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*Homo graphicus*. Self-portrait in Polish Printmaking

Summary

The analysis of printed self-portraits allows to develop a story about the artistic personality of the representatives of the title *homo graphicus*, i.e., the graphic man. The term coined by Dorota Folga-Januszewska refers to printmakers who adopt an intellectual 'graphic' attitude. They think graphically, that is, in a multistage way, as they are accustomed to in the printmaking process which is based on at least two stages, namely the development of a matrix and the production of a print. They are skilled at adapting new technologies, drawing inspiration from the surrounding matter, and reacting quickly to changing contexts within and beyond the field of art. This specific artistic attitude of printmakers has not yet been studied. To show the transformations of the identity of *homo graphicus* from the time of its full emergence at the end of the nineteenth century to its intensive development in the following decades, each chapter is devoted to self-portraits representative of decades or styles in Polish art of the twentieth and twenty-first centuries. Selected artists include Leon Wyczółkowski and Wanda Komorowska, members of the Bunt group (Stanisław Kubicki, Jerzy Hulewicz, Stefan Szmaj), Jerzy Panek, Krystyna Piotrowska, and Grzegorz Banaszkiewicz. The main part of the dissertation is preceded by a characterisation of the foundations of the Polish printed self-portrait from the 18th century to the end of the 19th century to show the full path of the genre's and creative attitudes' development. Methodological tools from the intersection of art history and anthropology were used to discuss selected printed self-portraits: the history of the imprint (*l'empreinte*) by Georges Didi-Huberman and Hans Belting's texts on the history of a human face and its images.