



ORIGINAL PAPER

Through communism to modernity – working Polish women, gender mainstreaming. Military and culture sector – bipolarity and women’s stereotypes of Labour Power

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Abstract:

The situation of Polish women and their rights including access to resources can have a satisfactory appearance. However, this is just a lonely, first impression. Women have to fight for status and opportunity improvement in the professional arena, which is definitely in need of strengthening and improvement. The study of women and their working area situation, based on examples from Poland assisting in the creation of the self-questioning, in a better understanding needs and lack of woman manifestation gaps. Which kind of implementation can balance the invisibility of women’s work. Considerations on the stereotype of women's participation in professional areas, traditionally dominated by men, show transformations. In art and military service, men are dominant, but nonetheless there is a visible transgression of the presence of power and movement towards female professionals. Gender mainstreaming has started to exist in many areas of professional life previously unavailable for women.

Keywords: *gender mainstreaming; women; military; art; Poland.*

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Women in Poland since joining the European Union. Gender mainstreaming. Military and culture sector – bipolarity and women's stereotypes of Labour Power

While discussing the issue of gender mainstreaming, we focus on two opposite and seemingly different areas of women's activities: creating art and being a soldier. Moving in the sphere of theoretical considerations as well as observing the practical aspect of these two areas, we noticed that: 1. women's professional activities in occupations recognized as male-dominated, ipso facto, takes place; 2. it is marginalized; 3. Stereotypically, it's not obvious; 4. women develop in non-traditional jobs for women and have the right to do so.

Women in the Polish Army – historical view

Women in the army have always been present. When we examine the past, we can see their supporting presence throughout history. The nature of their role has changed over the centuries.

In the turbulent history of Poland, women started taking on the role of being a soldier, most notably during the November Uprising in 1831. The unforgettable and heroic figure of Emilia Plater – captain of the Polish Army who, together with her friend, Maria Prószyńska, created a several hundred-strong insurgent unit participating in battles with the Russian forces – is still a symbol of patriotism and courage. Captain Emilia shared all insurrectionary hardships with her subordinates. It won her the devotion and respect of the general public, but put a strain on her reputation among the elite. Also, in the 19th century, a Polish bard – Adam Mickiewicz – created the model of the Polish Mother, a national symbol of a woman bringing into the world the defenders of the motherland which was then torn between the invaders¹.

Women were involved in all the national uprisings and independence movements of the Polish-Lithuanian Commonwealth. At the beginning of the twentieth century they played an important role in the formation of paramilitary organizations. On the eve of the outbreak of World War I and in the years 1914 - 1918 they were actively involved in conspiratorial shooting organizations, the Polish Military Organization, and later in the Volunteer Legion of Women. They provided weapons, were couriers, scouts, and carried out difficult combat tasks. In an organized and legal manner, they operated in the elite Female Intelligence Department. While in disguise, assuming a male identity, about 130 women – soldiers – fought on the front line.

During World War II, women actively took part in the resistance movement. Several thousand Polish women enlisted in the Women's Auxiliary Service, and even in the ranks of the Home Army², exclusively female units were created to carry out acts of sabotage, assassinations and liquidation of informers and agents. Women operated as paramedics, doctors, secretaries, radio telegraphists, telephonists, cooks, storekeepers and drivers, as well as flight mechanics.

¹ There were three partitions of the Polish-Lithuanian Commonwealth that took place toward the end of the 18th century and ended the existence of the state, resulting in the elimination of sovereign Poland and Lithuania for 123 years.

² The Home Army (Polish: Armia Krajowa) was the dominant Polish resistance movement in Poland, when occupied by Nazi Germany and the Soviet Union during World War II.

After the Second World War, the first post-war recruitment of women to the Polish Army took place in 1988. At that time, the Armed Forces began recruiting women among graduates of such fields of study as medicine, pharmacy and psychology. This unique style of recruitment was conducted so that a woman could obtain an officer's rank after only a short military training, without the necessity of completing military school. Such rules were maintained until 1999, and the presence of women in the army remained at a fairly stable approximate level of 0.30% (Palczewska and Drapikowska, 2014: 98-100).

Release of access to military service for women

Changes in the field of mainstreaming in the actual access of women to military service can be noted from 1999. This is directly related to Poland's accession to the North Atlantic Treaty Organization (NATO) in that same year. One of the necessary requirements for a signatory country has been the opening of full-time careers and accessibility for women in the military. Due to joining NATO, female secondary school graduates were able to enrol in military schools. In 2000, 163 women were admitted to military schools and academies, in the following year – 33. Between 2000 and 2001, 24 women were admitted for military service with specialities in the army (<https://www.nato.int/ims/2001/win/poland.htm>). The introduction of this novelty was associated not only with the necessity for the military to open up to a quantitative change – more women in various positions and specialities, but also qualitative – access to officer schools, the need to provide infrastructure. Following the necessity of launching these changes, there was also a need to revise attitudes and beliefs related to the actual presence of women in the Armed Forces. The women's service somehow forced the breaking of stereotypical beliefs, related to the division of professions into those reserved only for men, and strictly for women.

The year 2003 was when we could notice the initial qualitative breakthrough. At that time, the first graduates had left the military schools and were directed to perform full-time service in military units. However, due to the lack of experience, women were almost never sent to participate in peacekeeping missions.

Legal regulations

Subsequent changes clearly indicating the presence of women in the Armed Forces concerned legal regulations. The issue of the rights of professional soldiers related to parenthood was regulated in the Act of 11 September, 2003 concerning the military service of professional soldiers. Article 65 of this Act includes matters related to maternity, paternity, parental leave and the rights of professional soldiers – pregnant or breastfeeding women (<http://www.wojsko-polskie.pl/pl/pages/prawo-niezbednik-zolnierza-kobiety-m/>).

Professionalisation of the army as an opportunity for women?

The next turning point for the presence of women in the Polish Army was a reform, carried out in 2007, aimed at the professionalisation of the army, which resulted in the abandonment of the Reserves. After abolishing conscription, women had greater opportunities to join the army and bring their potential to the corps of professional soldiers. The professional army has become a new labour market, where qualifications were the main criterion for employment.

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Year 2013 marked the 25th anniversary of women's military service in the Polish Army. The percentage of women serving in the army at that time was 2.86%, or 2706 female employees deployed in all corps and types of the Armed Forces (Palczewska, Drapikowska, 2014: 100). In 2015, statistics indicated 4.3%, and in 2016, 5% of women soldiers [this was the third largest increase among NATO members (0.7%)] (Summary of the National Reports of NATO Member and Partner Nations to the NATO Committee on Gender Perspectives, 2016: 10). Up until December 31, 2017 in the Polish Armed Forces, 5829 female soldiers performed professional military service in all their personal corps, which represents 5.73% of the total headcount. In the corps of officers there were 1525 women: 897 non-commissioned officers and 3407 private soldiers (<http://www.wojsko-polskie.pl/pl/pages/kobiety-w-wp-statystyki-t/>). They usually fulfilled the roles of communications officers, medics, psychologists, logistics specialists or IT specialists. Due to their trustworthiness and favourable perception in the public eye and their ability to contribute to the positive image of the institutions, they also served as spokespersons (Kuśmirek, 2017: 114-115). Male soldiers started perceiving women more sympathetically in positions related to medical service, military administration and military education (Baranowska, 2016: 36-46). As far as women commanders are concerned, there were: platoon leaders (191), team leaders (164) and company commanders (80). The small female presence among the higher ranks may result from family responsibilities (births and the upbringing of children), a preference for mainly administrative work (e.g. activities during foreign missions); thus limiting their ability to quickly achieve a higher standing (Kuśmirek, 2017: 114-115). The majority of female soldiers serve in land forces and the lowest percentage in special forces.

Most women have the rank of second lieutenant and lieutenant, which is the lowest officer rank. The highest rank held by a woman in active service is a colonel (Palczewska and Drapikowska, 2014: 102). However, in the current political discourse, there is a conversation about the need to change this situation. Both the President and the National Security Bureau are conducting activities aimed at promoting women to the rank of general (Lesiecki, 2018; Goluch, 2018).

The dynamic growth of women's presence in the army is also connected with the creation and recruitment to the National Guard (NT), which was established in January 1, 2017. Currently, women in this formation constitute 10% of the total headcount, as reported in an interview conducted by me in 2018 with one of the NT commanders. This number is largely influenced by the availability of service in the local areas where the women live, without the necessity for relocation and weakening of family ties.

The body representing women soldiers in the army is the Council for Women's Affairs. Based on the Decision No. 19 / MON of the Minister of National Defence from March 7, 2018 regarding the functioning of the Council for Women's Affairs in the Ministry of National Defence, its position was strengthened and subordinated by the Chairman of the Council directly to the Minister of National Defence. This was introduced in order to enable a faster and direct response to all situations requiring urgent intervention in the service of women soldiers. The Council also includes representatives of the National Guard (<http://www.wojsko-polskie.pl/pl/pages/rada-ds-kobiet-h/>).

The Council for Women's Affairs

The Council for Women's Affairs is the military entity that deals with the integration of gender perspectives in the armed forces. The President of the Council for Women is also Plenipotentiary of the Minister of Defence for Women's Military Service. The plenipotentiary analyses the issues influencing the service of women and evaluates new laws and regulations based on their effect on the service of women. The Coordinator for Equal Treatment was appointed in 2015 and is responsible for monitoring the Ministry of Defence's (MoD's) compliance with the principle of equal treatment. The Coordinator identifies cases of discrimination and takes action to counteract them (Summary of the National Report...).

Gender challenges

The historical and legal condition of the functioning of women soldiers in the Polish Army described above, is free from neither stereotypes nor the challenges of the contemporary dynamics associated with so-called gender mainstreaming. A change in the pattern of the role of women in the armed forces, dictated by global social changes, has not overcome the traditional problems related to the service of women. These include: stereotypical thinking about women in the army, fulfilling service in a male-dominated environment; difficulty in reconciling family responsibilities with professional work; threats related to violence (mobbing); difficulties related to the fulfilment of professional aspirations.

Research on the attitudes of male soldiers towards women's military service conducted in 2013 by M. Palczewska and B. Drapikowska (2014) shows that only one in every ten soldiers is a supporter of women's military service and presents the view that women should not be subject to any restrictions on access to positions. The opposite opinion was expressed by one third of the respondents. The presence of women in the army has many critics. Every sixth man declares a reluctance to see women in military service and is an opponent of women joining the ranks of the army, while every third man accepts this fact as an element of the changing social reality (Palczewska, Drapikowska, 2014: 105).

B. Czuba conducted research on the adaptation of women to military service. Analysis of the results shows that the male superiors associate the adaptation of women mainly with professional competences, competences in the sphere of managing emotions, character traits, social impact, material conditions (providing elements necessary to perform the service). According to male commanders, effective professional selection would facilitate the process of women's adaptation to service. It would allow such dysfunctional features attributed to women as: individuality, lack of diligence, shyness, avoidance of cooperation, low mental resistance, sensitivity and excessive emotionality (Czuba, 2012: 369-376) to be eliminated.

Opponents of women's military service also express views that women lower soldiers' morale, distract men's attention while performing tasks and are fragile physically. Instinctively, men protect a woman in the situation of struggle at the expense of efficiency and effectiveness of completion of a task. Overcoming the belief that a woman is not capable of performing military service is still a challenge for male soldiers and society (Kuśmirek, 2017: 111). Moreover, the differences between men and women are often emphasized due to different cultural roles and social expectations for both sexes. These factors undoubtedly make it harder for women to adapt and find acceptance

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in a strictly male-dominated environment, and the effort – mainly emotional – needed to become a part of the male group is high. Women are subject to strong pressure to adapt to the masculine world; in effect, they strive to become like men (in their appearance and demeanour). This happens at the expense of their femininity, which in turn strengthens into androcentrism and perpetuates masculinisation in the army (Renzetti and Curran, 2005: 456).

The small number of women in the Polish Army, oscillating around 5% of soldiers, and the barely rudimentary systemic solutions that would be responsible and introduce gender issues to the mainstream of military narrative, inhibit women from influencing the organizational culture of the army. They are outside the mainstream systemic solutions, as well as they are stuck in the paradigm of the stereotype, which, ironically, they often perpetuate.

We do connect women function in the masculinised world of stereotypically masculine professions. In which the space for femininity exists in the imaginatively spiritual sphere, leading us not only towards army environment but also artist profession. It is a world in which a woman on the one hand is worshipped, immortalized, as a muse and inspiration, while on the other hand, she is actually outside the margins of the mainstream of active work in art. A woman appears in these two mentioned areas of professional activity as an enigmatic, almost invisible task performer. Both in the military and visual arts sectors, the presence of women, in the prevailing discourse, becomes a trivial joke among the full pathos and the stabilized consciousness of belonging to this sphere only for men. In both these spheres, women exercised a silent role as observers and companions, caregivers, and were the mental and physical support of the everyday life of the public and private man. These slim, passive traits, accompanying women for centuries, have stabilized the view that a woman is properly passive. It is an element of the masculine world's equipment. Its existence is the background for displaying male action and development, leaving space for men, women retreating and fulfilling a servile role. Specifically, creating heroes and geniuses whom history remembers and the mechanisms that have arisen over the centuries, until now they are active in the form of vivid, fleshy stereotypes.

Post-communist life of women artists

Women and communism, this slogan is usually associated with the icon of socialist art – the image of a girl on a tractor; however, this is just a superficial popular image. The stereotype of women who were forced by the totalitarian regime to perform a hard job is also obsessed with thinking today. We were used to thinking about women in post-war Poland according to popular patterns.

Immediately after the Second World War, the Communist government mobilized Polish women to participate in the job market. They were expected to contribute to the post-war reconstruction of the country, as well as to their home budgets. Due to lower overall wages, many men could no longer act as sole breadwinners. Even though from that moment on, the majority of women in Poland held jobs outside their homes, they were never treated equally (*Polish Women under Communism...*).

You are convinced that these women were forced to work outside the home. After work, they lined up to start the arrangement of their houses in a poorly equipped household. As a result, women were overwhelmed, neglected; they did not have enough time for themselves and other people of today's generation of democratic Europeans. In other words, communism chased women from the home and deprived them of their

femininity. Was it really like that?

The professional activities of women have become a phenomenon on a social scale comparatively recently, since the 60s and 70s of the 20th century. Especially in Poland and other countries of central and eastern Europe, the number of working women, including married women, grew dynamically after the Second World War, something conditioned by industrialization and an extensive socialist economy based mainly on physical work. The number of women in employment in those years became higher in Poland, Czechoslovakia or East Germany than in Western European countries. The reason for this phenomenon was low wages. Women had to take up employment because it was difficult to maintain a family on one salary. At the same time, the state's policy was aimed at facilitating women's professional activities by creating institutions for childcare: nurseries and kindergartens, day-care centres.

Paid maternity leave was introduced and, over time, three-year unpaid parental leave as well. So was this time for artists who could find the time to create? The artist understood intuitively the limits of this controlled freedom and he did not intend to lose it, thus respecting the rules of the game imposed on him. Paradoxically, this was supported by the heritage of socialist realism, the fear of the involvement of art in externalities, a complex politicization of art, deeply rooted in the mentality of the Polish artist. The trauma of linking art with communist propaganda (constituting the essence of socialist realism) was transferred to any political involvement of all artistic creation. This traumatic experience thus functioned as a negative reference point of Polish “thaw” modernism, thereby reinforcing – paradoxically – conformist attitudes (*Polska sztuka...*, 2005).

The situation of the art path in the period of breakthrough

The lack of political criticism in Polish art of the 1960s and 1970s, or at least the lack of explicit criticism of the system of power in Polish neo-avantgarde art in general, and in conceptual art in particular, is a very characteristic phenomenon. This feature clearly distinguishes Polish culture from other cultures of Central Europe, especially Hungary, where neo-avant-garde art (including conceptualism) was strongly politicized. Hungarian artists consciously gave political significance to art. The creators of Czechoslovakia, especially during the so-called normalisation, after the suppression of the Soviet Bloc of the Soviet Spring, usually avoided expressing political criticism, but their actions took on such meaning in the context of their political repression. In Poland – paradoxically – the relatively greater artistic freedom favoured political opportunism rather than critical attitudes, or at least did not provoke political issues in artistic activities. The soft totalitarian system resulted in mitigation of critical attitudes aimed at the power structures along with the systemic changes that occurred in Poland.

First, the number of light industry plants was falling, in which the majority of employees were employed women. So, at the beginning of the transformation, they lost their jobs more often than men who became unemployed. The employment rates of both women and men dropped significantly and the unemployment rate grew, reaching its highest level of 20% in 2003.

At the same time, the transition to a market economy has created opportunities for self-employment and development of entrepreneurship. Many women have benefited from this opportunity, and the same woman appeared in new role – a businesswoman, and also start individual creative work in the fields of visual arts.

With accession to the European Union, Poland had to implement legislation

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regarding the prohibition of discrimination in employment. One of the fundamental principles of European Union policy is the belief that we women have the same right to take professional work and under the same conditions as men (this was contained in the treaties establishing the European Economic Community).

It also affected the sphere of art, where women could, curiously, face European colleagues. In the organizational structure of the European Union, as well as institutions responsible for monitoring the situation of women, there is also a budget for projects for equalizing women's opportunities on the labour market. We therefore have a comprehensive approach to combating discrimination against women in the economy (Lisowska, Sawicka, Titkow et al. 2009).

The breakdown of structures and the new unknown "freedom" and thus the free boundaries and ocean of possibilities was originally based on contact, exchange, legal attainment of novelties and peeping over overseas friends. In reference to the trends not even European but American, the subject of the body appears as a centre and medium.

In this particular example, the artist's body has more of a mystical than a physical character; he does not talk about pleasure, sexual tensions, eroticism; it is not a critique of sexism and patriarchy, etc., but is associated with sacrifice, transformation, independence and national identity. It is – in contrast to postmodern attitudes – instrumental to the spirit (*Polska sztuka...*, 2005).

Through selected studies of biographies and creativity have shown the relationship that took place between education, emigration, creation and the fate of the painters. The women's surnames are very well known, but also those unknown in the circulation of art. The reasons for the absence of painters in the history of art are complex. It seems that one of the important factors may be emigration. If the artists were enjoying popularity in exile, their talent was often overlooked in their own country, and their art was absent in family pages.

The political background of change and artistic female search

1985 Transgression Art

Transgression in art is a shocking breaking of norms, violation of taboos, crossing the limits of sensitivity. Proponents of transgression in art argue that every avant-garde art is actually a transgressive art and that transgression is full of art in all epochs. This is of course not true, because in the art of all ages there are many representations of death, suffering and cruelty, but this is not transgression by today's understanding (*1985, Sztuka transgresyjna...*).

1990 Neo-conceptualism

In the early 1990s, a new trend called neo-conceptualism was promoted in the US and Great Britain. There are no aesthetic or program issues in this trend. The art gallery is a cabinet of curiosities. The program works were a dead shark in a huge tank filled with formalin, by Damien Hirst in 1991, and a "boiled" artist's bed with a teddy bear, a pile of cigarette butts and used tights, by Tracy Emin in 1999 (*1990 Neokonceptualizm...*).

Contemporary art is art created to date since the end of World War II, and actually from the beginning of the so-called "cold war" – the political, economic and ideological war between the communist East and the democratic West (*Chronologia...*).

In common (and probably right) conviction, communism is associated with a collectivist totalitarian system in which state terror suppresses all manifestations of

independence, whereas democracy is associated with the system of individualist freedom (*Paradoks sztuki współczesnej...*).

The general shift from manufacturing to services as a source of employment has also affected the field of visual art, changing the labour market for curators as well. Their position in the division of labour has become closer to that of artists, in the sense of becoming much more unstable, short term, flexible and exploited (Erić and Vuković, 2013).

Communism treated women in a different way than in other southern European countries. In addition, the basic difference between post-communist countries after joining the European Union is the distance that women did not have to exceed in order to match the changes in the situation of women in neighbouring countries. These roles were mainstream, a new flow of possibilities and ways in the field of art and culture. It should be remembered that various kinds of scholarship for young artists (nowadays there are less and less restrictions), so women, have been given the opportunity to fuse with the world of the west, with new artistic trends and globalization of information and reflection of artists on the forefront of world artists. This was easier, fluent, suggested the possibility of greater mobility, so not only creating for these Polish artists, but also visiting galleries, museums etc., organizing contacts, knowledge of creating an artistic team to present creative achievements abroad.

Katarzyna Kozyra, known in the world of art, has, thanks to numerous scholarships in this German DAAD, maintained a stable local career (starting her own foundation) and to sound on the international instrument string in the world.

Considering the preparation and reliability of the artistic workshop in the visual sphere, i.e. music, dance and theatre, it should be added that Polish artists have attained their position with a very conservative but very trained preparation by highly improved technical and workshop capabilities.

This moment of breath from abroad was the possibility of combining these two forces to represent the homeland with the talent and predispositions of the workshop. The curiosity of a somewhat separated country and the situation of women aroused a feeling of exoticism and gave artists the opportunity to challenge themselves, leaving the communist in a new creative, social and political place. Beata Stasińska mentions in her article that she remembers an explosion of energy and possibilities right after 1989, seeing in it an eruption of energy, somehow chaotic, actually years of chaos in art (creating a big stir and building new quality). Art circles were created in the mid-1980s in Wrocław, Kraków and Zielona Góra.

It seems that, without the support of the members of the European Union, foreign intellectuals and creators, the situation of an artist named Nieznalska would be completely different. In the alterglobalist movement, in intellectual centres, in universities among academics clearly seeing the consequences of the current socio-economic course and artistic environment, increasingly oppressed by censorship, judicial judgments for artists have become the expression. It was support and the idea of co-creating European art, including Polish artists, that spread the possibility of a stronger and deeper awareness of the democratic commentary.

Beata Stasińska in her interview reminds us that the 90's are deleting the word, the dominance of visual culture. Lost literature that does not apply to all post-communist societies equally. And we, referring to Poles, explain that we have adopted the hierarchy imposed on us in the early 1990s: now the economy, now our moment, the democratic order. It explains that we are beginning to talk seriously about these times only after the

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1920s, to enforce something as citizens from politicians whom we call our representatives.

Aneta Grzeszykowska at Raster Gallery

A multimedia artist of the Raster generation, Aneta Grzeszykowska is a creator of photographs and films, where the themes of intimacy, absence, disappearance and dismemberment are prominent. Along with her husband, Jan Smaga, she has created a significant body of work, such as the architectural photography projects Plans and YMCA, using digital techniques to alter images. Her solo career focuses mostly on symbolic narratives of childhood traumas and womanhood. Her exhibition at the Zacheta National Gallery of Art in Warsaw, *Death of a Maiden*, examines the themes of invisibility and anonymity. Her 2007 film, *Black*, utilises her own naked body, and her film *Headache* is a dance pantomime ending in dismemberment (Brannigan 2016).

Artists who created an emblem with their art

Teresa Murak: during two actions taken in 1989 at the Centre of Polish Sculpture in Orońsko and in 1991 in New York's PS 1, Teresa Murak lay in a bathtub with moist cress seeds until the plants germinated. We call her our Polish *Mendieta*.

Sowing Teresa Murak is a repetition of the same basic activities in ever new realizations and contexts. It gives them the character of ritual and eternal practices, connected as much with pagan beliefs as with Christianity (*Teresa Murak...*, 2016):

We need not refer only to examples from Poland and the breakdown of the structures of the 80s to see the parallels between the actions of women from the rest of the world and their unfortunately initial steps in the world of women's art.

In 1993, Rachel Whiteread was the first woman to win the Tate Gallery's Turner Prize. Gillian Wearing won the prize in 1997, when there was an all-woman shortlist, the other nominees being Christine Borland, Angela Bulloch and Cornelia Parker. In 1999, Tracey Emin gained considerable media coverage for her entry *My Bed*, but did not win. In 2006 the prize was awarded to abstract painter, Tomma Abts. In 2001, a conference called Women Artists at the Millennium was organized at Princeton University. A book by that name was published in 2006, featuring major art historians such as Linda Nochlin analysing prominent women artists such as Louise Bourgeois, Yvonne Rainer, Bracha Ettinger, Sally Mann, Eva Hesse, Rachel Whiteread and Rosemarie Trockel. Internationally prominent contemporary artists who are women also include Polish artist Magdalena Abakanowicz, in the international team of those who made history of art: Marina Abramović, Jaroslava Brychtova, Lynda Benglis, Lee Bul, Sophie Calle, Janet Cardiff, Li Chevalier, Marlene Dumas, Marisol Escobar, Jenny Holzer, Runa Islam, Chantal Joffe, Yayoi Kusama, Karen Kilimnik, Sarah Lucas, Yoko Ono, Jenny Saville, Carolee Schneeman, Cindy Sherman, Shazia Sikander, Lorna Simpson, Lisa Steele, Stella Vine, Kara Walker, Rebecca Warren, Bettina Werner and Susan Dorothea White (*List of 20th-century...*). The art of women from Poland in the transformation period showed the possibilities and draws the air of otherness and diversity that art used to live. The times of the breakthrough came with great talents, women who devoted themselves entirely to art writing the history of Polish art. They created a record of culture and art in the area of interesting political and social changes, inspiration for every woman – the creator.

Conclusions

Undoubtedly, it can be said that women undertaking the performance of male professions and entering the male labour market with impetus have become an inalienable part of it. The dynamics that accompany this phenomenon: marginalization, discrimination and maintaining stereotypes of division of the roles are no longer able to stop this wave of change and bring back women to perform only service roles in favour of the need to create strong men. Women have the right to perform male professions, pursue them in spite of social convictions, sometimes at the expense of their own femininity, but always in the name of something greater – development, art, creativity, self-expression.

The merger of these professional comparisons gives us the opportunity to understand the essence of women's achievements in the professional sphere under Polish conditions. The communist and post-communist panorama of the arrangements, the principles of the functioning of the Polish widens the spectrum of understanding of the subject of femininity and their limit gives the character of possible understanding and awareness of the overcoming decade of changes. This is information necessary to broaden the gender seasons in these extreme examples, giving the unification of the majority of the perception problem and the existence of women in the world's working area conditions. Let us view this perspective with great attention, giving future benefits to women and awareness of men who consider themselves democrats.

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