

Joanna M. Sosnowska

INSTITUTE OF ART, POLISH ACADEMY OF SCIENCE

Olga Boznańska and Marian Morelowski Read Michel Foucault

In 1921, the Cracow periodical *Czas* published an article by Marian Morelowski which discussed the works of Olga Boznańska. This is a text that is rarely mentioned by scholars interested in Boznańska's painting; Morelowski's analyses are usually neglected. Morelowski's fascination with Boznańska may mean either that he was yet another young man (i.e. younger than the painter herself) to be charmed by her personality or that he could be counted among the few contemporaries that saw Boznańska's work as a manifestation of a new form of artistic expression. If the latter is true, Morelowski was very much ahead of the numerous scholars and even of modern findings. Comprising only six pages, his text has a clearly defined methodological objective. Morelowski wrote: "Her entire work is marked by deep contemplation, and only through long contemplation may it be comprehended by the viewer".¹ It must be added that in the Polish language the term 'contemplation' had a slightly different meaning at that time than it does today; it was associated with reasoning rather than with emotions and mental states. Such an interpretation is implied by the theoretical writings of another Polish art historian, Wacław Podlacha, who denounced as one-sided "the endeavours of those art historians who refuse to base their opinions on a work of art on psychological considerations and wish to cognise art by means of the intellect, and contemplate works rather than sense them. [...] Intellectual insight into works of art exposes only one side of the phenomena, and probably the less important one at that".² Intellect is juxtaposed here with feeling. It is justified to assume that with regard to the works of Olga Boznańska, Polish art historians chose the side of feelings and referred primarily to emotions. Morelowski himself did not dismiss this attitude; his text contains many expressions which, from

1 M. Morelowski, *Olga Boznańska*, Cracow, 1921, p. 1.

2 Quoted after M. Zlat, "Władysław Podlacha (1875–1951)", *Rocznik Historii Sztuki*, 2012, vol. XXXVII, p. 33.

the modern perspective, may seem emotional or even pretentious, yet stem from a genuine need to capture the exquisiteness of Boznańska's art in formal terms. This is the kind of formalism which, as Jacques Derrida noted, "instead of representing a determinate system, merges with the history of art and with aesthetics itself".³

In his discussion of Boznańska's works, Morelowski described her line, colour and lighting, i.e. the basic elements of formalist analysis, stating that "every curve carries its own message in a vocabulary a thousand times larger than the human tongue, which seems meagre in comparison".⁴ One might say he was quoting Michel Foucault, in whose opinion the verbal and the visual code differ so much that "neither can be reduced to the other's terms: it is in vain what we attempt to show by the use of images, metaphors or similes what we are saying; the space where they achieve their splendour is not that deployed by our eyes but that defined by the sequential elements of syntax".⁵

Thus, any attempt at analysing the works of Boznańska, or of any other artist, would theoretically be doomed to fail, since description may only be done by using the medium of language, into which visual art cannot be translated. Morelowski, however, wrote: "If one is to achieve a feat as difficult as discussing her works, one must use not printed but spoken words. Much more can be expressed by means of intonation".⁶ Foucault, in turn, expressed the supposition that "it is perhaps through the medium of this grey, anonymous language, always over-meticulous and repetitive because too broad, that the painting may, little by little, release its illuminations".⁷ The French scholar regarded the interpretation of paintings as an infinite task,⁸ i.e. in a sense as their contemplation, just as it was postulated by Morelowski.

Michel Foucault did not write much on the subject of art, yet his thoughts on painting belong to the classic canon of 20th-century art history. His famous lectures on the works of Édouard Manet, delivered in Tunis in 1971, caused a stir then, over forty years ago, and are now regarded as a model of the post-structuralist analysis of paintings which gave rise to the majority of currently used methodological tools. Foucault constructed his discourse around three issues: the space of the painting, the lighting and the position of the viewer.⁹ One wonders how many of the observations that came to be regarded as Foucault's discoveries were in fact known to artists who appreciated the

3 J. Derrida, *The Truth in Painting*, transl. by G. Bennington and I. McLeod, Chicago, 1987, p. 67.

4 Morelowski, op. cit., p. 2.

5 M. Foucault, *The Order of Things. An Archaeology of the Human Sciences*, New York, 1994, p. 9.

6 Morelowski, op. cit., p. 4.

7 Foucault, op. cit., p. 10.

8 Ibid.

9 M. Foucault, *Manet and the Object of Painting*, translated by M. Barr, introduction by N. Bourriaud, London, 2011.

works of Manet at the end of the 19th century. An analysis of Olga Boznańska's paintings may lead one to the conclusion that her scrutiny of the French master's works was done very consciously. Manet's art may have captured her attention due to its connections to paintings by Velazquez, with which she was familiar and fascinated from her early youth. The issues of canvas space, lighting and the position of the viewer appear in Boznańska's works from the very beginnings of her career, to be resolved in time in the form of her unique style.

Manet's impact on Boznańska's art was first noticed by Henryk Piątkowski in a text written presumably in 1890 and published five years later.¹⁰ He noted that "the pure unadulterated tradition of Edward Manet is continued and recreated with much talent by Olga Boznańska in her works".¹¹ At that point Piątkowski could have, in all probability, seen only one work by Boznańska, namely *Ze spaceru* [After the Walk], which was shown in Krywult's salon in Warsaw in 1889. It certainly bears visible traces of Manet's influence, especially in the manner of modelling by means of light, due to which the sitter appears to hardly cast any shadow. Similar treatment may be observed, for example, in Manet's *Fifer*, where only a faint shadow beneath one of the boy's legs places his silhouette on the invisible ground. In this early painting, Boznańska was less radical and chose to define the line of the floor; in *Portret chłopca w gimnazjalnym mundurku* [Portrait of a Boy in his Gymnasium Uniform], completed one year later, she came much closer to Manet's manner of painting – a manner which, it must be noted, Manet himself had inherited from Velazquez. These are not the only works by Boznańska in which Manet's influence is apparent.

More than sixty years ago, Helena Blum analysed the work entitled *W pracowni* [In the Studio], painted in 1886, at the beginning of Boznańska's stay in Munich, and suggested that already at the start of her career the painter must have been familiar with Manet's art. Blum focused solely on the texture of the painting and the colour palette,¹² yet her conclusion seems accurate, as it is also corroborated by the composition. The painting was created at a time when the works of Manet (who was no longer alive) had for a long time been widely discussed in artistic circles and exhibited in many places, including Munich. On the surface level, *In the Studio* follows the convention characteristic of academic painting in the latter half of the 19th century. Similar scenes were depicted in numerous paintings and drawings, also by female artists;¹³ their authenticity is confirmed by photographs of actual studios. Cluttered interiors

10 The paintings discussed in this work suggest that it was written at the end of 1890 or in 1891. Cf. H. Piątkowski, "Impresjonizm", in: H. Piątkowski, *Polskie malarstwo współczesne. Szkice i notaty* [Contemporary Painting in Poland. Sketches and Notes], St. Petersburg, 1895, pp. 83–112.

11 Piątkowski, op. cit., p. 109.

12 H. Blum, "Olga Boznańska", *Twórczość*, 1949, no. 3, p. 138.

13 F. Borzello, *The World of Our Own. Women as Artists*, New York, 2000, pp. 126–147.

Fig. 1. Olga Boznańska, *W pracowni* [In the Studio], 1886, oil on cardboard 53 × 44 cm, Collections of photographs and survey drawings, The Institute of Art of the Polish Academy of Sciences, no. PL_0000004666



with paintings hanging on and propped against walls serve as the background for a section of space, often closed off with a piece of fabric, where a model is posing. Boznańska's painting shows a small part of the studio, a space with relatively little depth, delineated on the one side by the overlapping surfaces of the wall, an outstretched fabric, paintings hanging on the walls and resting on easels, and on the other side by the silhouette of a painting woman. The vertical line visible on the left side of the painting corresponding with the detail of the studio's interior directly refers to the edge of the canvas, as does the horizontal line found in the upper part of the depicted scene. These elements accentuate the material, the natural property of the painting, i.e. its flatness, yet at the same time they refer to the scene in the background, since at the bottom the vertical line only starts at around $\frac{1}{4}$ of the length of the painting, as if to exclude the person in the foreground from the scene. Her legs are not depicted; this makes her appear closer to the viewer. The interior and the model are partially hidden behind the back of the painting woman. The viewer looking at the painting is "placed" at the same location from which Boznańska must have regarded the scene, which accords with the classical model of seeing. The composition, however, induces a wish to see the other side of the scene, to walk in and turn around, to look the painter in the face. The viewer may infer what the painter is seeing from experience or on the basis of the sketch depicted on her easel. She regards the scene from a slightly different angle, yet the viewer knows what she is looking at. This is not so in the case of the model; she is looking beyond the scene depicted in the painting

but not towards the viewer – her eyes are turned to the left. We do not know what she is seeing; we can only guess that she may be looking at other painters working in the studio. Boznańska manages to make viewers want to follow the line of the model's gaze, yet in a way the back of the woman depicted in the foreground keeps them on the outside of the painting, thus delineating the impassable boundary of its surface. In his analysis of Manet's *The Waitress* and *Gare Saint Lazare*, Michel Foucault argued that, by depicting characters who are looking in two different directions, the artist was emphasising the planarity of the painting, defining its *recto/verso*¹⁴ and creating the unattainable wish to turn the space around and to see the other side.

Boznańska's *In the Studio* shows a remarkable boldness in tackling artistic problems and an awareness of their significance. This exceptional painting touches upon yet another issue, one that is rarely addressed in visual art, namely the special relations between the depicted and the real space; relations in which the painter acts as a point of reference, a transition or mediation, depending on how one chooses to see it. In depicting the scene in the studio, Boznańska set a clear boundary between the fictional world and reality; it is the figure of the painter standing with her back towards the viewer. She is within the space of the painting, but is not reduced to an element of the scene. The viewer can feel the connection between the factual author of the painting – Boznańska – and the painting woman depicted in it; in a way she becomes an extension or a double of the real painter. Boznańska, in turn, remains outside the painting, as a *parergon*, a supplement to the work, something “exterior to the proper field”,¹⁵ like a footnote to a text. She is the irremovable addition, the presence of which is felt due to the structure of the painting. It assigns to us the role of a spectator, as if to rebuke us and remind us that it is not possible to move around spaces depicted in paintings.

A similar effect, if perhaps less poignant and thus failing to inspire such a strong sense of the author's presence, is used in *Kwiaciarki* [The Florists] painted three years later. The scene also features a dark silhouette in the foreground, which closes the space of the painting and defines the location of the viewer. However, this time the core of the composition lies in the lighting. The painting is arranged around the contrast between the dark interior and the bright window and the space beyond it. The back of the girl facing the window is the darkest part of the canvas; the head and the shoulder of the girl facing the viewer is the brightest. The light illuminating her is reflected in the surface of the table and the walls of the window niche, which creates the illusion of two sources of light – one from behind the window and one from the opposite direction. The reflected light is diffused, which is why the face of the girl appears to be blurry. The girl's head is a bright spot contrasting with the dark figure in the foreground. The light shines from above, from

14 Foucault, *Manet*, pp. 49–55.

15 Derrida, *op. cit.*, p. 56.



Fig. 2. Olga Boznańska, *Ze spaceru* [After the Walk], 1889, oil on canvas, 161.5 × 100 cm, MNK, reproduced after: *Olga Boznańska (1865–1940)*, National Museum in Warsaw, Warsaw, 2015, no. 32

a point slightly to the right of the vertical axis of the painting, reaching the third figure, who is sitting partially in the shadows on the left-hand side of the depicted space. Her white apron, illuminated by a ray of light, serves as a compositional counterbalance for the unlit back of the girl in the foreground. The contrast with the bright window niche makes the sombre interior seem flat, just like the sunlit landscape beyond. Only the space delineated by the window niche appears to be the “painting proper”, open to the viewer. The vertical mullion of the window frame marks the axis of the composition, making it hieratic and static in nature. The two girls sitting along the axis, the dark one and the illuminated one, are suspended between light and shadow, the visible and the unseen. One could hardly find a better illustration of the adage that light makes objects visible. When discussing Manet’s *Balcony*, Foucault spoke of the limit of light and darkness, life and death.¹⁶ The two paintings would be difficult to compare, yet in both of them the crucial element is light.

Boznańska’s body of work includes a number of paintings with a similar composition, with the light coming in through the window in the background, yet in most of her paintings the scene is frontally lit; especially in the case of portraits the light source is located exactly where the viewer is. The work

¹⁶ Foucault, *Manet*, p. 71.



Fig. 3. Olga Boznańska, *Portret chłopca w gimnazjalnym mundurku* [Portrait of a Boy in his Gymnasium Uniform], ca. 1890, oil on canvas, 180 × 100 cm, National Museum in Warsaw, reproduced after: *Olga Boznańska (1865–1940)*, National Museum in Warsaw, Warsaw, 2015, no. 26

titled *Wnętrze* [Interior]¹⁷ is unusual in this respect. The light shines from the left, through an invisible window beyond the scene, and “truly pours into the space and diffuses”, as Marian Morelowski noted, most probably in relation to this very painting.¹⁸ Today it is associated with the work that Boznańska submitted at the end of 1920 for the exhibition at TPSP in Cracow. She was awarded the Probus Barczewski Prize for it.¹⁹ It is not certain when the painting was created, as scholars offer contradictory opinions on the matter.²⁰

17 O. Boznańska, *Wnętrze*, the Regional Museum in Toruń.

18 Morelowski, op. cit., p. 4.

19 Unfortunately, no records exist of the activities of the Polish Academy of Learning during that period. This was due to the ongoing war and the poor economic situation in Poland at the time; see: J. Dużyk, “Z dziejów Nagrody im. Probuse Barczewskiego” [From the History of the Probus Barczewski Prize], *Rocznik Biblioteki PAN w Krakowie*, 1972, vol. XVIII, p. 83.

20 At the Regional Museum in Toruń the painting titled *Interior* is dated ca. 1907, which may be due to the information mentioned by Blum, who reported that in 1906 Boznańska had painted her self-portrait in a mirror bought for her by Feliks Jasieński. The information was inferred from the content of Boznańska’s letter to Jasieński, written on 20 December 1906: “Finally my portrait is finished, until now I’ve been painting it and taking breaks, in order for it to come out nicely, otherwise it would

Although today it seems hardly remarkable and inferior to the more impressive and alluringly coloured works, *Interior* differs from Boznańska's other paintings.

The canvas shows the artist during the process of painting. The figure of the working artist is seen only in the mirror reflection. She is painting the interior of the room/studio with the additional element of her own reflection. What we see in the mirror defines the space in front of the depicted scene, the part which the viewer is not supposed to see. In his classic work, Michel Foucault noted, in reference to Velazquez's *Las Meninas*, that a mirror "shows us nothing of what is represented in the picture itself. Its motionless gaze extends out in front of the picture, into that necessarily invisible region which forms its exterior face, to apprehend figures [in this case: the figure] arranged in that space. Instead of surrounding visible objects, the mirror cuts straight through the whole field of the representation, ignoring all it might apprehend within that field, and restores visibility to that which resides outside all view".²¹

Only one other painting by Boznańska features a reflection in a mirror; this is *Portret kobiety w niebieskim kimonie* [Portrait of a Woman in a Blue Kimono], which is held in the collection of the Kościuszko Foundation in New York. It shall be discussed further on. Reflections may be found in other paintings as well, e.g. in *Portret/autoportret z czerwoną parasolką* [The Portrait/Self-Portrait with a Japanese Umbrella] or in the two versions of *Bretonka* [A Breton Woman]. All three paintings show a woman sitting on a windowsill, her figure reflected in the pane of glass. The effect is fundamentally different, as the viewer sees both the sitter and her reflection, or rather its fragment.

Similarly as *In the Studio*, which had been completed at least 20 years earlier, *Interior* features clearly defined horizontal and vertical lines which accentuate the two-dimensional nature of the painting. In both paintings the straight lines appear far in the background; in the case of *Interior*, the foreground is taken up by a large sofa. The piece of furniture is so close to the bottom edge of the painting that it almost falls off the canvas, but the view in the mirror pushes it back inside, where it touches its own reflection. It is as if the composition shown in *In the Studio* was reversed at this point of contact. The reflection

blacken. I could not or rather did not see myself differently in the mirror, although my acquaintances see me differently than in my portrait". Cf. *Olga Boznańska (1865–1940). Materiały do monografii zebrali i opracowała Helena Blumówna* [Materials for a monograph collected and edited by Helena Blum], published by Państwowy Instytut Historii Sztuki, Warsaw, 1949, pp. 22, 54. Boznańska's remarks do not imply that her portrait includes a depiction of a mirror. A recent hypothesis places the date of this painting's completion at around 1913, when Boznańska was working on a portrait of Zofia Włodkowa née Goetz-Okocimska. The supposed evidence is a photograph showing her at work and reflected in a mirror. The interior, however, is different, and therefore the hypothesis is difficult to uphold. See: *Olga Boznańska (1865–1940)*, published by the National Museum in Warsaw, Warsaw, 2015, p. 38.

21 Foucault, *The Order of Things*, p. 8.



Fig. 4. Olga Boznańska, *Kwiaciarki* [The Florists], 1889, oil on canvas, 65 × 85 cm, National Museum in Cracow, reproduced after: *Olga Boznańska (1865–1940)*, National Museum in Warsaw, Warsaw, 2015, no. 43

creates the impression of space extending in all directions, yet paradoxically the space of the painting gravitates towards flatness, the reflection reduces it to that which is depicted. All depth is illusory, the wall with the paintings and the mirror are right behind the sofa. The gleams of light appearing on the glass of the painting by the wall make the surface empty, mute and flat, emphasising the planarity of the painting.

In *The Florists* and *In the Studio*, the composition is closed off by the back of the person sitting in the foreground, which defines the position of the viewer. *Interior*, in turn, creates the impression that the painter is right next to us, beyond the edge of the painting. We do not see her back, yet we sense her presence, again she is a *parergon*, an irremovable supplement to the work, even though this is not a self-portrait in the typical understanding of the word.

Interior may be regarded as a creative reworking of the problem tackled in *In the Studio*, yet Manet's influence is no longer apparent, unless we consider the use of green as the colour systematising the composition. Michel Foucault pointed to such a coordinating application of green in Manet's

Balcony.²² At the beginning of the 20th century, when *Interior* was created, Boznańska was fascinated with *les Nabis*; the said painting is clear proof of her sentiments, especially that these avant-garde artists were also interested in the effect of mirrors.²³ A painting worth mentioning in this context is *Self portrait in a Bamboo Mirror* by Jean-Edouard Vuillard, completed in 1890.²⁴ It is unique, as the artist chose to portray himself with his eyes closed. A closer look at Boznańska's *Interior* reveals that there are no pupils in the reflection of her eyes. Are her eyes closed? Or, perhaps, this is only an illusion caused by the poor condition of the painting, or an effect of the gleams of light on the surface of the mirror. The question will probably remain unanswered; nevertheless it is certain that the painting features a self-portrait that differs from the norm.

Boznańska did not paint a self-portrait; although such works were usually done with the help of a mirror, as most artists preferred to erase any evidence of such practices. They painted themselves with a brush in their dominant hand, not in a mirror image, and they did not include the frame of the mirror. *Interior* is different – the viewer sees the entire mirror, the palette is in the artist's right hand, not the left hand, as in an actual reflection. The space in which the reflected figure is located is only an illusion, a "heterotopia", to use Foucault's term.²⁵ What is reflected exists in a given place only when someone is looking at it. According to Morelowski, who was most likely instrumental in the decision to award Boznańska with the prize, the painting that won the acclaim of the Polish Academy of Learning was entitled *Wnętrze pracowni z lustrem, gdzie się odbijam* [The Interior of a Studio with a Mirror in which I am Reflected]. The title alone expresses a reserved approach towards the mirror. Boznańska was looking at the sofa, and she just happened to be reflected in the mirror. Normally, she would see a model in front of her, yet this time none had showed up, and the artist, moved by this fact, created a painting about seeing – about what is visible and what can be perceived.

It seems significant that both *In the Studio* and *Interior* touch upon issues that were so important in modernist painting and depict a studio – the place where such issues should be tackled and resolved. Boznańska created these paintings in a time of immense stress. The first one was completed at the beginning of her artistic career, during a period of intensive study; the second was most likely inspired by emotions triggered by the loss of or lack of a model. *The Florists* also depict a place of work, yet this time it is not a painter's studio. This painting and *Interior* have one more element in common: two of the girls depicted in it have downcast eyes, while the third is turned away

22 Foucault, *Manet*, p. 67.

23 L. Cumming, *A Face to the World: On Self-Portraits*, London, 2010, pp. 140–141, 148.

24 Ibid., p. 148.

25 M. Foucault, "Of Other Spaces", translated from French by J. Miskowiec, *Diacritics*, 1986, vol. 16, no. 1 (Spring), pp. 22–27.



Fig. 5. Olga Boznańska, *Wnętrze* [Interior], after 1913, oil on cardboard pasted on plywood, 56.5 × 70.5 cm, Toruń Regional Museum, reproduced after: *Olga Boznańska (1865–1940)*, National Museum in Warsaw, Warsaw, 2015, p. 38

from the viewer and we do not know where she is looking. The only thing that counts is where *we* are looking, what *we* can see. In both paintings, but especially in *Interior*, which was completed later, the downcast eyes may also be a reference to a crisis of the gaze as such, the weakening of it, even blindness, which is connected with the crisis of narration.²⁶

All three of the above-mentioned paintings feature narration, which does not appear frequently in Boznańska's works. She was primarily a painter of portraits, and although traces of storytelling may be found in some of those, such practices are marginal. *In the Studio* tells of work on a portrait of a model, of the sitting sessions and of the relations between the people involved. *The Florists* suggests an elaborate tale of the life of working girls. *Interior* inspires the viewer to speculate about the loss of a model. It is one of the last, if not

26 A. Leśniak, "Spojrzenie: Blanchot i Balzac" [A Look: Blanchot and Balzac], in: *Maurice Blanchot. Literatura ekstremalna* [Maurice Blanchot. Extreme Literature], ed. by P. Mościcki, Warsaw, 2007, p. 87.

actually *the last* narrative painting in Boznańska's oeuvre. It seems as if she finally found the answer to an issue that had been troubling her for a long time, i.e. the issue of representing real space within a painting, as narration is always related to space. It may therefore be argued that in abandoning narrative painting Boznańska broke with visibility, and thus with discourse, in favour of visuality, which thus questions the equivalence of seeing and knowing, of images and words. Afterwards she only painted portraits, in which the given name of the sitter, as Foucault observed "is merely an artifice: it gives a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as though they were equivalents".²⁷ Foucault concluded his study of Manet's works with an analysis of the painting *A Bar at the Folies-Bergère*, which he saw as a fulfilment of Manet's artistic exploration regarding the space of the canvas, lighting and the position of the viewer. The painting contains references to another famous work, namely Ingres' portrait of Countess d'Haussonville. Boznańska could have been familiar with both of these masterpieces of French painting, as evidenced or at least suggested by her *Portrait of a Woman in a Blue Kimono*. The claim that this painting was completed in 1918 seems highly questionable. When comparing this portrait with other works by Boznańska, one is inclined to move its dating to 1905–1906. It is stylistically similar to such paintings as *Portret Feliksa Jasieńskiego* [Portrait of Feliks Jasieński] or *Autoportret z czerwonymi kwiatami* [Self-portrait with Red Flowers], and not to the works she created in the second decade of the 20th century or later.

In *Portrait of a Woman in a Blue Kimono*, the model sitting upright in an armchair is placed near a mirror in which her back is reflected. The depth is artificial; it is there thanks to the illusion created by the mirror. Its surface is located between the foreground and the background, parallel to the surface of the painting. The sitter is looking ahead, while we can look beyond her, see her back and the back of the armchair, but also that which is in front of her, i.e. in front of the painting. The *verso/recto* was depicted in the same plane, side by side – the front and the back, the flatness of the mirror and the depth of the reflection. The totality of vision is contrasted with the dead/vacant stare of the sitter; she does not see what we can, yet our view is partially an illusion. Painting can create illusions as easily as it dispels them, and this problematic aspect of its nature is what fascinated Boznańska.

(Translated by Klaudyna Michałowicz)

27 Foucault, *The Order of Things*, p. 9.

Abstract

Michel Foucault, in his famous 1971 lecture concerning Edward Manet's paintings, focused on three problems: the space of the painting, the lighting and the position of the viewer. At the beginning of the 1890s, i.e. at the beginning of Olga Boznańska's creative path, the connection between the paintings of the young Polish artist and the works of Manet had already been noticed. A clear concentration on problems which Foucault pointed out in Manet was observed in her paintings precisely at this time. This fascination with Manet faded in a later period; nonetheless the influence of the French artist was an important experience in Boznańska's development of her unique and individual style. Boznańska's paintings, created under the influence of Manet, represent a clear stage in the development of her own creativity.