they stayed from 1940 to 1942. Thus, all of the heads are the 'fragments of the past',¹⁹ mutilated and violent, which she experienced as a teenager. One may also understand the fragmentation Szapocznikow represents as an 'irrevocable loss, poignant regret for lost totality, a vanished wholeness'²⁰ in the context of the prematurely interrupted

17 D. Jarecka, *Szapocznikow's great comeback*, (accessed on: 09.03.2021), available at: https://wyborcza.pl/1,75410,10308927,Wielki_powrot_Szapocznikow.html?disableRedirects=true.

18 Ibidem.

19 L. Nochlin, *The Body in Pieces. The Fragment as a Metaphor of Modernity*, London 1994, p. 8.

20 Ibidem, p. 7.

childhood filled with violence and death and the feeling of otherness. This otherness refers to the ambivalent sense of existing between the killed and survivors sphere as well as existing as a victim among people who had never experienced the tragedy of the Holocaust and would never understand it fully.

Szapocznikow's personal experience is a unique testimony among the greater collective one. The fact that she was involuntarily embroiled in the global conflict makes her memories, as an 'archive' of an individual, so important and simultaneously political. Szapocznikow tumours are an artistic voice of both herself and the other Holocaust survivors whose 'social, psychological, [...] metaphysical fragmentation, that so seems to mark modern experience – a loss of wholeness, a shattering of connection, a destruction or disintegration of permanent value',²¹ she represents. According to Kowalczyk, the fact that Szapocznikow displays 'the most private, intimate' parts of her 'experiences of the body' and mind in the public sphere, connotes their wider meaning and 'political character'.²² Szapocznikow's works address political matters 'from her own perspective: the perspective of her body, her femininity and her privacy'.²³

In Szapocznikow's *Tumours Personified* (1971), the author expresses the idea that 'the body turned against itself by cancer'²⁴ and that 'the illness had taken over her identity'.²⁵ From the day she was diagnosed, the cancer started to be a significant part of her identity and perhaps body and mind identification as 'ill', the 'other', the 'excluded' from the healthy, between life and death, with a fatal diagnosis but still alive. This ambivalence of identity and identification is observable in her work as thought-provoking forms of a human image reduced to the shape of tumours. The artist aims to represent symbolically 'the inevitability of biology'²⁶ and the tragedy of complied bodies that 'cannot be controlled'²⁷ and one's will cannot be imposed on them. However, according to Zarzycka, Szapocznikow's identity was built upon many aspects and one

21 Ibidem, p. 23–24.

22 I. Kowalczyk, *Alina Szapocznikow: taming the abject*, [in:] E. Zierkiewicz, A. Łysak (ed.), *Women and (lack) cancer. Breast cancer representations in culture*, Wrocław 2007, p. 54.

23 Ibidem, p. 54.

24 E. Filipovic, J. Mytkowska, *Alina Szapocznikow: Sculpture Undone, 1955–1972*, exhibition catalogue, The Museum Of Modern Art, New York 2013, p. 2.

25 Anonymous, *Tumors Personified, 1971, Alina Szapocznikow*, (accessed on: 09.03.2021), available at: <https://www.metmuseum.org/art/collection/search/656491>.

26 P. Piotrowski, *Meanings of Modernism: Toward a History of Polish Art after 1945*, Poznań 1999, p. 106–107.

27 Ibidem, p. 106–107.

should not consider her disease as the only determinant factor. Szapocznikow's art was informed by her experience of difference understood as 'her position as a young woman in a male-dominated art world, a Jew among non-Jews, and a Holocaust survivor who stood for remembrance'.²⁸ Her private experience and the pain generated by the past and present circumstances formed 'multiple, layered identities played out at crossroads of social, historical and political factors'.²⁹ Szapocznikow's identity was therefore complex and fluid, mixing the past with the present; 'the presence of pain' due to her Holocaust memories and disease experience was 'a dynamically shaping, rather than a passive, condition'.³⁰ Additionally, the use of wax and resin in Szapocznikow's *Tumours* series highlights their ethereal qualities and, as Georges Didi-Huberman noted,³¹ the instability that creates a negation of a fixed and defined state (the wax and resin may be heated up and used again in a distinct way for a new form). Therefore, Szapocznikow transfers her subjective feelings of a constant state of flux and 'becoming' onto her works, denoting their instability similar to that of hers.

Having said that, the figure of the artist rejects being defined and categorised as merely the 'ill' excluded from both the dead and alive. Szapocznikow's identity and identification should be considered more widely as a collection of notions, such as a feminist, woman, artist, wife and mother, of Polish nationality and Jewish heritage, etc., and her work should be understood as an attempt to address the political through the personal.

To conclude, both of the artists I discussed were diagnosed with cancer. Interestingly, each of them addressed the personal matter of their illness in a significantly distinctive manner, linking the personal experience with a more wider context and problematics related to the socio-political sphere. Kozyra's illness was a factor that made her rethink the notions of beauty, public-private, and body displaying. Szapocznikow, on the other hand, turned to her war experience, the problem of fragmentation and the mind-body relationship. Their illness was just a starting point that caused their exploration of issues of identity and 'otherness'. They used their bodies, either displaying or casting them, for

28 M. J. Zarzycka, *Body as Crisis...*, p. 153.

29 M. J. Zarzycka, *Body as Crisis... Abstract*, (accessed on: 10.03.2021), available at: <https://dspace.library.uu.nl/bitstream/handle/1874/21782/index.htm%3Bjsessionid=7FA89B7627B9A-E961181DD5B79D54091?sequence=8>.

30 M. J. Zarzycka, *Body as Crisis...*, p. 153.

31 M. Norton, *Alina Szapocznikow's Radical Instability*, (accessed on: 14.03.2021), available at: <https://www.hauserwirth.com/ursula/27081-alina-szapocznikows-radical-instability>.

their artistic explorations in an attempt to define their identity but also address certain problems observable in the wider society (starting from their country of origin) between the 1970s and 1990s. Both realised that the socio-political structures and reality implied on them certain notions and identities which they rejected (as the fact of illness cannot constitute one's total identity that is not fixed), using their illness in an act of opposition to raise questions about beauty canons, consumerism, body-mind fragmentation, etc. They shared their personal experience to the public disturbing the silence, taboos, and the 'power system' which the body is locked into³²; they made their 'personal' 'political'.

Image List

- Fig. 1. Kozyra K., *Olympia*, 1996. Colour photography on plate, 120 x 180 x 2 cm. Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.
- Fig. 2. Kozyra K., *Olympia*, 1996. Colour photography on plate, 120,5 x 180 x 2 cm. Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.
- Fig. 3. Kozyra K., *Olympia*, 1996. Colour photography on plate, 180,5 x 230 x 2 cm. Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.
- Fig. 4. Szapocznikow A., *Fetish III*, 1970. Coloured polyster resin, lace drapery. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.

32 I. Kowalczyk, *Body and Power...*, p. 17.

Illustrations

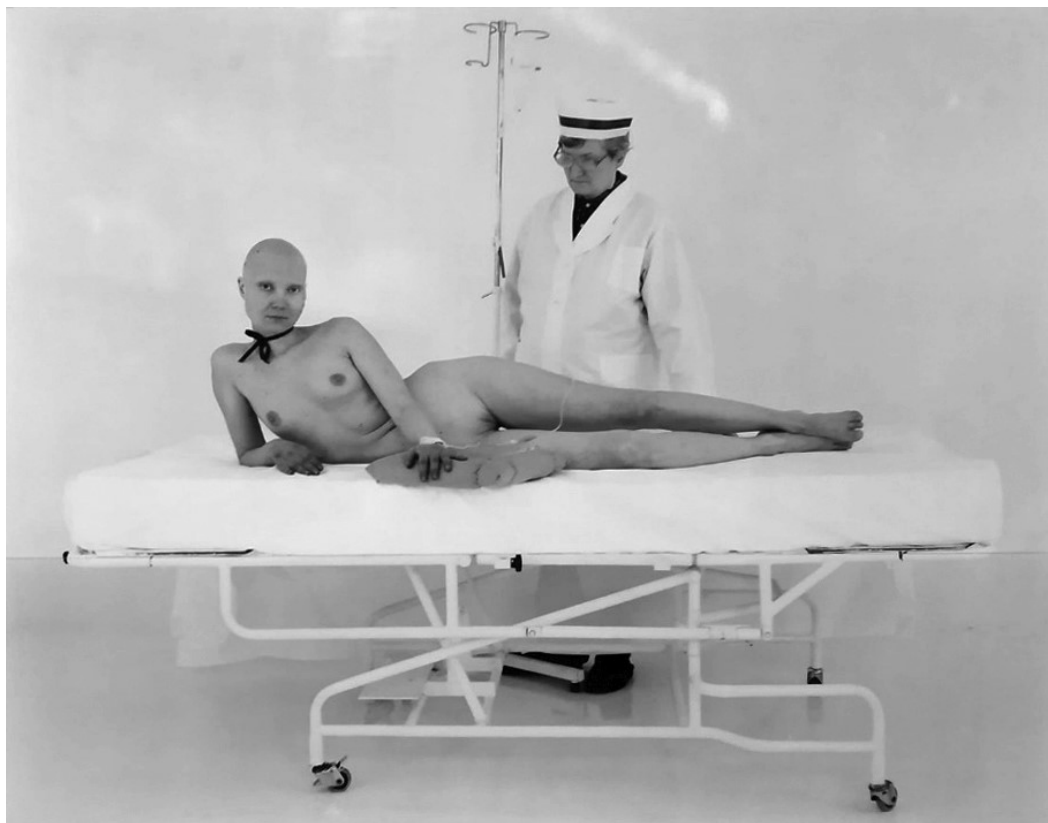


Fig. 1. Kozyra K., *Olympia*, 1996. Colour photography on plate, 120 x 180 x 2 cm.

Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.



Fig. 2. Kozyra K., *Olympia*, 1996. Colour photography on plate, 120,5 x 180 x 2 cm.

Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition held by the National Museum of Poznań in 2019, *Illness as a source of art*.



Fig. 3. Kozyra K., *Olympia*, 1996. Colour photography on plate, 180,5 x 230 x 2 cm.

Private property – deposit at the National Museum in Kraków, Poland. Photograph taken by the author of the essay during the exhibition held by the National Museum of Poznań in 2019, *Illness as a source of art*.



Fig. 4. Szapocznikow A., *Fetish III*, 1970. Coloured polyster resin, lace drapery. Photograph taken by the author of the essay during the exhibition hold by the National Museum of Poznań in 2019, *Illness as a source of art*.

Bibliografia:

Primary sources:

Kozyra K., *Olympia*, <https://zacheta.art.pl/pl/kolekcja/katalog/kozyra-katarzyna-olimpia/galeria> (accessed: 10.03.2021).

Secondary sources:

Anonymous, *Tumors Personified, 1971, Alina Szapocznikow*, <https://www.metmuseum.org/art/collection/search/656491> (accessed: 09.03.2021).

Dąbrowski M., *Between The Public Image An The Intimate. An Extension Project Of Imagology Basing The Work Of Katarzyna Kozyra and Ewa Kuryluk*, "Comparisons" 2018, No 20, p. 25–38.

Filipovic E., Mytkowska J., *Alina Szapocznikow: Sculpture Undone, 1955–1972*, exhibition catalogue, The Museum Of Modern Art, New York 2013.

Jarecka D., *Szapocznikow's great comeback*, https://wyborcza.pl/1,75410,10308927,Wielki_powrot_Szapocznikow.html?disableRedirects=true (accessed: 09.03.2021).

Kościelniak M., *Polish Actionists: A Contribution to the Genealogy and Theory of Polish Critical Art*, "Second Texts" 2015, No 6, p. 245–264.

Kowalczyk I., *Alina Szapocznikow: taming the abject*, [in:] *Women and (lack) cancer. Breast cancer representations in culture*, (ed.) E. Zierkiewicz, A. Łysak, Wrocław 2007.

Kowalczyk I., *Body and Power in Polish Critical Art*, Warsaw 2002.

Nochlin L., *The Body in Pieces. The Fragment as a Metaphor of Modernity*, London 1994.

Norton M., *Alina Szapocznikow's Radical Instability*, <https://www.hauserwirth.com/ursula/27081-alina-szapocznikows-radical-instability> (accessed: 14.03.2021).

Piotrowski P., *Body And Identity. Body Art In Central Europe*, Poznań 2003.

Piotrowski P., *Meanings of Modernism: Toward a History of Polish Art after 1945*, Poznań 1999.

Pollock G., *After-Affects | After-Images: Trauma And Aesthetic Transformation In The Virtual Feminist Museum*, Manchester 2013.

Powell C., *How Women Could Save the World, If Only We Would Let Them: From Gender Essentialism to Inclusive Security*, "Yale Journal of Law and Feminism" 2017, No 28, p. 271–325.

- Pucill S., *The 'autoethnographic' in Chantal Akerman's News from Home, and an Analysis of Almost Out and Stages of Mourning*, [in:] *Experimental Film and Video: An Anthology*, (ed.) S. Littman, J. Hatfield, Bloomington 2006.
- Zarzycka M. J., *Body as Crisis. Representation of Pain in Visual Arts*, unpublished PhD dissertation, Utrecht University 2007.
- Zarzycka M. J., *Body as Crisis. Representation of Pain in Visual Arts. Abstract*, <https://dspace.library.uu.nl/bitstream/handle/1874/21782/index.htm%3Bjsessionid=7FA89B7627B9AE961181DD5B79D54091?sequence=8> (accessed: 10.03.2021).