ABSTRACT

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**All-Women Exhibitions as Tactics and Strategies in the Field of Art**

# In accordance with numerous studies, all-women exhibitions started to be organised in the second half of the 19th century and are being organised, practically incessantly, although with different grades of intensity, until today. The paper addresses the lack of comprehensive accounts of this phenomenon. We propose a wider look at all-women exhibitions, spanning their entire history. We think that in spite of the changes that have taken place during this time in the world of art and in the situation of women, we can analyse all-women exhibitions with the use of a single perspective. The following simple question can serve as the point of departure to define the research perspective: why, since late 19th century until today, only women shows are being organised incessantly, even if the intensity of those events varies? The text has two parts. In the first part we propose a theoretical framework for the analysis of these shows that would take into account both their common features and the differences between them, resulting from many factors. We apply concepts of Pierre Bourdieu and propose to view these exhibitions (both participation and organisation) as acts, whose goal is to shift the position of women in the field of art and in the wider social field. One of the crucial aspects of the approach we propose is that it allows to see all only women exhibitions as, on the one hand, repeating a certain pattern (distinction of art made by women), and on the other hand, as an element of various force interactions in the art field, because they always have different relations with other current/co-existing acts of position taking (both in the art and social fields). In the second part, we present an example, that unfortunately had to be very limited, of an analysis of this kind of exhibitions organised in Poland on the basis of materials we gathered during our research "History of All-Women Exhibitions in Poland" (2014-2017).