

Summary

ANNA MYSLINSKA (National Museum in Kielce) / Poland's accession to the European Union in the images of national discourse

In the history of Poland, since the end of the 18th century, a number of milestone events can be pointed out, including accession of Poland to the European Union (1 V 2004). Even before the accession, paintings *Raptus Poloniae. Divina Polonia rapta per Europa profana* (1998) by Franciszek Starowieyski, and *Polonia* (2003) by Wojciech Siudmak, in the language of allegory presented the contemporary situation of Poland and Europe. The artistic comments on the unification of Poland and the European Union appeared in 2004 in the high art and in pop culture. In the latter there is e.g. a photographic work *Orlica* by the Lodz Kaliska group, combining a naked female body with the wings of the Polish emblem, and a drawing *Poland returns to Europe* by Andrzej Mleczek, published on the cover of the weekly "Polityka", which showed the charge of compatriots to the West. Both works were iconoclastic in relation to the Polish design tradition. In the 1990s Polish national symbolism was present in some works of critical art. The motifs of the national iconosphere were also used by Piotr Uklanski, a known in the world artist of modern art, author of the work *Flag (Poland)* (2005). Art projects showing the high position of Poland in the European Union were created in 2011, in connection with the Polish presidency of the Council of the European Union. It belonged to popular art and visual communication, such as the dynamic logo of the Polish presidency designed by Jerzy Janiszewski, a number of posters created for the 11th edition of the AMS Gallery poster competition "Teraz Polska [Now Poland]" in Warsaw, or the iconic work *Polish Presidency in the European Union. I cannot give you much* by The Krasnals. In contemporary artistic records, the simplified language of expression corresponds with the requirements of fast media communication. As a result of the change of political power in Poland in 2015, uncompromising artistic expressions are replaced with heroic images of Polishness, defining the azimuths of social correctness.