

The main objective of the research is the analysis and philosophical description of the influence of women's experience on the creation and reception of art. Women's experience is an important concept functioning in contemporary feminist discourse; in this framework, particularly lively development is occurring in epistemology and aesthetics. The key to the project is going beyond feminist theory in the direction of artistic practice and demonstrating how women's experience manifests itself in works created by women and how it affects women's interpretations of art. To carry out the project, it is first necessary to define the field of research, that is, to determine how the diachronic development of feminist thought proceeded, taking into account the division of feminism into waves and showing the evolution of feminist thought from ideology, by way of critical philosophy, to positive philosophy. The next stage of the research is a philosophical description of the project of feminist epistemology, taking into account the feminist critique of the main concepts of the traditional theory of cognition (subject, object, method, and objective of study) followed by the characterisation of gynocentric epistemology, based on the concept of women's cognitive experience. The essence of this stage is the philosophical analysis of women's cognitive experience, which conditions a specific manner of cognition and description of the world. The third stage of the study involves the analysis of women's aesthetic experience. The point of departure is the feminist critique of traditional aesthetic theories, on the basis of which gynocentric aesthetics is being developed, centred around the concept of women's aesthetic experience. In these studies I respond to the problem of gender differentiation at the level of theory of art and artistic practice, whose essence is the difference between women's and men's experience. From epistemological considerations, I proceed to the area of aesthetics, in order to ultimately show how women's experience (cognitively and aesthetically) conditions methods of creating and viewing specific works of art (the poetry of Sappho, the painting of Frida Kahlo, and the video art of Dorota Nieznalska will be analysed). This research results from the necessity of emphasising the vital connection between feminist theory and artistic practice, and of demonstrating the viability and utility of feminist philosophy both in research on contemporary culture and in the reinterpretation of historical artistic phenomena.