

Łódź, 21.06.2023

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nr indeksu: 5567

Summary of the Doctoral Thesis

**Sacrum in contemporary Polish art in the face of socio-historical changes
in the years 1945-1989**

The work addresses the issue of the presence of the sacrum in Polish art in the years 1945-1989. This turbulent time in Polish history and the dynamic socio-historical changes of the post-war period had a significant impact on art, which was often involved not only socially but also politically.

The connection between art and religion, existing since the dawn of time and undergoing a series of changes, is evolving to the present day. Contemporary art eagerly reaches for religious motifs, but often its goal is no longer to create worship objects. Changes in man's religiosity and forms of religion over the years, man's approach to faith, as well as their needs and expectations towards it - all these factors caused some changes. Firstly, art referring to the sacred is no longer an unambiguous issue, secondly, works of art touching on this sphere do not always meet with the recipient's approval.

Contemporary art, which in some way refers to or attaches to a particular religion, although in some cases it is considered and assessed as blasphemous, in many cases it still remains an expression of the author's deep religious feelings and inspirations. Nevertheless, it

has no place in churches and does not serve as an object of worship. Art, even not based on Christian iconography, can be an art containing a great element of spirituality.

Some of the works mentioned in this Thesis relate directly to Christian iconography, so theoretically they could be classified as religious art. Some of the presented works in quite distant associations lead to this type of classification. Put together, they give a fairly complete picture of what forms of religiosity we encounter in Polish art, how religious themes are depicted by artists, and what place this art has in the artistic world.

In the theoretical part, i.e. the first three chapters, the historical background of the presented art is outlined as well as terminological problems and explanations that appear in the analysis of the main topic of this work. The fourth chapter analyzes the attitudes of selected Polish artists. In their example, the variety of attitudes that exist in the art of the discussed period was presented. The fifth chapter is a summary of the Thesis, the attempt to characterize Polish religiosity and the importance of art containing spiritual references. The issue of the presence of the sacrum element in contemporary works of art was analyzed in detail; the forms it can take and the way it is received, and the place of this art in the artistic world.

The Thesis joins the discussion on the connection between art and religion. The proposed analysis of the artists' ways of dealing with the subject of the sacrum in Polish art after 1945 is one of the points on the way to understanding the functioning of the art of that period. The analysis also gives a broad picture of the changes that have taken place not only in the field of art but also in the consciousness of its recipients, which was undoubtedly greatly influenced by broadly understood history and socio-political changes.

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