

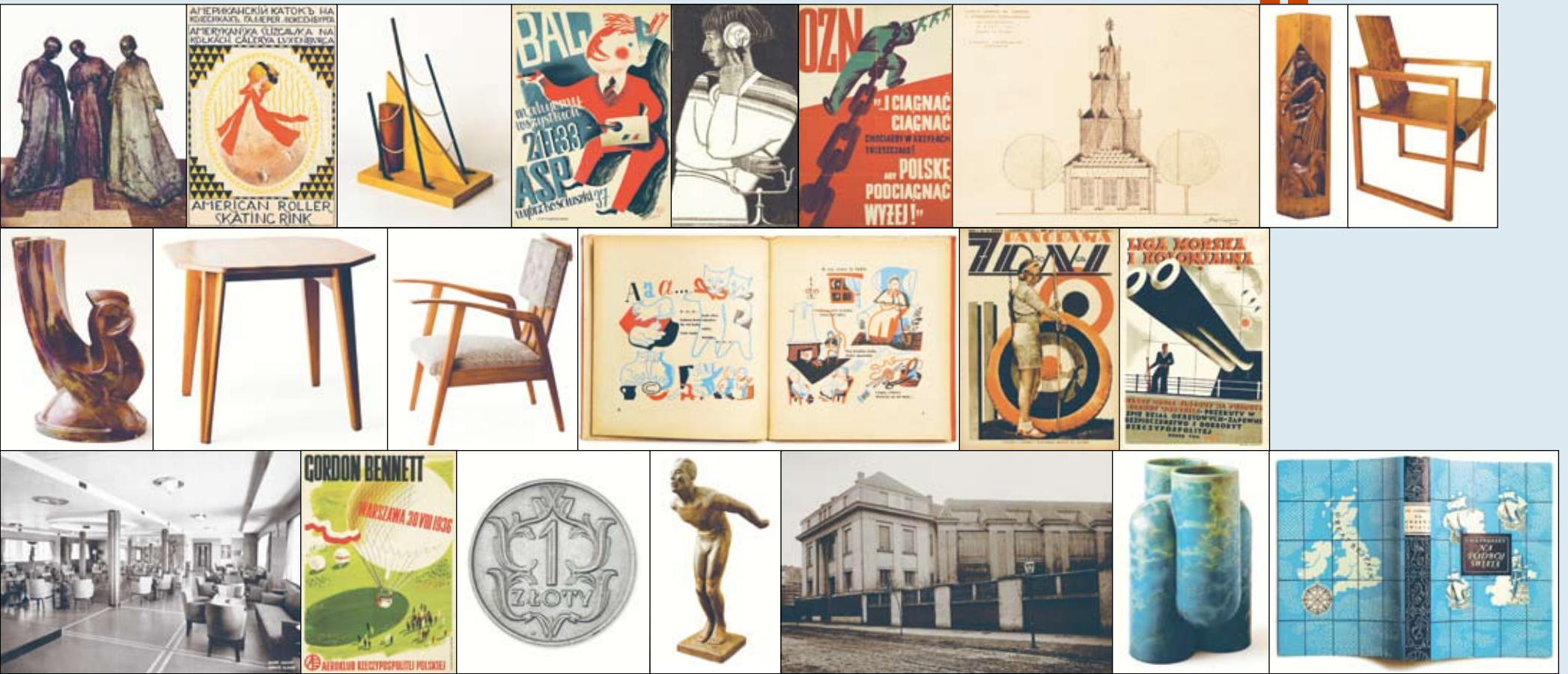
First line from left  
 Xawery Dunikowski. *Pregnant Women* (J. II, III), 1906, patinated bronze, National Museum in Warsaw. Photo by Teresa Żółtowska-Huszcza  
 Edward Trojanowski. *American Roller Skating Rink, Luxembourg Gallery*, 1910, poster, Museum of the Academy of Fine Arts in Warsaw. Photo by Wojciech Holnicki-Szulc  
 Mieczysław Szczuka. *Portrait of a Revolutionary*, 1922 (reconstruction, 1975), wood, metal, Muzeum Sztuki Łódź  
 Antoni Wajwód. *Academy of Fine Arts Ball. We Paint Everyone*, 1933, poster, National Museum in Warsaw  
 Wiktonia Goryńska. *Self-portrait with Telephone*, 1930, woodcut on tissue paper, National Museum in Warsaw  
 Antoni Wajwód. *OZN (Camp of National Unity) "... Pull and Pull to Pull Poland Higher Up!"*, poster, 1938, National Museum in Warsaw  
 Józef Czajkowski. *Polish Pavilion at the International Exposition of Modern Industrial and Decorative Arts in Paris 1925*, back elevation 1:50, 1924, crayons, pen and ink, ozalid, paper, Museum of the Academy of Fine Arts in Warsaw. Fot. Wojciech Holnicki-Szulc  
 Jan Szczepkowski. *Nativity Shrine: Angel with a Violin*, 1925, wood, National Museum in Warsaw  
 Czesław Knothe. *armchair for a Bachelor Pad*, 1930, pine, Museum of the Academy of Fine Arts in Warsaw. Photo by Radosław Parol  
 Second line from left  
 Rudolf Krzywięc. *Rooster*, c. 1931, stoneware, Museum of the Academy of Fine Arts in Warsaw. Photo by Wojciech Holnicki-Szulc  
 Olgierd Szleky. *Władysław Wincze*, table from the patio furniture set, c. 1938-1940, larch, National Museum in Warsaw. Photo by Michał Korta  
 Tadeusz Piotrowski. *graphic design: Ewa Szeiburg-Zarembina. A a a ... korki dwa [lullaby verse]*, published by Gebethner & Wolff, Warsaw, 1938, Jan Straus collection. Photo by Wojciech Holnicki-Szulc  
 Leon Chejfec. *cover of Panorama 7 dni* weekly, no. 6, 1932, private collection. Photo: Piotr Rypson archive  
 Third line from left  
 Bolesław Surrallo-Gajdużeni. *The Maritime and Colonial League*, poster, National Museum in Poznań  
 M/S Botory. *Grand Salon*. Photo: Museum of the City of Gdynia  
 Mieczysław Kotarbiński. *1-złoty coin*, 1929, nickel, National Museum in Warsaw  
 Antoni Wajwód. *Gordon Bennett. Warsaw 30 August 1936. Aero Club of the Republic of Poland*, 1936, poster, National Museum in Warsaw  
 Franciszek Masiak. *Swimmer*, 1935, patinated plaster, courtesy of the artist's family. Photo by Wojciech Holnicki-Szulc  
 Warsaw School of Fine Arts building, side view, 1914. Photo: archive of Academy of Fine Arts in Warsaw  
 Julia Kotarbińska. *vase*, 1930s, light stoneware, copper glaze, Museum of the Academy of Fine Arts in Warsaw. Photo by Wojciech Holnicki-Szulc  
 MEWA. *cover. Charles Kingsley. Na podbój świata*. [Westward Ho!], published by Wydawnictwo J. Przeworskiego, Warsaw, 1937, Jan Straus collection. Photo by Wojciech Holnicki-Szulc

**ART EVERYWHERE IS THE FIRST EXHIBITION THAT DISPLAYS THE PHENOMENON OF INTERPENETRATION OF ART AND LIFE DURING THE SECOND POLISH REPUBLIC IN THIS BROAD SENSE. THE AIM OF THIS EXHIBITION IS ALSO TO ASK WHETHER AND HOW TO RESTORE A HEALTHY RELATIONSHIP BETWEEN THE WORLD OF ART AND INDUSTRIAL PRODUCTION. THEN, AS IN MORE RECENT TIMES, THERE WAS WIDESPREAD CRITICISM OF THE QUALITY OF THE ENVIRONMENT IN WHICH WE GROW UP. THAT WOULD HAVE BEEN REMEDIATED BY PRODUCTION BASED ON GOOD, ORIGINAL, NATIVE PROJECTS (IN PLACE OF IMPORTED TRASH OR ENTRENCHED, EVEN NINETEENTH-CENTURY DESIGNS, ON WHICH PRODUCTION OF EVERYDAY OBJECTS IS OFTEN STILL BASED – IN THIS DAY AND AGE). SOME EXAMPLES OF HIGH MATERIAL CULTURE, SUCH AS THE BENELUX AND SCANDINAVIAN COUNTRIES, NOT ONLY PROVE THAT "ART AND LIFE" MAY COEXIST, BUT ALSO TESTIFY TO SOME TANGIBLE EFFECTS OF SUCH INTEGRATION, THE FIRST OF WHICH IS RAISING THE LEVEL OF CONSUMER DEMANDS TOWARDS THE MARKET OFFER. A PLACE WHERE ART, AS A RULE, WAS NOT DIVIDED INTO "PURE" AND "APPLIED" WAS WARSAW SCHOOL OF FINE ARTS, FOUNDED IN 1904 AS A PRIVATE SCHOOL, AND FROM 1923, ADMINISTERED BY THE REBORN STATE – THE DIRECT PREDECESSOR OF PRESENT-DAY ACADEMY. THE FOUNDING STATUTES AND THE FIRST CURRICULA LAID CONSIDERABLE EMPHASIS ON THE SO-CALLED APPLIED ARTS, WHOSE TEACHING WAS TO BE ACCOMPANIED BY IMPLEMENTATION OF DESIGNS INTO PRODUCTION. THAT MADE THE ACADEMIC SCHOOL A KIND OF EXPERIMENTAL INSTITUTE OR "SHOWROOM" – SOMETHING UNIQUE IN ARTS HIGHER EDUCATION AT THE TIME, WITH THE EXCEPTION OF THE GERMAN BAUHAUS, TO WHICH OUR SCHOOL IS OFTEN QUITE RIGHTLY COMPARED. THE FIRST PUBLIC PRESENTATION OF THE SCHOOL, IMMEDIATELY ON THE GLOBAL SCENE, WAS THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ARTS IN PARIS, 1925. A DIRECT RESULT OF THE SCHOOL'S SUCCESS THERE AND THE PRIZES IT WON WAS THE FOUNDING OF ŁAD ARTISTS CO-OPERATIVE, WHICH FOR MANY DECADES BECAME SYNONYMOUS WITH GOOD TASTE AND QUALITY OF POLISH DESIGN. SIMILARLY, RYT ASSOCIATION OF GRAPHIC ARTISTS AND ASSOCIATION OF GRAPHIC DESIGNERS WERE SET UP AT TWO ACADEMIC STUDIOS OF GRAPHIC ART, THE PREDECESSORS OF "POLISH SCHOOLS" OF GRAPHIC ART, ILLUSTRATION AND POSTER ART. IN THE STUDIOS OF PAINTING AND SCULPTURE, PURELY THEORETICAL ISSUES MINGLED WITH COMPETITION ASSIGNMENTS AND SPECIFIC ORDERS, WHETHER FROM THE STATE OR PRIVATE INVESTORS. PROJECTS AND WORKS THAT HAVE ALWAYS BEEN PRESENT IN THE SPACE OF THE CITY FEATURE PROMINENTLY AMONG THE EXHIBITS, SUCH AS THE ARMEN MONUMENT; OR THOSE THAT ARE AS TOPICAL AS THE CONSTRUCTION OF THE TEMPLE OF DIVINE PROVIDENCE. THE PICTURE IS COMPLETE WITH BROADLY CONCEIVED ADVERTISING (POSTERS, LEAFLETS, SHOP SIGNS AND SHOP WINDOWS' DRESSING) AND BOOK GRAPHICS, REACHING THE CONSUMERS FROM THEIR EARLIEST CHILDHOOD. ART EVERYWHERE HAS BEEN A PHRASE THAT IS STILL FULL OF CONTENT TODAY, JUST AS DECADES AGO, IT IS IN FACT A CRY FOR THE CULTURE OF EVERYDAY LIFE – IN THE IMMEDIATE SURROUNDINGS, THE OBJECTS OF COMMON USE, IN THE PUBLIC AND PRIVATE SPACES. ARTISTS CARE FOR THAT, BUT SO DO ORDINARY PEOPLE, VIEWERS AND CONSUMERS OF THEIR ART – AS EVIDENCED BY THE NATURAL INCLINATION OF EACH OF US TO ARRANGING AND DECORATING OUR SURROUNDINGS.**

MARYLA SITKOWSKA

5th June – 26th August 2012

## ACADEMY OF FINE ARTS IN WARSAW MUSEUM 1904-1944



THE FOUNDERS OF THE ACADEMIC ART SCHOOL IN WARSAW INCLUDED KAZIMIERZ STABROWSKI, A PAINTER, DR TEODOR DUNIN, COUNT ADAM KRASIŃSKI AND COUNT MAURZYCY ZAMOYSKI, THE ENTAILER. THEY ESTABLISHED AN ORGANIZATION COMMITTEE TO DRAW UP THE STATUTE ("ACT" IN RUSSIAN) OF THE SCHOOL, APPROVED BY THE TSARIST AUTHORITIES IN 1902. THE SCHOOL OPENED AT WIERZBOWA STREET NO. 8 ON 17TH MARCH 1904. ITS PEDAGOGICAL COUNCIL, CHAIRED BY KAZIMIERZ STABROWSKI, CONSISTED OF THE FIRST PROFESSORS: KONRAD KRZYŻANOWSKI, FERDYNAND RUSZCZYC, KAROL TICHY AND XAWERY DUNIKOWSKI, SOON JOINED BY TOMASZ PAJZDERSKI AND EDWARD TROJANOWSKI. STUDENTS WERE ADMITTED TO A GENERAL PROGRAMME OF STUDY. THEN THE PEDAGOGICAL COUNCIL REFERRED THEM TO SPECIALIST STUDIOS. EVERY MONTH, EACH STUDIO HELD WORKSHOPS AND EXHIBITED WORKS. THE OPEN AIR WORKSHOPS HELD BY KONRAD KRZYŻANOWSKI CONTRIBUTED CONSIDERABLY TO THE DEVELOPMENT OF THE STUDENTS' INTEREST IN CREATING NATURE STUDIES.

WARSAW SCHOOL OF FINE ARTS WAS PLAGUED BY A SHORTAGE OF FUNDS. THE TUTELARY COMMITTEE MEMBERS DID NOT MEET THEIR OBLIGATIONS AND THE MEMBERSHIP FEES DECLARED IN ACCORDANCE WITH THE STATUTE WERE PAID IRREGULARLY. THE DISPUTE BETWEEN KAZIMIERZ STABROWSKI, THE PRINCIPAL, AND THE TUTELARY COMMITTEE LED TO HIS RESIGNATION ON 11 MARCH 1909. HE WAS REPLACED BY STANISŁAW LENTZ. NEW TEACHING STAFF WAS EMPLOYED, INCLUDING TADEUSZ BREYER. FROM THE ACADEMIC YEAR 1909/10 ONWARDS THE SCHOOL WAS SUPPORTED BY A SUBSIDY FROM THE MUNICIPAL COUNCIL OF WARSAW.

WARSAW SCHOOL OF FINE ARTS DID NOT OWN A BUILDING AND ITS STUDIOS WERE LOCATED IN A NUMBER OF PLACES. EFFORTS TO SECURE AN APPROPRIATE BUILDING HAD BEEN ONGOING SINCE 1905. A YEAR LATER, THE SCHOOL WAS PERMITTED TO LEASE A PLOT IN NADBRZEŻNA STREET (SOON RENAMED THE KOŚCIUSZKO EMBANKMENT). BETWEEN 1912 AND 1914, EUGENIA KIERBEDŹ FOUNDED THE NEW BUILDING DESIGNED BY ALFONS GRAVIER, AND SHE DONATED IT OFFICIALLY TO THE SCHOOL. WHEN THE FIRST WORLD WAR BROKE OUT, THE RUSSIAN AUTHORITIES EARMARKED THE BUILDING FOR A HOSPITAL. WHEN THE RUSSIAN TROOPS WITHDREW IN 1915, STANISŁAW LUBOMIRSKI, THE TUTELARY COMMITTEE PRESIDENT, MANAGED TO RECEIVE PERMISSION TO REOPEN THE SCHOOL. THE CLASSES STARTED ON 16TH NOVEMBER 1915.

WARSAW SCHOOL OF FINE ARTS WAS CLOSED ON 1ST JULY 1920. FRANCISZEK LIŁPOP, THE LAST TUTELARY COMMITTEE PRESIDENT, HANDED THE BUILDING OVER TO THE POLISH STATE AUTHORITIES UPON THE CONSENT OF EUGENIA KIERBEDZIOWA. THE SCHOOL REOPENED AS SCHOOL OF FINE ARTS TOWARDS THE END OF 1922. (DK)

Kazimierz Stabrowski, *Portrait of Mr B. [Bronisław Brykner] in a Fantastical Costume*, 1908, oil on plywood, National Museum in Warsaw. Photo by Piotr Ligier

As one of the founders and first directors of the Warsaw School of Fine Arts (WSFA), Stabrowski struggled to improve the school's financial situation. Money was raised by, among other things, fancy dress balls organized by the artist. The Grand Ball of Young Art held in 1908 went down in history as an exceptional event for Warsaw art circles and was widely covered by the press at the time. The ball was remembered for both the set design prepared by the students of the WSFA, as well as the fanciful and original costumes of the participants. Echoes of this event can be found in literature and painting of the period, including many works by Stabrowski. In *Portrait of Mr B. in a Fantastical Costume* reproduced here, the artist portrayed his student, Bronisław Brykner, dressed as an Evil Spirit.

Konrad Krzyżanowski, *Clouds*, 1906, oil on wood, National Museum in Warsaw. Photo by Piotr Ligier

Konrad Krzyżanowski was an avid enthusiast of outdoor studies. From the very beginnings of WSFA he organized open-air painting courses that soon became legendary. These several month long stays took place, amongst other places, in Nieborów's Arkadia, Rybniszki, and Verkiiai near Vilnius. Wojciech Jastrzębowski wrote about them as follows: "I remember a day in Arkadia when, after a supper filled with songs and humour, Krzyżak [Konrad Krzyżanowski] suddenly pulled out a sketch book from his pocket and presented his studies, made in pencil, fine, yet as if bashful. We leaned across the table around his sketchbook. I was amazed that this master of wide brushstrokes and frenzied streaks of charcoal, was able and willing to produce these painstaking drawings." (Wojciech Jastrzębowski 1884–1963, Wrocław–Warszawa–Kraków–Gdańsk, 1971, p. 128)

ON 16TH NOVEMBER 1915, WARSAW SCHOOL OF FINE ARTS INAUGURATED A NEW ACADEMIC YEAR. THE CEREMONY WAS HELD IN A NEW BUILDING — DESPITE IT BEING COVERED WITH BULLET HOLES — FOUNDED BY EUGENIA KIERBEDZIOWA. THERE WERE MERELY AROUND ONE HUNDRED STUDENTS, WHO COULD CHOOSE FROM THREE PAINTING STUDIOS RUN BY MIŁOŚZ KOTARBIŃSKI, EDWARD TROJANOWSKI AND STANISŁAW LENTZ (THE SCHOOL'S PRINCIPAL) AS WELL AS THE SCULPTURE STUDIO RUN BY EDWARD WITTIG. THE SCHOOL ALSO ORGANIZED ANATOMY LECTURES DELIVERED BY PROFESSOR OF MEDICINE EDWARD PRZEWOŚKI AND LECTURES ON ART HISTORY BY ELIGIUSZ NIEWIADOMSKI. IN 1920, THE MAJORITY OF STUDENTS JOINED THE ACADEMIC LEGION AND TOOK PART IN THE DEFENCE OF WARSAW. SOME ARTISTS, E.G. KAROL KRYŃSKI AND JAN GOLUS, HAD ALREADY BEEN IN THE POLISH MILITARY ORGANIZATION (POW) BEFORE POLAND REGAINED INDEPENDENCE, AND THEN JOINED THE LEGIONS. THE STUDENTS ALSO PRODUCED WAR POSTERS, LEAFLETS AND VARIOUS PROPAGANDA PRINTS.

LITTLE IS KNOWN ABOUT ARTISTIC LIFE IN POLAND DURING THE WAR PERIOD AND THE INITIAL YEARS AFTER REGAINING INDEPENDENCE. AT THAT TIME, THE SCHOOL EDUCATED SOME ARTISTS WHO WOULD GO ON TO FORM THE AVANT-GARDE GROUP BLOK IN 1924: MARIA NICZ-BOROWIAKOWA, TERESA ŻARNOWERÓWNA, MIECZYŚLAW SZCZUKA, HENRYK STAŻEWSKI, ALEKSANDER RAFAŁOWSKI, KAROL KRYŃSKI AND JAN GOLUS. YET BEFORE THE GROUP WAS ESTABLISHED, WITH THE CONTRIBUTION OF THE ARTISTS FROM OUTSIDE THE WARSAW MILIEU (MOST OF ALL KATARZYNA KOBRO AND WŁADYSŁAW STRZEMIŃSKI), YOUNG ARTISTS UNDERWENT A TOTAL ARTISTIC TRANSFORMATION. THE METAMORPHOSIS COULD BE SEEN BEST IN THE ART OF MIECZYŚLAW SZCZUKA. HIS *TRIPTYCH* STILL DISPLAYED THE YOUNG POLAND MODERNIST STYLE, WHILE *MADONNA* WAS REMINISCENT OF FOLK GLASS PAINTINGS, AND LANDSCAPE REVEALED INFLUENCES OF POLISH AVANT-GARDE GROUP OF THAT TIME, THE FORMISTS AND ESPECIALLY ONE OF ITS LEADERS, WITKACY. THIS PERIOD ENDED WITH THE FORMIST AND CUBIST *SELF-PORTRAIT*. AFTERWARDS ONLY ABSTRACT WORKS APPEARED. DURING HIS STUDIES, HENRYK STAŻEWSKI PAINTED UNDER THE INFLUENCE OF HIS MASTER, A PROMINENT PORTRAITIST STANISŁAW LENTZ. WITH THE USE OF SYNTHETIC FORMS, HE GRADUALLY TURNED TO CUBISM. ANOTHER EXAMPLE OF A DEEP TRANSFORMATION IS THE ART OF ALEKSANDER RAFAŁOWSKI — FROM POST-IMPRESSIONIST LANDSCAPES TO ABSTRACT COMPOSITIONS. MARIA NICZ-BOROWIAKOWA STARTED WITH PRIMITIVIST-STYLE LANDSCAPES, PAINTED DURING PLEIN-AIR PAINTING TRIPS FOR STUDENTS TO PODHALE AND SPISZ, AND THEN SHE BECAME INTERESTED IN EXPRESSIONISM, MOVING IN HER EXPLORATIONS CLOSER TO THE FORMISTS AND THE POZNAŃ GROUP BUNT. FINALLY, AFTER A SHORT STAY IN PARIS, SHE TOOK UP A STYLE CLOSE TO THE FRENCH PURISTS. (JS)

Mieczysław Szczuka, *A Formist Landscape*, 1918, charcoal, pastel and watercolour on paper, National Museum in Warsaw. Photo by Krzysztof Wilczyński

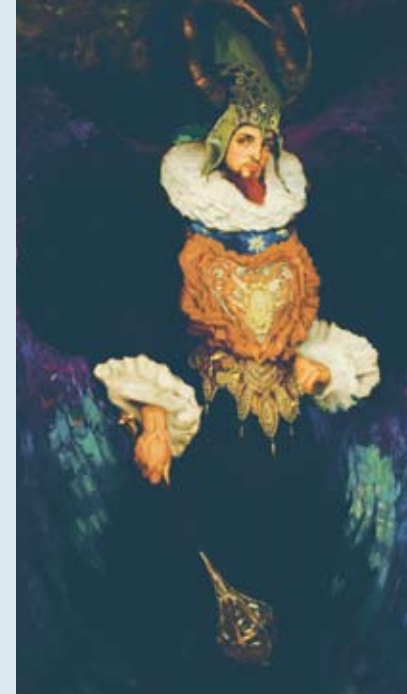
Mieczysław Szczuka, whose untimely and tragic death at the age of 29 put an early end to his diverse practice, was among the most enigmatic characters of Polish 20th century art. Working with painting, sculpture, urban planning, as well as film and photomontage, Szczuka earned his name as co-founder of the avant-garde group Blok. *Formist Landscape* of 1918, presented here alongside an earlier *Triptych* whose style is reminiscent of *Moda Polska* (Young Poland), and a later cubist *Self-portrait*, offers a fascinating glimpse of one of the stages of the artist's development. Found during the research in museum collections preceding the exhibition, *Formist Landscape* has not been exhibited before.

Edmund Bartłomiejczyk, *Help! All for the Frontline! All to the Frontline!*, 1920, poster, National Museum in Poznań

The School was closed in 1920 and students and the staff took part in the defense of the capital — both as soldiers as well as propaganda artists. Świat weekly published the following comment: "The Central Committee of Propaganda is located in the building of the Warsaw Conservatory. Here, the work is in full swing, day and night... This is where announcements for army theatres are developed and sent to the front. This is the source of artistic banners, conceived to keep up the spirit of the people in cities and towns .... Each day, the workshops here produce large painted boards — fired, like artillery shells, at the Bolsheviks, profiteers, and civilians." (Świat, no. 39, 1920)

# WARSAW SCHOOL OF FINE ARTS 1904-1920

# WAR AND THE AVANT-GARDE



Room no. 1 (Mały Salon)

Room no. 2



THIS PART OF THE EXHIBITION IS DEVOTED TO THE RELATIONSHIPS OF THE COMMUNITY OF THE WARSAW ACADEMY, AFTER ITS REOPENING IN 1923, WITH THE OUTSIDE WORLD OF POLITICS AND THE WORLD OF ART. IT IS ALSO ABOUT THE NATURE OF ACADEMIC LIFE. THE NARRATIVE IS NOT CONTINUOUS; WE RECORD SOME KEY EVENTS IN POLITICAL HISTORY AND THE ART SCENE OF THE SECOND REPUBLIC CONCERNING THE ACADEMY, BUT ALSO HIGHLIGHT SOME SEEMINGLY MARGINAL ONES, WHICH, HOWEVER, SERVE AS AN INTERESTING COUNTERPOINT TO THE HISTORY OF THE SCHOOL AND THE ART OF THE TIME. THE "POLITICAL NARRATIVE" OPENS ON 16TH DECEMBER 1922 WITH THE ASSASSINATION OF GABRIEL NARUTOWICZ, THE FIRST PRESIDENT OF THE SECOND REPUBLIC, BY ELIGIUSZ NIEWIADOMSKI, A FORMER TEACHER. SITUATED AT THE OPPOSITE POLE IS A LEFTIST STUDENT FACTION, WHOSE ACTIVITY VERGED ON A CONFLICT WITH THE LAW, REPRESENTED BY THE GROUP P<sup>H</sup>RYGIAN CAP, AND ARTISTS CONNECTED WITH THE *SZPIKI* [PINPRICKS] MAGAZINE.

IT WAS ON THE INITIATIVE OF THE ACADEMY'S COMMUNITY, THAT THE INSTITUTE FOR ART PROPAGANDA WAS FOUNDED IN 1930. THE INSTITUTE WAS THE FIRST MODERN STATE INSTITUTION DEDICATED CHIEFLY TO ORGANIZING EXHIBITIONS OF CONTEMPORARY ART. ONE OF ITS OTHER MAJOR FUNCTIONS WAS ALSO TO HELP ARTISTS IN THEIR CONTACTS WITH STATE AUTHORITIES.

THE EXHIBITION DEPICTS STUDENT LIFE THROUGH SPECIFIC ANNUAL RITUALS OF SCHOOL AGENDA. THE SUMMER OPEN-AIR ART WORKSHOPS OF TADEUSZ PRUSZKOWSKI'S STUDIO IN KAZIMIERZ DOLNY, WERE SIGNIFICANT SOCIAL EVENTS BESIDES THEIR RELEVANCE AS ARTIST TRAINING. THE CARNIVAL BALLS AT THE ACADEMY, ORGANIZED BY THE FRATERNAL HELP STUDENTS' ASSOCIATION, WERE FAMOUS FOR THEIR EXCITING CREATIVITY, ATTRACTING WARSAW'S HIGH SOCIETY.

WE ARE KEEN TO GIVE AN ACCOUNT OF SOME FORGOTTEN PEOPLE AND EVENTS, SUCH AS THE COLOUR GROUP, NEGLECTED BY ART HISTORIANS. THE GROUP WAS SET UP BY TADEUSZ PRUSZKOWSKI'S FEMALE STUDENTS: ELŻBIETA HIRSZBERŻANKA, GIZELA HUFNAGEL AND MERY LITAUER. WE REMIND OF THE TWINS EFRAIM AND MENASZE SEIDENBEUTEL, WHO PAINTED TOGETHER. WE ALSO COVER THE REFUSAL OF NATAN RAPOPORT TO PARTICIPATE IN THE EXHIBITION ACCOMPANYING THE BERLIN OLYMPICS IN 1936. WHAT CONNECTED ALL THESE ARTISTS WERE ALSO THEIR JEWISH ROOTS. WARSAW SCHOOL RESISTED THE INCREASINGLY ANTI-SEMITIC TENDENCIES OF THE 1930S IN MOST POLISH UNIVERSITIES, THE SO-CALLED "BENCH GHETTO".

LINKING THIS IMPRESSIVE VARIETY OF MATERIAL IS, FIRSTLY, A "GALLERY" OF PORTRAITS OF THE ARTISTS ASSOCIATED WITH THE SCHOOL, AND, SECONDLY, THE PRESENTATION OF AN EXCEPTIONAL COLLECTION OF THE STUDENTS' PHOTOS THAT WERE ENCLOSED WITH THEIR APPLICATIONS TO THE SCHOOL. (AS)

Tadeusz Pruszkowski, *Self-portrait*, 1926, oil on canvas, National Museum in Poznań

A student of Konrad Krzyżanowski, Tadeusz Pruszkowski continued in the tradition of his mentor, organizing open air excursions with his own pupils. These summer stays in Kazimierz Dolny gave birth to works which were later presented in school exhibitions. The trips were an important element of the curriculum, shaping the artist's individual positions and bringing new acquaintances. In *Self-portrait* from 1926 Pruszkowski depicted himself in a clown outfit. The work is a reference to fancy dress balls organized at the Academy, as well as the famed ceremonies of "liberation" which the professor — known for his sense of humour — attended in amusing costumes.

Felicja Lilpop, *A Ball at the School of Fine Arts*, *Wybrzeże Kościuszkowski No. 37*, 1931, poster, Ethnography and Artistic Crafts Museum in Lviv. Photo by Piotr Jamski

This poster advertised the carnival ball at the School of Fine Arts. The famous fancy dress balls, organized annually in the building in Wybrzeże Kościuszkowskie Street, were widely popular among the residents of Warsaw. The students traditionally decorated the rooms and corridors as well as prepared their outfits to the general theme that changed each year, such as *The Ball of Deities and Legends*, *Polish Sea*, *The Seven Lean Cows*, *We Are Painting Everybody*, *Some Story*, *The Ballet of Palettes*.

Efraim and Menasze Seidenbeutel, *View from Window*, c. 1930, oil on canvas, Muzeum Sztuki Łódź

One of the best-known paintings by the brothers Efraim and Menasze Seidenbeutel depicts a view from the window of a dormitory for Jewish students in Warsaw's Praga district (a motif in their practice). The celebrated twin brothers, studying under Tadeusz Pruszkowski, belonged to a considerably significant group of students of Jewish descent who frequented the Warsaw Academy.

Efraim and Menasze Seidenbeutel, c. 1930. Photo: Special Collections, Institute of Art, Polish Academy of Sciences



## THE SCHOOL IN POWIŚLE

Room no. 3

Staircase

**POLONIA  
RESTITUTA**

THE POLISH PAVILION AT THE 1937 INTERNATIONAL EXPOSITION DEDICATED TO ART AND TECHNOLOGY IN MODERN LIFE DID NOT PROVE AS MUCH OF A SUCCESS AS ITS PREDECESSOR IN 1925. HOWEVER, MANY CRITICS CONSIDER IT ONE OF THE MOST ACCOMPLISHED POLISH PROJECTS IN THE FIELD OF EXHIBITION-MAKING AT THE TIME. THE PAVILION WAS DEVELOPED BY A GROUP OF ARTISTS FROM THE CIRCLE OF THE WARSAW ACADEMY OF FINE ARTS, INCLUDING, BOHDAN PNIEWSKI, FELIKS SZCZĘSNY KOWARSKI, BOLESŁAW CYBIS, JEREMI KUBICKI, EDMUND BARTŁOMIEJCZYK. *POLONIA RESTITUTA*, A SCULPTURE BY FRANCISZEK MASIĄK, A STUDENT OF TADEUSZ BREYER, CROWNED THE HONORARY ROTUNDA — THE MOST IMPRESSIVE, MONUMENTAL STRUCTURE OF THE POLISH EXHIBITION IN PARIS. MASIĄK RECEIVED SECOND PRIZE FOR THE WORK WHICH, ONCE THE PAVILION WAS DISMANTLED AT THE TURN OF 1938 AND 1939, WAS SHIPPED TO ZAKOPANE AND PLACED ON MT. GUBAŁÓWKA. THE CONSERVATION OF *POLONIA*, CARRIED OUT ON THE OCCASION OF THIS EXHIBITION, RESTORED THE SCULPTURE TO ITS ORIGINAL STATE. (JK-P)

Franciszek Masiak, *Polonia Restituta*, 1937, copper sheet, private collection. Photo courtesy Rewars

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THE SCHOOL OF FINE ARTS BEGAN TO OPERATE AGAIN IN 1923, WHICH COINCIDED WITH PREPARATIONS FOR POLISH PARTICIPATION IN THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ARTS IN PARIS IN 1925. JERZY WARCHAŁOWSKI, PREVIOUSLY ASSOCIATED WITH POLISH APPLIED ART SOCIETY AND KRAKOW WORKSHOPS, WAS APPOINTED COMMISSIONER OF THE POLISH SECTION. THE EXHIBITION WAS PRECEDED BY COMPETITIONS AND DISCUSSIONS ON THE SHAPE OF THE POLISH PRESENTATION. JÓZEF CZAJKOWSKI WON THE COMPETITION FOR AN EXHIBITION PAVILION, KAROL STRYJEŃSKI, MIECZYŚLAW KOTARBIŃSKI AND WOJCIECH JASTRZĘBOWSKI FOR INTERIOR DESIGN. POLISH PARTICIPATION IN THE EXHIBITION WAS CONCEIVED ON A GRAND SCALE – IN ADDITION TO THE CONSTRUCTION AND FURNISHING OF A NATIONAL PAVILION, LOCATED IN THE EXHIBITION GROUNDS, SEPARATE EXHIBITIONS WERE STAGED: ONE AT THE GRAND PALAIS AND THE OTHER IN A GALLERY AT THE ESPLANADE DES INVALIDES, AS WELL AS A FREE-STANDING *KIOSK* AND A *STAGE* IN THE GARDEN THERE.

HENRYK KUNA, EMPLOYED AT THE SCHOOL IN THE ACADEMIC YEAR 1923/24, MADE HIS SCULPTURE *RHYTHM*, WHICH WAS PLACED IN THE PAVILION'S ATRIUM, SURROUNDED BY WOJCIECH JASTRZĘBOWSKI'S SGRAFFITOS. THE POLISH EXHIBITION AT THE GRAND PALAIS HOUSED, AMONG OTHERS, A SHOW OF THE SCHOOL OF FINE ARTS IN WARSAW, WHICH INCLUDED A PRESENTATION OF THE CURRICULUM AT WOJCIECH JASTRZĘBOWSKI'S STUDIO OF COMPOSITION OF PLANES AND SOLIDS.

THIS PROGRAMME CONNECTS TWO EPOCHS AND TWO GENERATIONS OF ARTISTS FROM KRAKOW, WHO BELONGED TO THE COMMUNITY OF THE WARSAW SCHOOL. ITS AUTHOR, WOJCIECH JASTRZĘBOWSKI – LIKE JÓZEF CZAJKOWSKI, KAROL TICHY (DIRECTOR OF THE SCHOOL) AND EDWARD TROJANOWSKI – BROUGHT TO THE SCHOOL OF FINE ARTS TRADITIONS FOSTERED BY SOME ORGANIZATIONS PROMOTING THE RENEWAL OF CRAFTS, ACTIVE IN KRAKOW IN EARLY 20TH CENTURY, SUCH AS POLISH APPLIED ART SOCIETY AND KRAKOW WORKSHOPS. THE CO-OPERATION OF CREATORS OF THE PARIS EXHIBITION WITH KRAKOW WORKSHOPS, WHICH OFTEN COULD NOT KEEP PACE WITH THE IMPLEMENTATION OF ORDERS, BUT ALSO WITH OTHER CONTRACTORS, SUCH AS ZDZISŁAW SZCZERBIŃSKI'S FURNITURE FACTORY IN WARSAW, MADE THEM REALIZE THAT THEY NEEDED TO CREATE THEIR OWN, RELIABLE WORKSHOPS. AFTER RETURNING FROM PARIS THEY DECIDED TO ESTABLISH SUCH WORKSHOPS, AND THUS CREATED, A YEAR AFTER THE PARIS EXHIBITION, ŁAD ARTISTS CO-OPERATIVE. FROM THE BEGINNING, IT WAS ASSOCIATED WITH THE SCHOOL, BENEFITTING FROM ITS WORKSHOPS, AS A CO-OPERATIVE OF THE PROFESSORS AND STUDENTS. ŁAD CO-OPERATIVE EVENTUALLY MOVED FROM THE SCHOOL, BUT THEY MAINTAINED CLOSE IDEOLOGICAL AND ARTISTIC RELATIONSHIPS TO THE END OF THE INTER-WAR PERIOD. (JG, MS)

THE POLISH EXHIBITION AT THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ARTS IN PARIS WAS DOMINATED BY THE WORKS OF A GROUP OF TEACHERS FROM WARSAW SCHOOL OF FINE ARTS. THE POLISH PAVILION WAS DESIGNED BY JÓZEF CZAJKOWSKI, WHO WON A COMPETITION.

FEATURES FOUND THROUGHOUT THE PAVILION INCLUDED GEOMETRIC PATTERNS, SUCH AS THE CONTRASTING, WHITE-BLACK-GREEN SGRAFFITO MURALS BY WOJCIECH JASTRZĘBOWSKI, WHICH DECORATED A SQUARE COURTYARD. THE CENTRE PIECE OF THE COURTYARD WAS A MARBLE SCULPTURE BY HENRYK KUNA, ENTITLED *RHYTHM*. THE HALL OF HONOUR HOUSED A NUMBER OF RUSTIC BENCHES DESIGNED BY KAROL STRYJEŃSKI, ABOVE WHICH WERE SIX DECORATIVE PANNEAUX BY ZOFIA STRYJEŃSKA. THE HALL WAS TOPPED WITH A CRYSTAL TOWER. THE LAST OF THE SEQUENCE OF THE PAVILION ROOMS HOUSED COMPLEMENTARY EXHIBITS: A QUASI-HISTORICAL *STUDY*, DESIGNED BY JÓZEF CZAJKOWSKI, AND A MODERN *SALON* EQUIPPED WITH CUBISTIC FURNITURE DESIGNED BY WOJCIECH JASTRZĘBOWSKI.

THE ARTISTIC PROGRAMME OF THE POLISH PAVILION IN PARIS WAS AN ATTEMPT TO COMBINE THE TWO TRADITIONS OF POLISH ART: FOLKLORE AND WESTERN-EUROPEAN CLASSICAL STYLES. THE SUBTLE CLASSICISM OF HENRYK KUNA'S *RHYTHM* BALANCED THE SLIGHTLY EXOTIC, UNRESTRAINED WILDNESS OF THE WORKS BY ZOFIA STRYJEŃSKA AND THE AUSTERITY OF STRYJEŃSKI'S BENCHES.

THE SECOND SECTION OF THE POLISH SHOW WAS LOCATED IN THE GALLERY AT THE ESPLANADE DES INVALIDES, WHERE THE EXHIBITS INCLUDED JAN SZCZEPKOWSKI'S *NATIVITY SHRINE* AND INTERIORS ARRANGED BY WOJCIECH JASTRZĘBOWSKI AND MIECZYŚLAW KOTARBIŃSKI. OTHER PARTS OF THE SHOW, INCLUDING THE EDUCATION SECTION, WITH THE EXHIBITION OF THE SCHOOL OF FINE ARTS, WERE STAGED IN THE GRAND PALAIS. THE POLISH SHOW WAS COMPLETE WITH THE *KIOSK* AND MINIATURE *STAGE* (WHERE A HIGHLANDERS' MUSICAL ENSEMBLE PLAYED DURING THE EXHIBITION), LOCATED AT THE ESPLANADE DES INVALIDES. THE FIRST INTERNATIONAL EXHIBITION OF POLISH ART AFTER POLAND REGAINED INDEPENDENCE PROVED TO BE A SPECTACULAR ARTISTIC SUCCESS. THE TEACHERS OF THE SCHOOL OF FINE ARTS WERE AMONG APPROXIMATELY 170 POLISH WINNERS OF AWARDS (WHO WERE MOSTLY ALSO ASSOCIATED WITH THE KRAKOW WORKSHOPS). THE WARSAW SCHOOL WAS APPRECIATED AND AWARDED THE GRAND PRIX, THE MAJOR AWARD FOR ART AND EDUCATIONAL INSTITUTIONS. THE PROFESSORS AWARDED PRIZES INCLUDED JÓZEF CZAJKOWSKI, HENRYK KUNA, WOJCIECH JASTRZĘBOWSKI, MIECZYŚLAW KOTARBIŃSKI, JAN SZCZEPKOWSKI, AND KAROL TICHY. HONORARY MENTIONS WERE GRANTED TO KAROL STRYJEŃSKI, WOJCIECH JASTRZĘBOWSKI, WŁADYSŁAW SKOCZYŁAS, EDWARD TROJANOWSKI AND JAN SZCZEPKOWSKI. (IL)

Polish Pavilion at the International Exposition of Modern Industrial and Decorative Arts in Paris, back elevation, 1925. Photo: Library of the Academy of Fine Arts in Warsaw

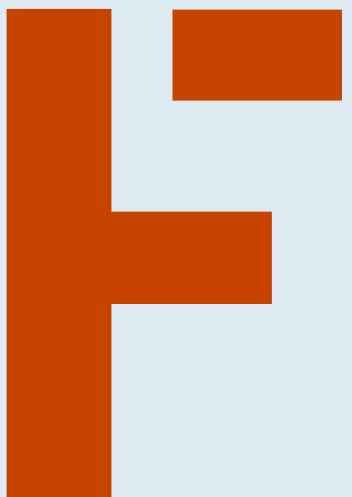
Polish Pavilion, night view. Photo: Library of the Academy of Fine Arts in Warsaw

Tadeusz Czajkowski was a distinguished painter, architect, and lecturer at a number of art schools in Vilnius, Warsaw, and Krakow. The design for the Polish Pavilion at the 1925 International Exposition in Paris is considered his greatest achievement. The structure consisted of a square courtyard, a hexagonal grand hall, and a rectangular annex. Compared to a mountain crystal, the tower crowning the Polish Pavilion was reminiscent of expressionist designs for architecture made of glass. The crystalline forms found in the structure of the pavilion, its furniture as well as other decorative elements served as an overarching motif of the Polish exhibition. The extraordinary spire proved ideal as the element capturing the attention of visitors.

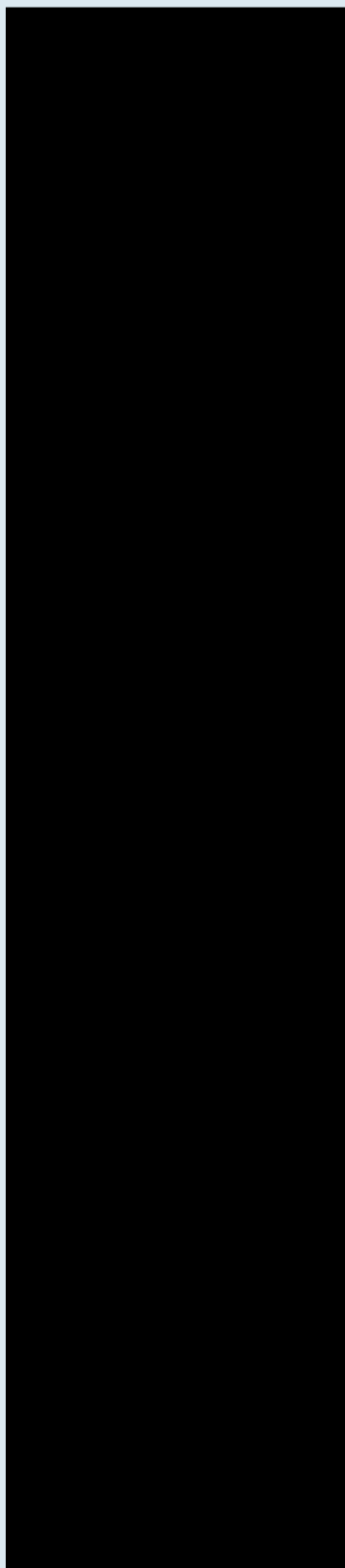
Polish Pavilion, atrium. Photo: Library of the Academy of Fine Arts

*Rhythm* by Henryk Kuna — a marble female nude — was the centrepiece of the interior of the atrium leading inside the Polish Pavilion. This classicizing sculpture that seemed perfectly in line with the key currents of European art of the period was an exceptional supplement to the Polish presentation reigned by works inspired by local folklore. *Rhythm* earned the artist the Grand Prix award, the highest distinction of the International Exposition. The sculpture presented is a contemporary copy of the Paris version of the statue (often considered the most accomplished), currently at the Embassy of the Republic of Poland in Paris. One version of the sculpture is currently on view in the I. J. Paderewski Skaryszewski Park in Warsaw.

Wojciech Jastrzębowski, *Tree of Life*, 1925, stained glass, Polish Stained Glass Museum in Krakow. Photo by T. Kalarus



FROM THE PARIS  
PAVILION TO  
ŁAD ARTISTS  
CO-OPERATIVE



THE POLISH  
PAVILION  
IN PARIS  
IN 1925

Room no. 5  
(Matejko  
Room)

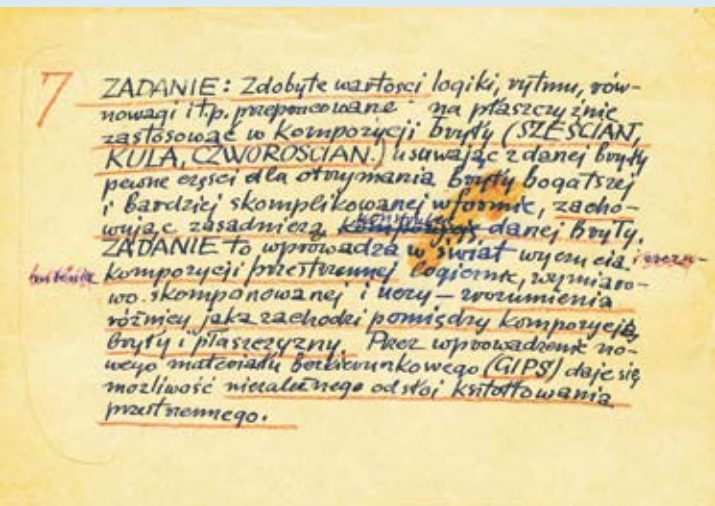


COMPOSITION OF PLANES AND SOLIDS, AN ORIGINAL COURSE PROGRAMME BY WOJCIECH JASTRZĘBOWSKI, PROFESSOR OF THE SCHOOL OF FINE ARTS FROM 1923 ONWARDS, WAS CREATED ON THE BASIS OF HIS TEACHING EXPERIENCE IN KRAKOW. AFTER GRADUATING FROM THE ACADEMY OF FINE ARTS IN KRAKOW, WHERE HE STUDIED AT THE STUDIO OF JÓZEF MEHOFFER, AND HIS GRANTS TO STUDY IN EUROPEAN CENTRES, HE CO-FOUNDED THE ASSOCIATION OF KRAKOW WORKSHOPS, WHICH AIMED TO FORGE LINKS BETWEEN ARTIST-DESIGNERS AND ARTISANS. HE ALSO TAUGHT PRIVATE COURSES. THE PROGRAMME'S OBJECTIVE WAS THAT EVERY STUDENT SHOULD BE ABLE TO SOLVE GENERAL PROBLEMS IN VISUAL CULTURE – THEORETICAL AND PRACTICAL. IT EMPHASIZED HAND-TASKS IN A VARIETY OF MATERIALS AND TECHNIQUES: WOOD, METAL, PLASTER, WHILE WEAVING AND IN SIMPLE GRAPHIC TECHNIQUES. WORKSHOP PRACTICE WAS A CRAFTS SCHOOL DOMAIN. THE COURSE WAS TAUGHT UNTIL 1939 AT THE WARSAW ACADEMY BY JASTRZĘBOWSKI, AND BY JÓZEF CZAJKOWSKI, MIECZYŚLAW KOTARBIŃSKI, KAROL STRYJEŃSKI, BOGDAN TRETER AND JAN KURZAŃKOWSKI – IN MODIFIED VERSIONS, BASED ON JASTRZĘBOWSKI'S PROGRAMME. JASTRZĘBOWSKI HIMSELF CONTINUED TO TEACH AT THE WARSAW ACADEMY UNTIL THE EARLY 1960S. HE CODIFIED THE PROGRAMME, SPREADING IT OUT OVER TWO YEARS. THE STUDENT WAS TO PASS GRADUALLY FROM DESIGNING FLAT, SPATIALLY SIMPLE FORMS TO SOLVING MORE COMPLEX TASKS, E.G. TO DESIGN A SPECIFIC INTERIOR. THE SHEETS OF PAPER ON DISPLAY CONTAINING ASSIGNMENTS HAND-WRITTEN BY JASTRZĘBOWSKI DATE FROM THIS PERIOD. THE PHOTOGRAPHS SHOW PRE-WAR WORKS BY STUDENTS, MAINLY FROM THE 1930S, AND PART OF THE SHOW OF JASTRZĘBOWSKI'S STUDIO AT THE PARIS EXHIBITION IN 1925.

THE COMPOSITION OF PLANES AND SOLIDS COURSE EXEMPLIFIES THE VALUABLE TEACHING LEGACY LEFT TO US BY WOJCIECH JASTRZĘBOWSKI. IT INFLUENCED THE UNDERSTANDING OF THE FOUNDATIONS OF DESIGN GAINED BY SEVERAL GENERATIONS OF THE ACADEMY'S GRADUATES BEFORE THE WAR. THEY HAVE ADAPTED ELEMENTS OF THE PROGRAMME FOR SECONDARY ART EDUCATION. THE PROGRAMME WAS APPLIED IN PRACTICE BY THE MEMBERS OF THE ŁAD ARTISTS CO-OPERATIVE. IT ALSO CONTINUED TO INFLUENCE THE POST-WAR TEACHING AT THE ACADEMY, AT THE FACULTY OF DESIGN AND OTHER DEPARTMENTS (FOR EXAMPLE, OSKAR HANSEN'S STUDIO AT THE FACULTY OF SCULPTURE AND ROMAN OWIDZKI'S STUDIO AT THE FACULTY OF PAINTING, NOW DIRECTED BY JACEK DYRZYŃSKI). IN THE ACADEMIC YEAR 2011/12, STUDENTS OF THAT STUDIO WERE OFFERED A SELECTION OF JASTRZĘBOWSKI'S ASSIGNMENTS TO COMPLETE. THE RESULTING WORKS ARE SHOWN JUXTAPOSED WITH ARCHIVAL PHOTOGRAPHS. (JK)

Assignment 7. *The Composition of the Solid*, pen and ink, red crayon and pencil on paper, Archives of the Academy of Fine Arts.  
Photo: archives of the Museum of the Academy of Fine Arts in Warsaw

"Jastrzębowski's studio was a bit like a kindergarten. Long tables crammed with colour papers, glue, scissors, and students — just like little children — cutting something out of these papers, gluing it, or shaping balls or cuboids out of clay. Jastrzębowski would examine the effects of these arts and crafts activities, sit at the table, take a paper object in his hand, cut and paste something, after which he'd finally say: 'Well. There's something to it. Something's beginning to happen here. But you should think it over. You need to work on it some more.'" (Włodzimierz Bartoszewicz, *Buda na Powiślu*, Warsaw, 1983, p. 5)



# WOJCIECH JASTRZĘBOWSKI'S COMPOSITION OF PLANES AND SOLIDS

Room no. 4  
(Narutowicz Room)

Wojciech Jastrzębowski, *Saws kilim*, designed c. 1919, made in 1926, linen, wool, private collection. Photo by Jerzy Gładkowski



Fabrics — both hand-woven rugs and jacquards — were among the most sought-after products of the Ład Artists Co-operative. They constituted the key component of the distinct atmosphere and colour of a Ład interior. These fabrics played a no less important role in Wojciech Jastrzębowski's interior designs. The kilim *Saws*, made in 1926, employs the characteristic geometrical pattern that was also employed by the artist in one of the fabrics presented at the International Exposition in Paris in 1925.

Jan Kurzątkowski, *Feathers chair*, 1935, ash, National Museum in Warsaw. Photo by Michał Korta



Known as a designer of interiors, furniture, and toys, Jan Kurzątkowski, also made works of paper. A passion for experiment with form and construction was a characteristic feature of Kurzątkowski's practice — a fact particularly visible in his celebrated chair *Feathers*, of 1935. In this novel design, the artist abandoned the simplicity of the Ład Artists Co-operative for the sake of a more complex form, creating a piece of furniture that has come to be considered one of the highlights of Polish design.

Room no. 4  
(Narutowicz Room)

ŁAD ARTISTS CO-OPERATIVE WAS ESTABLISHED IN AUTUMN 1926 BY PROFESSORS AND STUDENTS OF THE SCHOOL OF FINE ARTS. THE STUDENTS WERE, AMONG OTHERS: HELENA BUKOWSKA, LUCJAN KINTOPE, JAN KURZAŃKOWSKI AND ELEONORA PLUTYŃSKA, AND THEIR TEACHERS — JÓZEF CZAJKOWSKI, WOJCIECH JASTRZĘBOWSKI, KAROL STRYJEŃSKI AND KAROL TICHY. "ŁAD IDEAS", SUCH AS THE PURSUIT OF "PERFECT WORKMANSHIP", THAT IS, THE MOST THOROUGH KNOW-HOW AND TECHNIQUE, THE BEST COMBINATION OF FORM AND FUNCTION, BALANCE BETWEEN THE CHOICE OF MATERIAL AND ADEQUACY OF TECHNIQUE — ORIGINATED IN THE SCHOOL'S CURRICULUM. THEY WERE INDEBTED TO WOJCIECH JASTRZĘBOWSKI'S PROGRAMME OF THE COMPOSITION OF PLANES AND SOLIDS. INITIALLY, THE CO-OPERATIVE TOOK ADVANTAGE OF SCHOOL WORKSHOPS.

THEY FIRST ONLY PRODUCED FABRICS: KILIMS AND JACQUARDS. GRADUALLY, DESPITE FINANCIAL DIFFICULTIES, THE ENTERPRISE EXPANDED. NEW STUDIOS WERE SET UP (INCLUDING CERAMICS AND CARPENTRY STUDIOS) AND, IN 1931, A DEDICATED SPACE TO STORE AND HOUSE WORKS AND ORDERS FROM CUSTOMERS WAS OPENED AT THE EUROPEJSKI HOTEL. THE RANGE OF PRODUCTS ON OFFER THERE INCLUDED A DESIGN FOR AN APARTMENT, SETS OF FURNITURE OR INDIVIDUAL PIECES OF EQUIPMENT, UPHOLSTERY FABRIC AND CURTAINS, TAPESTRIES, KILIMS AND CERAMICS. ADVICE FROM A PROFESSIONAL DESIGNER WAS ALSO AVAILABLE. LATER ON, ŁAD STORES CAME TO BE OPENED ALSO IN GDYNIA AND KATOWICE. THE CO-OPERATIVE RECEIVED A NUMBER OF COMMISSIONS FOR INTERIOR DESIGN OF PUBLIC INSTITUTIONS, FOR INSTANCE, EMBASSIES, CONSULATES, EVEN A MINISTRY. A STYLIZED EAGLE BECAME ONE OF THE MOST RECOGNIZABLE ORNAMENTAL MOTIFS OF ŁAD'S JACQUARDS. ŁAD ARTISTS TOOK PART IN SUCH ENTERPRISES AS THE WORLD EXHIBITIONS IN PARIS (1937) AND IN NEW YORK (1939).

ONE OF THE MOST IMPORTANT EVENTS IN THE HISTORY OF THE CO-OPERATIVE WAS A JUBILEE EXHIBITION *ART OF THE INTERIOR* STAGED AT THE INSTITUTE FOR ART PROPAGANDA IN 1936. IT FEATURED DINING ROOMS, STUDIES, LIVING ROOMS, FORMAL INTERIORS, EQUIPPED WITH ŁAD FURNITURE, TAPESTRIES, CERAMICS AND METAL OBJECTS. THE EXHIBITION ALSO REVEALED THE VARIETY OF INDIVIDUAL ARTISTIC PRACTICES WITHIN THE GROUP AND THE PLURALISM OF TENDENCIES, WHICH MADE UP ITS STYLE. WORKS OF ART DISPLAYING EXPERIMENTAL APPROACHES BOTH WITH REGARD TO FORM AND CONSTRUCTION WERE ACCOMPANIED BY MINIMALIST, UNOSTENTATIOUS ONES. RUSTIC PIECES OF EQUIPMENT WERE DISPLAYED SIDE BY SIDE WITH LUXURIOUS AND HISTORICIZED DESIGNS. IN SEPTEMBER 1939, ŁAD'S ROOMS AT GÓRCZEWSKA STREET WERE COMPLETELY DESTROYED. THE STORE, EVICTED FROM THE EUROPEJSKI HOTEL AND MOVED TO THE OLD TOWN MARKET, FUNCTIONED UNTIL THE OUTBREAK OF THE WARSAW UPRISING. THE CO-OPERATIVE RESUMED ITS OPERATION IN THE SPRING OF 1945. (AF)

ŁAD ARTISTS  
CO-OPERATIVE

TADEUSZ PRUSZKOWSKI WAS APPOINTED TO THE POSITION OF PROFESSOR AT THE SCHOOL OF FINE ARTS IN DECEMBER 1922. FROM MID-1930 TO 1932, HE WAS THE SCHOOL'S DIRECTOR, FROM MARCH 1935 TO AUGUST 1936 RECTOR OF THE ACADEMY OF FINE ARTS, THEN, UNTIL 1938, ITS DEPUTY RECTOR. THROUGHOUT ALL THOSE YEARS, HE RAN HIS PAINTING STUDIO. IT WAS CONSIDERED THE BEST ONE AT THE SCHOOL AND ATTRACTED THE LARGEST NUMBER OF STUDENTS. THE STUDIO ALSO GAINED POPULARITY ON ACCOUNT OF THE PROFESSOR'S PERSONALITY. HE WAS FRIENDLY, OFTEN HEARTY, AND INFECTED STUDENTS WITH SELF-CONFIDENCE. THIS ATTITUDE WAS PART OF THE STUDIO ATMOSPHERE, AND THIS EXTENDED TO CEREMONIES OF "INITIATION" AND "EMANCIPATION", WHICH WERE CELEBRATED WITH A SERIOUSNESS STREAKED WITH HUMOUR. PRUSZKOWSKI ADVOCATED PAINTING ROOTED IN THE STYLES AND HISTORICAL PERIODS, BUT WITHOUT EXPLICIT BORROWINGS. HE WAS TO A LARGER EXTENT CONCERNED WITH TECHNIQUE AND WORK ETHOS OF THE ARTIST, BASED ON THE BEST MODELS. HIS FAVOURITE SENTENCE WAS: "THERE IS NO GOOD PICTURE, PAINTED BADLY." IT IS NOT SURPRISING THAT THE FIRST GROUP OF THE GRADUATES OF HIS STUDIO ADOPTED THE NAME OF THE BROTHERHOOD OF ST. LUKE, CLEARLY ALLUDING TO CRAFTSMEN'S GUILDS IN TRADITIONS OF EUROPEAN PAINTING.

IN PRUSZKOWSKI'S STUDIO, ESPECIALLY IN THE INITIAL PERIOD, HIS STUDENTS PAINTED A NUMBER OF LARGE-FORMAT AND MULTI-FIGURE COMPOSITIONS, BOLDLY MIXING HISTORICAL OR RELIGIOUS THEMES WITH MODERN ONES. ANTONI MICHALAK'S ALLEGORICAL *TALE OF A HAPPY MAN*, PAINTED DURING HIS STUDENT YEARS, IS A COLLECTIVE PORTRAIT OF HIS FELLOW STUDENTS IN THE STUDIO AND THEIR FAVOURITE MODEL FROM PLEIN-AIR MEETINGS IN KAZIMIERZ DOLNY WHICH WERE HELD EVERY SUMMER FROM 1923 TO 1939. BETWEEN 1929 AND 1939, EUGENIUSZ ARCT WAS AN ASSISTANT IN PRUSZKOWSKI'S STUDIO. JAN GOTARD TAUGHT EVENING DRAWING IN 1929-1937.

THE PRESENTATION IN THIS ROOM FEATURES THE ART OF SELECTED STUDENTS FROM PRUSZKOWSKI'S STUDIO IN THE YEARS 1923-1939. EACH OF THEM WAS A MEMBER OF ONE OF THE FOLLOWING FOUR ART COLLECTIVES: BROTHERHOOD OF ST. LUKE, WARSAW SCHOOL, FREE-PAINTING LODGE (AFTER 1935, THE PAINTING LODGE) AND THE FOURTH GROUP. THE PROFESSOR HIMSELF BELONGED TO EACH OF THEM. THERE IS NO DIVISION INTO GROUPS OR YEARS OF STUDY. ON THE CONTRARY, SOME INTERESTING JUXTAPOSITIONS SEEM TO PROVE THE OVERALL SIMILARITY OF INTERESTS AND APPROACHES ADOPTED BY THE ARTISTS FROM THAT STUDIO. THE OUTBREAK OF THE SECOND WORLD WAR PUT AN END TO THE ARTISTIC WORK OF ALL THE COLLECTIVES ORIGINATING IN PRUSZKOWSKI'S STUDIO. (AS-G)

Brotherhood of St. Luke, first exhibition, Zachęta, Warsaw, 1928.

From left: Eliasz Kanarek, Aleksander Jędrzejewski, Antoni Michalak, Jan Wydra, Edward Kokoszko, Bolesław Cybis, Tadeusz Pruszkowski, Jan Zamoyski, Jan Gotard, Czesław Wdowiszewski.

Photo: Special Collections, Institute of Art, Polish Academy of Sciences

The Brotherhood of St. Luke, established at the initiative of Tadeusz Pruszkowski in 1925, was among the key Polish artistic groups of the interwar period. The Professor encouraged his students to explore the tradition of painting, pay attention to detail and engage in teamwork. Owing to these factors the Brotherhood members celebrated success at the 1939 New York World's Fair. Commissioned by the organizational committee, the artists prepared seven paintings illustrating the history of Poland for the Hall of Honour at the Polish Pavilion in as little as three-and-a-half months.

Tadeusz Pruszkowski with Teresa Roszkowska, Kazimierz Dolny, 1926-1928.

Photo: Special Collections, Institute of Art, Polish Academy of Sciences

Prusz or Fatty, as he was called by his students, Professor Tadeusz Pruszkowski was a flamboyant figure. "At Prusz's, everything was different. He befriended his students and ran the studio like a union of artisan apprentices who study to master a difficult craft. He was the master, and we were the apprentices. In line with the tradition, everyone would go through different stages of initiation, while the studies, that took few years, ended with neither a serious nor comic ceremony of 'liberation'. We were free to paint according to one's will, and imitate whoever we pleased, on the condition that 'it would be better than the original.'" (Felicja Lilpop-Krance, *Powroty*, Białystok, 1991)

Michał Bylina, *Hunting (An Amazon)*, 1930,

oil on canvas, National Museum in Warsaw. Photo by Zbigniew Doliński

# THE PAINTING STUDIO OF TADEUSZ PRUSZKOWSKI AND THE GROUPS FORMED BY HIS STUDENTS



Room no. 6

TADEUSZ BREYER DIRECTED THE STUDIO FROM 1910 TO 1952, WITH INTERRUPTIONS DURING THE WORLD WARS. AN ESPECIALLY STABLE AND MULTI-FACETED CURRICULUM RESULTED IN THE BIRTH OF A WARSAW SCHOOL OF SCULPTURE. HIS ASSISTANTS WERE FRANCISZEK STRYNKIEWICZ (1928-1939), JÓZEF BEŁOŃ (1930-1939, FROM 1928 THE HOST OF THE STUDIO) AND ALFONS KARNY (1935-1936), AND THE HOST OF THE STUDIO, WERE AMONG OTHERS, STANISŁAW KOMASZEWSKI (1933-1935) AND MARIAN WNUK (1929-1933). FROM 1930, THE FUNCTION OF THE HOST AT THE METAL TECHNIQUES STUDIO OPERATING PARALLEL TO THE SCULPTURE STUDIO WAS PERFORMED BY FRANCISZEK MASIĄK, WHO BECAME AN ASSISTANT IN 1938. BETWEEN 1923 AND 1939, A GENERAL CURRICULUM WAS GRADUALLY DEVELOPED. IN THE FIRST TWO YEARS OF STUDY — A GENERAL COURSE — STUDENTS WERE OBLIGED TO PRODUCE NUDE AND HEAD STUDIES AND A SMALL COMPOSITION BASED ON A CONSTRUCTION (METAL FRAMEWORK). CLAY MODELS WERE CAST IN PLASTER, OR CARVED IN STONE, ALABASTER OR WOOD. STUDENTS ALSO ATTENDED MANDATORY CLASSES IN COMPOSITION OF PLANES AND SOLIDS. A HIGHER — SPECIALIZED — TWO-YEAR COURSE INCLUDED NUDE AND HEAD STUDIES, COMPOSITIONS BASED ON FREELY CHOSEN THEMES AND ARCHITECTURAL SCULPTURE ASSIGNMENTS, WHICH WERE A CONTINUATION OF THE PROJECTS CREATED IN THE MONUMENTAL SCULPTURE STUDIO (FROM 1933/34 RUN BY BOHDAN PNIEWSKI, WHO INVITED STUDENTS TO COLLABORATE ON SCULPTURE WORKS DURING THE REALIZATION OF SUCH PROJECTS AS THE BUILDING OF THE MAGISTRATES' COURTS, 1935-1936, OR THE TEMPLE OF DIVINE PROVIDENCE, 1935-1937). IN THE SPECIALIZED PROGRAMME, STUDENTS CONTINUED WITH METAL TECHNIQUES. IN THEIR DEGREE PIECES STUDENTS WERE SUPPOSED TO SUM UP THEIR EXPERIENCE AND SKILLS ACQUIRED AT THE SCULPTURE AND MONUMENTAL SCULPTURE STUDIOS. THE DEGREE PIECE OFTEN TOOK SEVERAL YEARS TO COMPLETE.

BETWEEN 1923 AND 1939, THE SCULPTURE STUDIO WELCOMED ALTOGETHER 156 STUDENTS, OF WHOM 42 WERE FEMALE. THE PROFESSOR'S PUPILS, SUCH AS FRANCISZEK STRYNKIEWICZ, MARIAN WNUK, LUDWIKA NITSCHOWA OR STANISŁAW HORNO-POPLAWSKI, SHAPED POLISH SCULPTURE LONG AFTER THE SECOND WORLD WAR. (AB)

Marian Kurjata, *Wrestler*, 1939,

patinated plaster. Photo: archives of the Museum of the Academy of Fine Arts in Warsaw

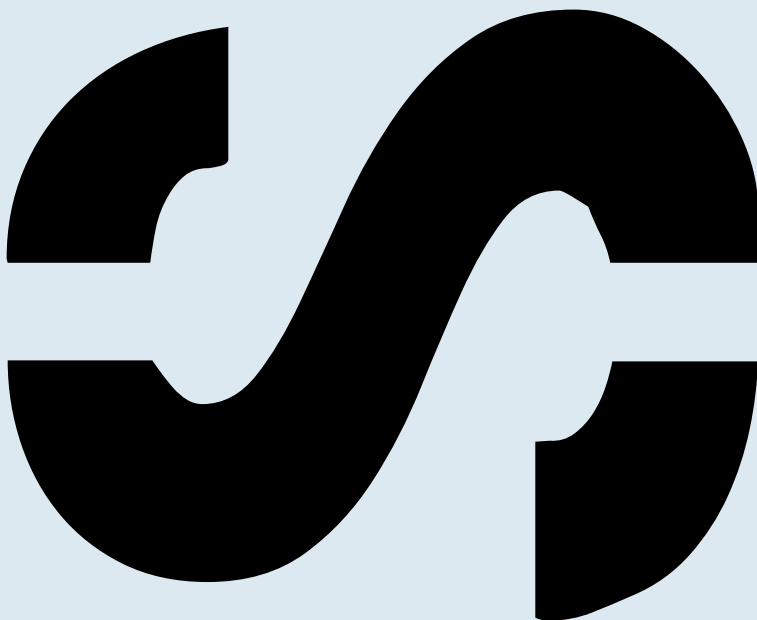
This work by Marian Kurjata was prepared for a class in sculpting the nude figure. Carrying out one of the basic academic exercises, the artist employed the theme of sports — widely popular in the interwar period.

Józef Gosławski, *Caricature of Józef Piłsudski*, 1933,  
bronze, courtesy of the artist's family. Photo by Piotr Jamski

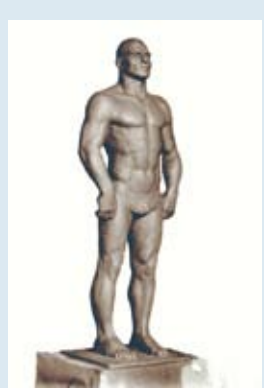
The curriculum for sculpture students also comprised exercises in modelling heads and portraying different human characters, including notable Poles. Józef Piłsudski was among the most often depicted figures. Students' sculptures were very diverse in form — from steadfast studies from nature to works bordering on caricature, like Jan Gosławski's head of Marshal Józef Piłsudski with humorously distorted features.

Professor Tadeusz Breyer (from right) with students in the sculpture atelier. Photo: National Digital Archives

# THE SCULPTURE STUDIO OF TADEUSZ BREYER



Room no. 7





GRAPHIC ARTS COULD NOT BE FOUND AMONG THE MAJOR PROGRAMMES AT WARSAW SCHOOL OF FINE ARTS. (1904–1920), DESPITE THAT THE SUBJECT PLAYED A SIGNIFICANT ROLE IN THAT PERIOD WITHIN THE APPLIED ARTS DEPARTMENT. A PROFESSIONAL PRINTMAKING STUDIO WAS ESTABLISHED AT THE STATE-OWNED SCHOOL OF FINE ARTS ONLY IN 1923. INCORPORATED INTO THE ONE-FACULTY SCHOOL STRUCTURE, GRAPHIC ARTS FUNCTIONED AS ONE OF THE “DEPARTMENTS” ON AN EQUAL BASIS WITH PAINTING, SCULPTURE AND APPLIED ARTS.

WŁADYSŁAW SKOCZYŁAS WAS APPOINTED DIRECTOR OF THE STUDIO. HIS STUDENTS WERE MEMBERS OF THE RYT ASSOCIATION (1926–1939), INCLUDING TADEUSZ CIEŚLEWSKI JR., WIKTORIA GORYŃSKA, JANINA KONARSKA, TADEUSZ KULISIEWICZ, STEFAN MROŻEWSKI, STANISŁAW OSTOJA-CHROSTOWSKI AND WIKTOR PODOSKI. THE ACHIEVEMENTS OF “SKOCZYŁAS’S SCHOOL” IN POLAND AND ABROAD WERE POPULARIZED THANKS TO NUMEROUS EXHIBITIONS, ESPECIALLY THE TWO INTERNATIONAL WOODCUT EXHIBITIONS HELD IN WARSAW IN 1933 AND 1936.

SKOCZYŁAS RAN HIS STUDIO UNTIL HIS DEATH IN 1934. HE WAS FOLLOWED BY 82-YEAR-OLD LEON WYCZÓŁKOWSKI. AFTER HIS DEATH IN 1936, THE STUDIO WAS RUN BY STANISŁAW OSTOJA-CHROSTOWSKI UNTIL 1939. EDWARD CZERWIŃSKI WAS ASSISTANT OF ALL OF THEM (1924–1938).

SKOCZYŁAS TAUGHT PRINTMAKING AS WELL AS GRAPHIC DESIGN (EXCEPT FOR BOOK DESIGN, WHICH WAS TAUGHT BY LUDWIK GARDOWSKI IN THE YEARS 1924–1929). HE FAVOURED THE IDEA OF SETTING UP A SEPARATE STUDIO OF GRAPHIC DESIGN FROM THE VERY BEGINNING, AS HE FULLY APPRECIATED ITS ROLE AND BELIEVED IT COULD FULFIL THE POSTULATE OF GRAPHIC ART AS THE “ART OF DEMOCRACY”. IN 1926, GRAPHIC DESIGN CLASSES WERE TAKEN OVER AND TAUGHT BY EDMUND BARTŁOMIEJCZYK UNTIL 1939. THE PRESENTATION OF THE PRINTMAKING STUDIO IN THE PRE-WAR SCHOOL, THEN THE ACADEMY, CENTRES AROUND WŁADYSŁAW SKOCZYŁAS. THE PROGRAMME AND THE EDUCATION PROCESS ARE SHOWN IN TWO WAYS – AS EXEMPLIFIED BY THE WORKS OF JANINA RÓŻA GIEDROYĆ-WAWRZYNOWICZ, HIS STUDENT, AND IN THE FORM OF A DIGITAL PRESENTATION OF STUDENTS’ PRINTS, DONATED BY THE ACADEMY OF FINE ARTS IN WARSAW TO THE JAGIELLONIAN LIBRARY COLLECTION IN 1932. RYT ASSOCIATION IS ALSO PRESENT IN THE FORM OF A DIPLOMA OFFERED TO SKOCZYŁAS WHEN HE WAS MADE ITS HONORARY MEMBER IN 1932. THE EXPOSITION ALSO FEATURES LEON WYCZÓŁKOWSKI’S TEACHING EPISODE AT THE WARSAW ACADEMY, AS WELL AS THE ROLE OF EDMUND BARTŁOMIEJCZYK AS A PARTNER, AND STANISŁAW OSTOJA-CHROSTOWSKI’S AS SKOCZYŁAS’S HEIR. (MS)

Władysław Skoczylas, Fight with a Bear, 1923, woodcut on paper, Museum of the Academy of Fine Arts in Warsaw

The selection of prints by Władysław Skoczylas featured in the exhibition includes woodcuts with themes from the mountain region of Podhale (from the portfolios *Brigand* of 1920, and *Podhale* of 1921). Their style was inspired by folk art, such as painting on glass, and the tradition of Polish woodcuts. Skoczylas’ explorations coincided with more general attempts at developing a new national style undertaken in that period.

Edmund Bartłomiejczyk, Association of Polish Graphic Artists RYT, Exhibition of Prints, April 1931, poster, National Museum in Warsaw

Edmund Bartłomiejczyk was (along with Władysław Skoczylas and Ludwik Gardowski) one of the founders of the Ryt Association. Headed by him, the Warsaw Studio of Graphic Design was the first of its kind in the history of Polish artistic education. The poster presented announces an exhibition at the Lublin Museum — one of many presentations of the group’s rich output. The unicorn seen in the work can also be found in Edmund Bartłomiejczyk’s personal bookplate.

NEXT TO THE POSTER, BOOK DESIGN IS THE MOST CHARACTERISTIC FIELD OF GRAPHIC DESIGN. HOWEVER, IT REMAINED IN ITS SHADOW FOR A LONG TIME. RECENTLY, INCREASING INTEREST IN BOOK DESIGN HELPS ON THE ONE HAND TO RECALL THE NAMES OF DESIGNERS THAT HAD SUNK INTO OBLIVION, SUCH AS ANDRZEJ RUBINROT OR ZYGMUNT JURKOWSKI, ON THE OTHER TO DISCOVER NEW ARTISTS, KNOWN PRIMARILY FROM OTHER AREAS, SUCH AS WŁADYSŁAW DASZEWSKI.

THE SUCCESS OF BOOK ARTISTS AT THE PARIS EXHIBITION IN 1925, AND IN PARTICULAR A PERIOD OF PROSPERITY IN THE PUBLISHING MARKET IN THE MID-1920S, INFLUENCED RECOVERY ALSO IN THE FIELD OF TEACHING. A NUMBER OF THE GRAPHIC ARTISTS ASSOCIATED WITH THE WARSAW ACADEMY PRACTICED BOOK ART. THE FIRST LECTURER, EMPLOYED IN 1924 SPECIFICALLY TO TEACH THE SUBJECT, WAS LUDWIK GARDOWSKI, GRAPHIC ARTIST AND TYPE DESIGNER. IN 1929, HE WAS SUCCEEDED BY BONAWENTURA LENART, A VERSATILE BOOK ARTIST, SPECIALIZING IN TYPEFACE AND BOOKBINDING. IN 1926, THE SCHOOL ALSO HIRED EDMUND BARTŁOMIEJCZYK, WHO TOOK OVER THE TEACHING OF DESIGN. IN 1930, HE CREATED A SEPARATE STUDIO OF GRAPHIC DESIGN, THE FIRST IN POLAND, WHICH TRAINED STUDENTS, AMONG OTHERS, TO DESIGN FOR THE PUBLISHING MARKET.

FROM THEN ON, ONLY THOSE COURSES THAT, AS BOOKBINDING, WERE ASSOCIATED WITH RARE BOOKS FELL OUTSIDE THE PROGRAMME OF GRAPHIC ARTS. OTHER ELEMENTS OF DESIGN WERE TAUGHT IN PARALLEL STUDIOS OF GRAPHIC DESIGN AND PRINTMAKING. THEIR CO-OPERATION, MERGING CURRICULA, PARALLEL STUDIES IN BOTH AREAS, AND LAST BUT NOT LEAST, THE PERSONALITIES OF THE LEADING TEACHERS, WŁADYSŁAW SKOCZYŁAS AND EDMUND BARTŁOMIEJCZYK SHAPED THE STYLE OF BOOK GRAPHICS. SHARED BY THE GRADUATES OF THE SCHOOL.

AMONG THE ARTISTS INVOLVED IN DESIGNING BIBLIOPHILE BOOKS, GENETICALLY RELATED TO PRINTMAKING AND ITS NOBLE TECHNIQUES, WERE TADEUSZ CIEŚLEWSKI JR., AUTHOR OF THE SEMINAL WOODCUT IN THE BOOK, PORTFOLIO AND ON THE WALL (1936), AND STANISŁAW OSTOJA-CHROSTOWSKI. DESIGNERS OF MASS PUBLISHED BOOKS OCCUPIED THE OPPOSITE POLE, YET TADEUSZ PIOTROWSKI, GRAPHIC ARTISTS OF THE ATELIER MEWA (JADWIGA SALOMEA HŁADKI, EDWARD MANTEUFFEL, ANTONI WAJWÓD), A DUO OF ARTISTS: ERYK LIPIŃSKI AND ANDRZEJ RUBINROT, OR THE AFOREMENTIONED WŁADYSŁAW DASZEWSKI AND ZYGMUNT JURKOWSKI HAD A MUCH GREATER ACCESS TO THE CUSTOMERS, AND THEREFORE A GREATER INFLUENCE ON THE EVOLUTION OF THEIR AESTHETIC NEEDS. (AS)

Bonawentura Lenart, graphic design: Stefan Żeromski, La Vistule, published by J Mortkowicz Towarzystwo Wydawnicze, Warsaw, 1924, binding, Lech Kokociński collection. Photo by Wojciech Holnicki-Szulc

Tadeusz Piotrowski, graphic design: Ewa Szelburg-Zarembina, A a a ... kotki dwa [lullaby verse], published by Gebethner & Wolff, Warsaw 1938, Jan Straus collection. Photo by Wojciech Holnicki-Szulc

Stefan Żeromski’s *La Vistule*, the Grand-Prix winning book at the International Exposition in Paris is a true gem of bookbinding. It is also an example of the so-called “speaking”, or “expressive” binding, characteristic of Bonawentura Lenart, where ornamentation and the colour palette correspond with the subject-matter of the book (motifs of fish and waves embossed on the leather cover, a schematic pattern of sailing ships on the flyleaf).

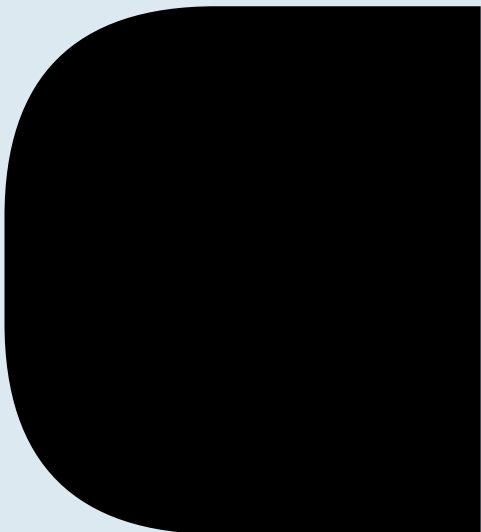
Edmund Bartłomiejczyk, graphic design: Józef Ignacy Kraszewski, Dziad i baba [The old man and the old woman], published by Ludwik Fiszer, Warsaw 1922, woodcut on paper, Museum of the Academy of Fine Arts in Warsaw

Władysław Daszewski, book cover: Thea von Harbou, Szpiedzy [Spies], published by Rój, Warsaw 1928, private collection. Photo: Piotr Rypson archive

In the mid-1920s new editions of popular and affordable books appeared on the market. The layout of these “mass-produced books” was usually prepared in the printing press, leaving the cover as the only place to accommodate the designer’s work — at the same time the cover was to convey as much information about the product as possible, and to attract the attention of potential readers. Photomontage employing cinematic images was particularly suited for this purpose (especially in the case of crime novels and romances). Władysław Daszewski, a set and graphic designer involved with the avant-garde scene, was among the most noteworthy artists working in this genre.

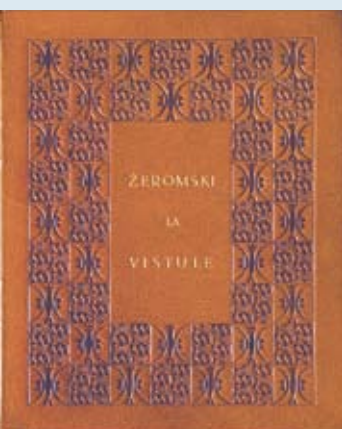
# THE PRINTMAKING STUDIO OF WŁADYSŁAW SKOCZYŁAS AND HIS FOLLOWERS

# BOOK ART



Room no. 8

Room no. 9



# C

# COLOURISTS FROM FELICJAN SZCZĘSNY KOWARSKI STUDIO

## Room no. 10

COLOURISM EMERGED IN THE MID-1920S, AS A REACTION TO THE DOMINANCE OF THE APPLIED ARTS, GRAPHIC ART AND ART FAVOURING DRAWING AND DISCIPLINED COMPOSITION. TWO ELEMENTS CONTRIBUTED DECISIVELY TO ITS DEVELOPMENT IN POLAND. THE FIRST WAS THE EVOLUTION OF TYTUS CZYŻEWSKI'S PAINTINGS FROM FORMISM TO COLOURISM AND HIS WRITINGS. THE OTHER WAS THE ART OF THE PARIS COMMITTEE (KP) GROUP IN KRAKOW, 1924-1934). TWO GROUPS SET UP BY THE STUDENTS OF FELICJAN SZCZĘSNY KOWARSKI: THE JEDNORÓŻEC GUILD OF VISUAL ARTISTS (KRAKOW, 1925-1935), AND THE PRYZMAT VISUAL ARTISTS GROUP (WARSAW, 1933-1939) AND THE ZWIORNIK ASSOCIATION OF VISUAL ARTISTS (KRAKOW, 1928-1939).

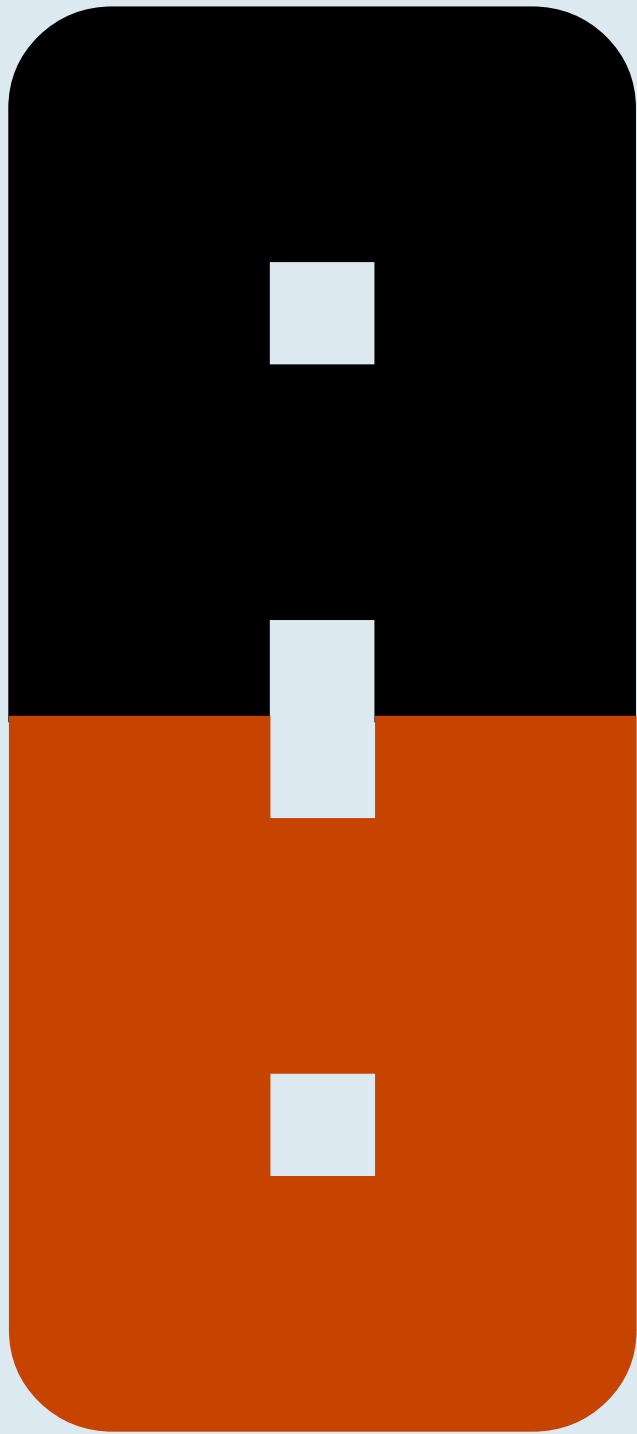
AN IMPORTANT EVENT WHICH CONTRIBUTED TO THE POLARIZATION OF THE WHOLE OF THE POLISH ART SCENE WAS THE FIRST EXHIBITION OF THE KP GROUP IN WARSAW, DECEMBER 1931. THIS WAS FOLLOWING THEIR RETURN FROM PARIS, WHERE THEY HAD STUDIED UNDER THE TUTELAGE OF JÓZEF PANKIEWICZ, ABSORBING THE ART OF PAUL CÉZANNE AND PIERRE BONNARD. ALTHOUGH COLOURISM HAS OFTEN BEEN COMPARED WITH THE ÉCOLE DE PARIS, ITS CONNECTION WITH THE PARISIAN ART SCENE, SHAPED BY POST-IMPRESSIONISM, SEEMS NEGLIGIBLE. THE KP GROUP TRIED TO BUILD POLISH TRADITION OF COLOURISM, REFERRING TO THE PAINTING OF PIOTR MICHAŁOWSKI AND ALEKSANDER GIERYMSKI.

THE CONCEPTION OF COLOURIST PAINTING, ESPECIALLY IN THE VERSION FAVOURED BY THE KP GROUP, GAVE PRIORITY TO COLOUR OVER CONTENT IN PAINTING. THE PICTURE WAS NOT CONNECTED TO ANY SOCIAL OR POLITICAL MESSAGE. THE CANVAS WAS A SPACE FOR RENDERING A "PLASTIC" OR MOULDABLE EQUIVALENT OF NATURE WITH PURELY PAINTERLY MEANS. WHICH IS WHY, DESPITE THE NAME COLOURISM, COLOUR WAS NOT ALWAYS THE MOST IMPORTANT ELEMENT – THE PAINTERLY REALITY OF NATURE TOOK PRECEDENCE. COLOURISTS DID NOT PAINT ABSTRACT PICTURES. HOWEVER, AS EARLY AS IN THE 1950S, THEIR WELL THOUGHT OUT AND WELL MASTERED TECHNIQUE WAS A POINT OF DEPARTURE FOR THEIR PUPILS' ABSTRACTIONS.

THE KP GROUP OCCUPIED ONE EXTREME OF THE COLOURIST TENDENCY; AT THE OTHER, OPPOSITE END WERE THE PAINTINGS OF FELICJAN SZCZĘSNY KOWARSKI, WHO TAUGHT AT THE WARSAW SCHOOL OF FINE ARTS FROM 1930. THE SIMPLIFIED AND MONUMENTAL FORMS SEEN IN HIS COMPOSITIONS ANSWERED THE NEEDS OF THE STATE IN THE 1930S. TADEUSZ PRUSZKOWSKI'S PUPILS TREATED THE COLOURIST TREND WITH HOSTILITY. THE REPRESENTATIVES OF THE AVANT-GARDE SAW IN COLOURISM AN ARGUMENT AGAINST ART REFERRING TO NATIONAL VALUES. THEY CRITICIZED THE COLOURISTS FOR EXTREME INDIVIDUALISM. (WW)

Adam Kossowski, *Flowers*, c. 1930,  
oil on canvas, National Museum in Warsaw  
Photo by Krzysztof Wilczyński

Still lifes, along with landscapes and nudes, represented the most popular genres explored by the Polish colourists. Adam Kossowski was a member of Pryzmat group, however he worked primarily with mural painting. *Flowers* is an early work by the artist, dating from the time of his studies. The outbreak of the Second World War thwarted the development of his award-winning project for decoration of the hall of Warsaw's Main Railway Station constructed in the 1930s.



THE COMMUNITY OF THE ACADEMY PROPAGATED THE IDEA OF "ART FOR ALL", OR "ART EVERYWHERE AND FOR ALL". THIS SECTION INCLUDES THE FOLLOWING PARTS OF THE EXHIBITION:

1. THE OCEAN LINERS M/S *PILSUDSKI* AND M/S *BATORY*
2. MONUMENTAL ART
3. TEMPLE OF DIVINE PROVIDENCE
4. STAGE DESIGN
5. "TREASURY"
6. SPORT IN ART
7. ADVERTISING.

A NUMBER OF THE PROJECTS WERE DEVELOPED IN COLLABORATION BETWEEN ACADEMIC TEACHERS AND STUDENTS. ONE OF THE MOST SPECTACULAR OF THOSE WAS THE FURNISHING OF POLISH OCEAN LINERS, M/S *PILSUDSKI* AND M/S *BATORY*, WHICH WAS A JOINT EFFORT OF THE ACADEMIC TEACHERS AND INVITED GRADUATES. THE FURNISHINGS AND EQUIPMENT OF THE OCEAN LINERS REPRESENTED THE FULFILMENT OF THE PRINCIPLE OF "ART EVERYWHERE" – IN THE ACHIEVEMENTS OF POLISH ARTISTS PRESENTED IN THE COUNTRY AND ABROAD. THIS ALSO APPLIES TO POLISH DIPLOMATIC MISSIONS OR PAVILIONS DESIGNED FOR WORLD EXHIBITIONS. MONUMENTAL ART INCLUDES ON THE ONE HAND PERMANENT REALIZATIONS: MONUMENTS, CEMETERIES, PUBLIC SERVICE BUILDINGS, SUCH AS RAILWAY STATIONS, CHURCHES, OR GOVERNMENT BUILDINGS, ON THE OTHER – PROVISIONAL PAVILIONS DESIGNED FOR INTERNATIONAL EXHIBITIONS, SETTING OF STATE CEREMONIES, AND SCENOGRAPHY FOR THE THEATRE OR THE SETTING OF BALLS ORGANIZED AT THE WARSAW SCHOOL OF FINE ARTS. THE UNREALIZED TEMPLE OF DIVINE PROVIDENCE IN THE MOKOTÓW FIELD EMBODIED VARIOUS ASPECTS OF MONUMENTAL ART, BEING A PUBLIC BUILDING AND A PROSPECTIVE CENTRE OF EVENTS WITH A SYMBOLIC DIMENSION, SUCH AS PARADES, MANIFESTATIONS AND OTHER MASS MEETINGS. THE "TREASURY" REMINDS US THAT COMMON OBJECTS, SUCH AS COINS, BANKNOTES AND POSTAGE STAMPS, WERE WORKS OF ART IN THE INTERWAR PERIOD, OFTEN SELECTED FOR EXECUTION BY MEANS OF COMPETITIONS. SOME MEDALS AND DECORATIONS HAVE REMAINED UNCHANGED AND ARE STILL USED TODAY.

THE INTERWAR PERIOD SAW THE DEVELOPMENT AND SPREAD OF ADVERTISING, RELATED TO CULTURE, SOCIETY, HEALTH AND TRADE. THEREFORE ART APPEARED IN A COMMERCIAL SPACE DESIGNED BY ARTISTS, AS SHOP WINDOW DRESSING, POSTERS, POSTCARDS, PACKAGING, AND EVEN MATCH-BOX LABELS. ART WILL BE FOUND IN ALL AREAS OF LIFE. AS THE EUROPEAN FOOTBALL CHAMPIONSHIPS ARE HELD IN POLAND AND THE UKRAINE THIS YEAR, WE FEEL JUSTIFIED IN DRAWING THE VIEWER'S ATTENTION ALSO TO THE RELATIONSHIP BETWEEN ART AND SPORT. (J.G., AS)

THE INTERIORS OF POLISH OCEAN LINERS, M/S *PILSUDSKI* AND M/S *BATORY* REPRESENTED THE FULFILMENT OF THE PRINCIPLE OF "ART EVERYWHERE AND FOR ALL". "ART EVERYWHERE" – EVEN ABOARD A SHIP, IN THE LOUNGE, CHAPEL, DINING-ROOM, IN BROCHURES, MENUS, ON THE DISHES; "FOR ALL" – EVERY PASSENGER, IN BOTH TOURIST CLASS (THEN THE FIRST CLASS) AND THE THIRD CLASS.

THE INTERIOR DESIGN OF POLISH OCEAN LINERS WAS THE RESULT OF DELIBERATE PLANNING. A SPECIAL ARTS SUB-COMMITTEE WAS ELECTED, HEADED BY WOJCIECH JASTRZĘBOWSKI, WITH LECH NIEMOJEWSKI AS SECRETARY, AND TADEUSZ PRUSZKOWSKI AND STANISŁAW BRUKALSKI AS MEMBERS. THE SHIPS WERE GOING TO BECOME FLOATING POLISH ART AND CULTURE SALONS. THE COMMITTEE INVITED ARTISTS FROM DIFFERENT BACKGROUNDS TO COLLABORATE, FROM BOTH THE ACADEMY AND THE UNIVERSITY OF TECHNOLOGY, INCLUDING MANY YOUNG PEOPLE, EVEN STUDENTS. THE INTERIOR OF THE OCEAN LINERS THUS BECAME A COLLECTIVE EFFORT, MADE FOR THE MOST PART BY TEACHERS AND GRADUATES OF THE ACADEMY. DECORATIONS OF BOTH LINERS WERE DEVELOPED BY A WORKING PARTY DIRECTED BY WOJCIECH JASTRZĘBOWSKI. HE DESIGNED ORNAMENTAL FIGUREHEADS FOR BOTH SHIPS. AMONG THE CONTRIBUTING ARTISTS THERE WERE TADEUSZ BREYER AND FRANCISZEK STRYNKIEWICZ, WHO MADE THE CARYATIDS FOR THE SHIP, ALFONS KARNY CONTRIBUTED HIS *GIRL WITH A SKIPPING ROPE*, ALEKSANDER ŻURAKOWSKI – *JOHANNES SCOLIVUS* TO THE SMOKING ROOMS OF THE TOURIST CLASS. THE AUTHORS OF FURNITURE WERE: LECH NIEMOJEWSKI AND WOJCIECH JASTRZĘBOWSKI. LAMPS WERE DESIGNED BY MIECZYŚLAW KOTARBIŃSKI, AND THE MENUS BY EDMUND BARTŁOŃCZYK AND HIS STUDENTS: MIECZYŚLAW JURGIELEWICZ, WANDA TELAKOWSKA, MEWA ATELIER (EDWARD MANTEUFFEL, ANTONI WAJWÓD AND JADWIGA SALOMEA HŁADKI). WALL DECORATIONS WERE DIVERSE IN NATURE: WOOD INTARSIA IN THE DINING ROOM BY ZYGMUNT KAMIŃSKI FOR M/S *BATORY*, OR DECORATIONS CUT IN LINOLEUM BY JEREMI KUBICKI AND EDWARD WAJWÓD WITH EDWARD MANTEUFFEL. AMONG THE OTHER ARTISTS OF THE CIRCLE OF THE ACADEMY WE SHOULD MENTION BOLESŁAW CYBIS, LEONARD PEKALSKI, MARIA CYBISOWA, JANINA KONARSKA, CZESŁAW WDWOWISZEWSKI AND JAN ZAMOYSKI. M/S *PILSUDSKI* SANK ON 26TH NOVEMBER 1939, WHILE M/S *BATORY* FOR A LONG TIME SERVED AS A TRANSPORT SHIP (DURING THE SECOND WORLD WAR) AND AGAIN AS A PASSENGER SHIP (UNTIL 1969). (J.G.)

## Room no. 11

# ART EVERYWHERE

# ART EVERYWHERE THE OCEAN LINERS M/S PILSUDSKI AND M/S BATORY



# ART EVERYWHERE MONUMENTAL ART

Room no. 10

Eugeniusz Szparkowski, Gdynia-America Shipping Lines Plc. after 1935, poster, National Museum in Poznań

The launch of *M/S Piłsudski* took place on December 19, 1934. The bow of the liner was decorated with a gorget plate, designed by Wojciech Jastrzębowski, with the symbol of the First Brigade of the Polish Legions and the ornament found in the rank insignia of a general.

The sister ship, *M/S Batory*, on the other hand, was decorated with a plate with the royal coat of arms of King Stefan Batory, the patron of the ship. Liners on the route between Gdynia, Halifax, and New York, were operated by Gdynia America Line (GAL), the trademark of this company can be seen in the lower-right corner of the poster.

Konstanty Maria Sopoćko, Colonies Are Markets, Areas of Human and Economic Expansion, 1935, poster, National Museum in Poznań

The Maritime and Colonial League founded in 1930 was the largest public organization in the interwar period. The League initiated social campaigns and celebrations of the Feast of the Sea aimed at promoting the ambitions of Poles for overseas expansion. In 1934 the League purchased part of the Brazilian state of Parana that became home to a settlement for Polish colonists named *Morska Wola*.

Brochure *M/S Piłsudski*, 1935, printed matter, private collection

*M/S Piłsudski* and *M/S Batory* were sister vessels propelled by diesel engines driving two screws. When launched into service, each ship could carry 760 passengers and 1200 tons of cargo. Compared to modern vessels, the liners were mid-sized, with a length of 162 metres and a beam of 21,5 metres. By means of comparison, the most famous ocean liner in history, RMS *Titanic*, had a length of 267 metres, while RMS *Queen Mary* (built in 1934, the same year as *M/S Piłsudski*), was as long as 310 metres! In the 1930s, a journey from Gdynia to New York took from eight to nine days. Owing to these new ships, GAL's market share in journeys operated by members of the International Association of Transatlantic Ship-Owners rose from 1,5% in 1935 to 3% in 1938.

Alfons Karny, *Girl with a Skipping Rope*, 1931, bronze, Museum of Sports and Tourism, Photo by P. Krasowski

*Girl with a Jumping-Rope* won the Grand Prix award at the National Olympic Art Contest, becoming the most popular sports sculpture and the model for the Grand Honorary Sports Award. The original work was used to decorate the smoking-room on the ocean liner *M/S Piłsudski*. Its numerous copies can be found in a number of collections and public sites in Poland — including the square in front of the University of Physical Education in Warsaw, and sculpture park in Radziejowice.

**"MONUMENTAL" ART — PAINTING AND SCULPTURE CREATED FOR AND INTEGRATED WITH ARCHITECTURE — WAS AN IMPORTANT ELEMENT IN PROGRAMMES OF TWO STUDIOS OF THE WARSAW ACADEMY: EDWARD TROJANOWSKI'S STUDIO OF DECORATIVE PAINTING, CONTINUED BY LEONARD PEKALSKI, AND BOHDAN PNIEWSKI'S STUDIO OF SCULPTURE IN ARCHITECTURE. THE CONTRIBUTING PROJECTS WERE EXECUTED BY THE FOLLOWING PROFESSORS: FELICJAN SZCZĘSNY KOWARSKI, LEONARD PEKALSKI, AS WELL AS THEIR STUDENTS. THEY WERE ALSO COMPLETED BY THE FOLLOWING GRADUATES OF TADEUSZ PRUSZKOWSKI'S STUDIO: BOLESŁAW CYBIS, JAN ZAMOYSKI AND JEREMI KUBICKI, AND EVEN GRAPHIC ARTISTS, SUCH AS EDWARD MANTEUFFEL, ANTONI WAJWÓD AND OTHERS. KOWARSKI AND PEKALSKI, BEFORE THEY MOVED TO WARSAW, WORKED ON DECORATIONS FOR THE ROOMS IN WAWEL CASTLE. IN THE ROYAL CASTLE IN WARSAW, WHERE PRESIDENT MOŚCICKI RESIDED, PEKALSKI EXECUTED A FRIEZE, LOCATED IN THE CLOAKROOMS OF THE NORTH WING BASEMENT (1932), WHILE EDWARD MANTEUFFEL WAS RESPONSIBLE FOR THE CLOCK IN SGRAFFITO TECHNIQUE ON THE CASTLE ELEVATION (1938). AMONG THE MOST SPECTACULAR REALIZATIONS IN THE AREA OF DECORATING, ARRANGING, ASSEMBLING PUBLIC BUILDINGS THERE WERE THE DESIGN OF INTERIORS OF THE MINISTRY FOR RELIGIOUS DENOMINATIONS AND PUBLIC EDUCATION (NOW MINISTRY OF NATIONAL EDUCATION) BY WOJCIECH JASTRZĘBOWSKI AND THE REFURBISHMENT OF THE BRÜHL PALACE — THEN THE MINISTRY OF FOREIGN AFFAIRS. SOME OF KOWARSKI'S WORKS, AS WELL AS THOSE BY JAN SOKOŁOWSKI, WHO COLLABORATED WITH HIM, WERE TEMPORARY IN PRINCIPLE, AS THE CEILINGS FOR THE EXHIBITION PAVILIONS IN PARIS (1937) AND NEW YORK (1939). OTHERS WERE NEVER COMPLETED AS A RESULT OF THE WAR BREAKING OUT, SUCH AS THE MOSAICS OF THE DEPARTURE HALL IN THE WARSAW MAIN STATION (1939) OR THE CEILING OF THE HALL OF POLISH CAVALRY IN WAWEL CASTLE (1938). AFTER THE WAR SOKOŁOWSKI CONTINUED TEACHING MONUMENTAL PAINTING AT THE ACADEMY. THIS SECTION OF THE EXHIBITION ALSO INCLUDES AN EXAMPLE OF SCULPTURE IN URBAN SPACE: AIRMEN MEMORIAL BY EDWARD WITTIG, REPRESENTED IN THE EXHIBITION BY THE ORIGINAL SIZE HEAD, ITS MODEL AND A PHOTOGRAPH. (JG)**

Edward Wittig, model of Airmen Monument, 1922, plaster, National Museum in Warsaw

The model for the Airmen Monument was conceived by Edward Wittig 1922, however, it was long after that when the full-scale memorial was completed. The model was first presented at the General National Exhibition in Poznań (1929), while the monument was officially unveiled on November 11, 1932 in Warsaw's Unii Lubelskiej Square. Following the Second World War, the existing models allowed for the reconstruction of the work which was destroyed by the Nazi troops. The new monument, made by Alfred Jesion in 1967, was placed in Żwirki i Wigury Street leading to the Warsaw airport.

Felicjan Szczęsny Kowarski, *The Age of Knights*, design of the ceiling of the Hall of Polish Cavalry at Wawel Royal Castle, 1939, dry tempera and silver plating on wood, Wawel Royal Castle, Krakow

Felicjan Szczęsny Kowarski was a figure of particular importance for Polish Colourism. A member of different artistic groups (*Rytm*, *Jednoróg*, *Przymat*), Szczęsny Kowarski headed the studio of monumental and decorative painting at the Academy of Fine Arts in Kraków, and was named Professor of the Warsaw Academy in 1930. His favourite themes included landscapes and nudes. Along with Jan Seweryn Sokołowski, Kowarski won the competition for the design of the ceiling of the Hall of Polish Cavalry at the Wawel Castle. The outbreak of the Second World War forced abandonment of the project which exists today as documentation.

IT WAS ONLY TWO DAYS AFTER ADOPTING THE CONSTITUTION OF 3RD MAY 1791 THAT THE FOUR-YEAR SEJM DECIDED TO ERECT THE TEMPLE OF DIVINE PROVIDENCE, AS A VOTIVE FOR "DELIVERING POLAND FROM FOREIGN VIOLENCE". DURING THE PARTITIONS, SECRET ANNIVERSARY CELEBRATIONS WERE HELD BY A FRAGMENT OF ITS FOUNDATIONS, WHICH SURVIVED IN THE BOTANICAL GARDEN. THE IDEA OF BUILDING THE CHURCH WAS REVIVED UNDER THE ACT OF 17 MARCH 1921 CONCERNING THE EXECUTION OF THE VOW MADE BY THE FOUR-YEAR SEJM THAT A TEMPLE DEDICATED TO DIVINE PROVIDENCE WILL BE ERECTED IN WARSAW. ONLY IN 1929, AN OPEN COMPETITION FOR A DESIGN FOR THE TEMPLE ON MOKOTÓW FIELD WAS CALLED, AND ON 30 APRIL 1930 IT WAS ANNOUNCED THAT THE WINNER WAS BOHDAN PNIEWSKI. HOWEVER, THE COMPETITION DID NOT BRING THE EXPECTED RESULT. IT WAS DECIDED THAT ANOTHER, CLOSED COMPETITION SHOULD BE ORGANIZED, INTENDED FOR INVITED ARCHITECTS, WHICH WAS EVENTUALLY RESOLVED AT THE END OF 1931. PNIEWSKI'S DESIGN WAS AGAIN THE HIGHEST RATED, AND IT BECAME THE BASIS FOR DEVELOPING DETAILED PLANS FOR THE CHURCH AND ITS SURROUNDINGS.

FOLLOWING JÓZEF PIŁSUDSKI'S DEATH IN 1935, THE TEMPLE OF DIVINE PROVIDENCE WAS INCORPORATED INTO THE DEVELOPMENT PLAN OF THE MARSHAL PIŁSUDSKI DISTRICT. PNIEWSKI BECAME RESPONSIBLE FOR THE ARCHITECTURAL DESIGN OF THE WHOLE COMPLEX IN 1937. THE FINAL VERSION WAS PRESENTED IN 1938 AT THE *WARSAW, YESTERDAY, TODAY AND TOMORROW* EXHIBITION AT THE NATIONAL MUSEUM IN WARSAW.

IT WAS PLANNED THAT MILITARY PARADES AND PUBLIC CEREMONIES WOULD BE HELD IN FRONT OF THE TEMPLE. A BROAD STAIRWAY LED FROM THE LOWER-LEVEL SQUARE TO THE MAIN ENTRANCE. AN OPENWORK WALL WITH FIGURES OF SAINTS OCCUPIED THE ENTIRE WIDTH OF THE STAIRS. A FORM FILLED WITH SCULPTURES WAS TO BE PLACED ABOVE THE MAIN ENTRANCE, AND THAT WAS TO BE REPEATED ON THE AXES OF THE SIDE ENTRANCES. THE FACADES AND THE INTERIOR DISPLAYED A VISIBLE REINFORCED-CONCRETE STRUCTURE. AN OPENWORK TOWER WAS REMINISCENT OF A MODERN SKYSCRAPER. THE DEVELOPMENT OF ARCHITECTURAL AND SCULPTURAL ELEMENTS OF THE TEMPLE OF DIVINE PROVIDENCE WAS ONE OF THE ASSIGNMENTS THAT PNIEWSKI SET HIS STUDENTS AT THE ACADEMY OF FINE ARTS, WHERE HE RAN THE STUDIO OF MONUMENTAL SCULPTURE FROM THE ACADEMIC YEAR 1933/34. PLASTER MODELS MADE BY STUDENTS IN 1936/37 AND 1937/38 ARE NOT EXISTANT; WE KNOW THEM ONLY FROM PHOTOGRAPHS. MOSTLY UNSIGNED AND UNDATED DRAWINGS OF THE ARCHITECT (INCLUDING PERHAPS HIS STUDENTS' DRAWINGS) ARE LITTLE KNOWN PART OF HIS LEGACY THAT IS HELD BY THE NATIONAL MUSEUM IN WARSAW, AND BEING ONLY RECENTLY DISCOVERED. (PK)

Bohdan Pniewski, *Temple of Divine Providence, Perspective View of a Solid from the Presbytery*, 1931, ink on paper and card, National Museum in Warsaw

Room no. 10

# ART EVERYWHERE STAGE DESIGN

Corridor

STAGE DESIGN WAS CONSIDERED A SUPPLEMENTARY SUBJECT AT THE SCHOOL. IT WAS "FREE-LANCE", WHICH TESTIFIES NOT SO MUCH TO THE LOW STATUS OF THE COURSE AS TO THE INTERDISCIPLINARY NATURE OF THE COURSES. THE PROFESSIONAL RANKING OF BOTH PROFESSORS: WINCENTY DRABIK (WHO TAUGHT IN 1918–1919 AND 1930–1933) AND WŁADYSŁAW DASZEWSKI (1933–1939), SPEAKS IN FAVOUR OF THE SUBJECT'S SIGNIFICANT ROLE.

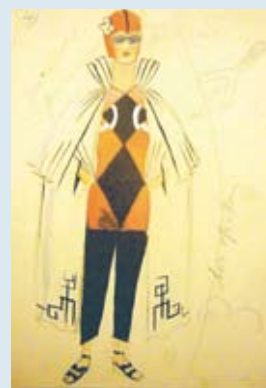
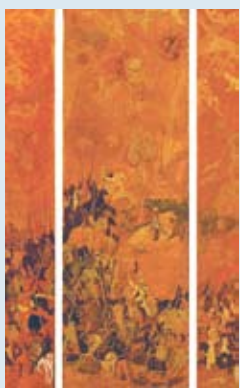
WINCENTY DRABIK, A PUPIL OF JÓZEF MEHOFFER AND STANISŁAW WYSPIAŃSKI IN KRAKÓW, STUDIED THEATRICAL TECHNIQUES AT THE VIENNA KUNSTGEWERBESCHULE. HE DESIGNED EXPRESSIONIST DECORATIONS, USING COLOUR AND LIGHT, WITH CHARACTERISTICALLY DEFORMED ARCHITECTURE. WHEN HE LECTURED AT THE SCHOOL OF FINE ARTS, HE WORKED MOSTLY WITH POLSKI THEATRE IN WARSAW. FROM 1921 HE DIRECTED THE PAINTING DEPARTMENT OF THE MUNICIPAL THEATRES IN WARSAW. HIS PUPILS INCLUDED TERESA ROSZKOWSKA AND IRENA LORENTOWICZ, WHO WERE LATER SO IMPORTANT FOR POLISH STAGE DESIGN.

WŁADYSŁAW DASZEWSKI STUDIED AT THE SCHOOL OF FINE ARTS AT TADEUSZ PRUSZKOWSKI'S STUDIO. HIS DEBUT AS SCENOGRAPHER WAS HIS 1927 DESIGN OF STAGE SETS AND COSTUMES FOR *WAR IN WAR* BY ADOLF NOWACZYŃSKI AT THE POLSKI THEATRE. IN 1933, HIS RETURN FROM STUDYING THEATRE IN MOSCOW COINCIDED WITH THE DEATH OF WINCENTY DRABIK, AFTER WHICH HE TOOK OVER THE COURSE AT THE ACADEMY OF FINE ARTS IN WARSAW. THE NEO-REALIST TRADITION, DOMINANT IN THE 1930S AND PROPAGATED IN POLAND BY LEON SCHILLER, WAS CONTINUED BY SUCCESSIVE GENERATIONS OF YOUNG STAGE DESIGNERS, GRADUATES OF THE ACADEMY. WITH TIME, CERTAINLY BY 1935, THE ACADEMIC PROGRAMME OF STAGE DESIGN WAS EXTENDED TO TWO YEARS. THE FIRST YEAR WAS DEDICATED TO LECTURES ON THEORY: THEATRE HISTORY, STAGE AND COSTUME DESIGN, AS WELL AS TEACHING VARIOUS TECHNOLOGIES OF BUILDING STAGE SETS. IN THE SECOND YEAR, STUDENTS WERE INTRODUCED TO PRACTICAL WORKSHOPS, MODEL MAKING AND DESIGNING STAGE SETS FOR SPECIFIC PLAYS. DASZEWSKI USED TO INVOLVE HIS SECOND-YEAR STUDENTS IN THE WORK ON HIS STAGE SET DESIGNS FOR WARSAW THEATRES. THE EXHIBITION ALSO INCLUDES KAZIMIERZ PRĘCZKOWSKI'S STUDENT SET DESIGN FOR *BALLAD* (1925–1934) AS WELL AS TERESA ROSZKOWSKA'S COSTUMES DESIGNED FOR THE *KRAKOW TALE* (1937). (AS)

Władysław Daszewski, costume design for *War in War*, 1927, gouache and pencil on paper, Theatre Museum in Warsaw

Władysław Daszewski, stage design for I and II act of *War in War*, 1927, gouache, pencil and ink on paper, Theatre Museum in Warsaw

*War in War* by Adolf Nowaczyński (directed by Leon Schiller, with stage design by Władysław Daszewski in his debut as set designer) premiered in Teatr Polski in 1927, stirring considerable controversy. The design of the performance was a surprising blend of Constructivist elements and a loose interpretation of the Antique. The costumes bore references to the present-day as well as past ages. In the years to come Daszewski worked as designer for many socially engaged performances directed by Schiller.



# ART EVERYWHERE "TREASURY"

## Room no. 11

VARIOUS MEDALS, DISTINCTIONS, COINS, BANKNOTES AND STAMPS, JEWELLERY AND OTHER HANDICRAFT OBJECTS HAVE BEEN PLACED IN THE "TREASURY". TADEUSZ BREYER WAS A MASTER OF MEDALLIC ART. HIS WORKS WERE APPRECIATED AT THE 1937 PARIS INTERNATIONAL EXPOSITION OF ARTS AND TECHNOLOGY IN MODERN LIFE AND AWARDED THE GRAND PRIX. WOJCIECH JASTRZĘBOWSKI, EDWARD WITTIG, STANISŁAW OSTOJA-CHROSTOWSKI, HENRYK GRUNWALD AND STANISŁAW REPETA ALSO PRODUCED MEDALS. YET THE GREATEST ACHIEVEMENTS IN THIS FIELD BELONGED TO MIECZYŚLAW KOTARBIŃSKI – HIS ORDERS OF THE WHITE EAGLE AND POLONIA RESTITUTA, THE CROSS AND MEDAL OF INDEPENDENCE HAVE REMAINED IN USE TO THE PRESENT DAY AS HE DESIGNED THEM.

THE TEACHING STAFF OF THE SCHOOL OF FINE ARTS SHARED THEIR KNOWLEDGE AND SKILLS WITH STUDENTS. MIECZYŚLAW KOTARBIŃSKI RAN METAL TECHNIQUES CLASSES (FROM 1925). STUDENTS WERE ABLE TO USE WORKSHOPS, INITIALLY RUN BY KAROL STRYJEŃSKI (1927–1932), THEN BY KOTARBIŃSKI, TOGETHER WITH ASSISTANTS AND INSTRUCTORS: HENRYK GRUNWALD (FROM 1927) AND FRANCISZEK MASIĄK (FROM 1930). THEY WERE TAUGHT ALL THE DIFFERENT METAL PROCESSING TECHNIQUES IN ORDER TO BE ABLE TO PRODUCE VARIOUS OBJECTS ON THEIR OWN. IN THIS SECTION, HANDICRAFT PRODUCTS ARE REPRESENTED BY TWO EMINENT GRADUATES: HENRYK GRUNWALD AND JULIA KEILOWA. THE MAJORITY OF PRE-WAR COINS WERE DESIGNED BY THE SCHOOL'S TEACHERS: WOJCIECH JASTRZĘBOWSKI (ALL GROSZ COINS AND THE 5-ZŁOTY COIN), TADEUSZ BREYER (1-ZŁOTY AND 2-ZŁOTY COINS), MIECZYŚLAW KOTARBIŃSKI (1-ZŁOTY COIN) AND EDWARD WITTIG (THE 5-ZŁOTY COIN). THEIR PRODUCTION AND ISSUING WERE MOST OFTEN PRECEDED BY COMPETITIONS. ONE OF THE SUCCESS STORIES IN THIS FIELD WAS THE CAREER OF ONE OF THE PRIZEWINNING STUDENTS, STANISŁAW REPETA, AS MEDALLIC ARTIST.

AS TO POSTAGE STAMPS, THEY WERE DESIGNED BY, AMONG OTHERS, EDWARD TROJANOWSKI AND HIS STUDENT, AND ACADEMIC TEACHER IN LATER YEARS, EDMUND BARTŁOMIEJCZYK. THEY CREATED THE PATTERNS OF THE FIRST SERIES OF POSTAGE STAMPS OF THE SECOND POLISH REPUBLIC, ISSUED TO COMMEMORATE THE LEGISLATIVE ASSEMBLY'S FIRST TERM OF OFFICE (1919) AND THE ADOPTION OF THE CONSTITUTION (1921). LATER ON, THE DESIGNING OF STAMPS, SECURITIES AND BANKNOTES WAS ALSO UNDERTAKEN BY ZYGMUNT KAMIŃSKI AND STANISŁAW OSTOJA-CHROSTOWSKI. INTERESTINGLY ENOUGH, THIS SECTION ALSO PRESENTS THE FORM OF THE "FRACTION NOTES", ISSUED FOLLOWING WŁADYSŁAW GRABSKI'S MONETARY REFORM IN 1924–1925. THEY REPLACED COINS THAT HAD BEEN STRUCK BY FOREIGN MINTS. EXHIBITED SEPARATELY ARE THE 1920 COMPETITION DESIGNS FOR MARSHAL PIŁSUDSKI'S BATONS, BY MIECZYŚLAW KOTARBIŃSKI (COMPLETED), AND BY STANISŁAW NOAKOWSKI AND EDWARD TROJANOWSKI. (JG)

Julia Keilowa, breakfast set, 1930s, silver plated metal, Leon Wyczółkowski District Museum in Bydgoszcz

Julia Keilowa frequented Tadeusz Breyer's studio of sculpture from 1925, studying metalwork under Karol Stryjeński. The artist designed dishes and tableware sets for mass production, manufactured by such companies as Fragnet and Norblin. Their puristic, functional shapes were complemented by subtle ornamentation — as is the case in breakfast sets for the Polish ocean liners M/S Batory and M/S Piłsudski.

Edward Edward Wittig, 5-złoty coin, 1930, silver, National Museum in Warsaw

In 1928, the first silver currency money was brought into circulation. The test specimens of the 5-złoty coin were minted to the design of Edward Wittig from 1928. The coin was produced in limited editions until 1932, and is currently considered a rarity.

# ART EVERYWHERE SPORT IN ART

## Room no. 12

IN THE INTERWAR PERIOD, SPORT REVERBERATED UNUSUALLY STRONGLY IN ART. ARTISTS DESIGNED POSTERS, SPORTS TROPHIES AND BADGES, E.G. THE POLISH SPORTS BADGE. THEY ALSO PARTICIPATED IN ART COMPETITIONS THAT ACCOMPANIED OLYMPIC GAMES AND RECEIVED MEDALS THERE.

SPORTS-THEMED EXHIBITIONS WERE ORGANIZED IN RENOWNED EXHIBITION SPACES, SUCH AS THE INSTITUTE FOR ART PROPAGANDA. SOME ARTISTS ASSOCIATED WITH THE INSTITUTE HAD AN IDEA TO REPLACE TRADITIONAL PRIZES, SUCH AS MEDALS OR CUPS, WITH WORKS OF ART THAT WOULD BE CREATED ESPECIALLY FOR THAT PURPOSE.

A TROPHY OF THAT KIND WAS THE GRAND SPORTS PRIZE, THE FIRST OF WHICH, DESIGNED BY CZESŁAW KNOTHE, WAS PRESENTED TO STANISŁAWA WALASIEWICZ, AND THE NEXT ONE — GIRL WITH A SKIPPING ROPE BY ALFONS KARNY — WENT TO JADWIGA WAJS. ALREADY IN 1908, PIERRE DE COUBERTIN CAME UP WITH THE IDEA OF ART COMPETITIONS ACCOMPANYING THE OLYMPICS. HIS FIRST ATTEMPT TO COMBINE THE TWO COMPETITIONS IN STOCKHOLM, 1912, FAILED. IT WAS ONLY SINCE THE 1924 PARIS OLYMPIC GAMES THAT ART COMPETITIONS STARTED TO GATHER MOMENTUM. THEIR PROGRAMME INCLUDED PAINTING, SCULPTURE, LITERATURE, MUSIC AND ARCHITECTURE. POLISH ARTISTS BEGAN TO PREPARE FOR THE CONTEST AS EARLY AS 1922, BUT, FOR FINANCIAL REASONS, THEY WERE ABLE TO PARTICIPATE IN THE EVENT ONLY SINCE THE 9TH OLYMPIC GAMES IN AMSTERDAM, 1928. INTERNATIONAL COMPETITIONS WERE PRECEDED BY NATIONAL LEVEL ART CONTESTS, ORGANIZED BY THE POLISH OLYMPIC COMMITTEE. FROM 1931 ONWARDS, THE INSTITUTE FOR ART PROPAGANDA WAS BOTH THE CO-ORGANIZER OF THE NATIONAL QUALIFICATION OF COMPETITORS FOR THE 10TH OLYMPIC GAMES IN LOS ANGELES, 1932, AND THE EXHIBITION HALL FOR PRIZEWINNING WORKS. ANOTHER SUCH COMPETITION AND EXHIBITION WERE HELD BEFORE THE 1936 OLYMPIC GAMES IN BERLIN.

PARTICIPATION IN THE OLYMPICS RESULTED IN SEVEN MEDALS FOR THE POLISH ARTISTS, AMONG THEM THE FOLLOWING TWO MEDALS FOR LITERATURE: THE GOLD MEDAL FOR KAZIMIERZ WIERZYŃSKI IN 1928 AND THE BRONZE MEDAL FOR JAN PARANDOWSKI IN 1936. THE REMAINING FIVE MEDALS WERE WON BY THE PEDAGOGUES AND GRADUATES OF THE WARSAW SCHOOL OF FINE ARTS. BRONZE MEDALS WERE AWARDED TO WŁADYSŁAW SKOCZYŁAS (1928) AND STANISŁAW OSTOJA-CHROSTOWSKI (1936), SILVER MEDALS TO JANINA KONARSKA (1932) AND JÓZEF KLUKOWSKI (1936), AND THE GOLD MEDAL WAS ALSO WON BY JÓZEF KLUKOWSKI (1932).

THE 1948 LONDON OLYMPICS WERE THE LAST GAMES THAT INCORPORATED ART AND SPORTS COMPETITIONS AFTER THE SECOND WORLD WAR. IN 2012, ON THE OCCASION OF THE 100TH ANNIVERSARY OF THE TRADITION OF OLYMPIC ART COMPETITIONS, THE POLISH OLYMPIC COMMITTEE AND THE POLISH OLYMPIANS ASSOCIATION ANNOUNCED A CALL FOR ENTRIES TO THE SPORTS IN ART COMPETITION. (JG)

Tadeusz Trepkowski, Marek Żuławski, Challenge, Aero Club of the Republic of Poland, 28 August – 16 September 1934, 1934, poster, National Museum in Poznań

Aviation was the pride of Polish sport and industry in the interwar period — celebrated with numerous international fairs and contests, such as the International Challenge of the Aero Club of the Republic of Poland. It was there that the two celebrated aviators Franciszek Żwirko and Stanisław Wigura won main prize in 1932.

Bolesław Surallo-Gajduczeni, Water Sports Are a Joy of Life, The First Exhibition of Water Sports, Bagatela 1933, 1933, poster, National Museum in Warsaw

## Room no. 12

THE TRADITION OF GRAPHIC DESIGN TEACHING DATES BACK TO THE EARLIEST HISTORY OF THE SCHOOL. AFTER IT WAS REOPENED IN 1923, STUDENTS WERE OBLIGED TO TAKE A BASIC GRAPHIC ART COURSE. THE ECONOMIC UPTURN IN THE 1920S RESULTED IN AN INCREASED DEMAND FOR ADVERTISING. THE ATTITUDE TO ADVERTISING CHANGED PROFOUNDLY AS WELL. AS EARLY AS IN 1919, THE FIRST SPECIALIST MAGAZINE *REKLAMA* [ADVERTISING] WAS PUBLISHED, AND THE ARTICLES FROM THE "ADVERTISING AND ART" SERIES, PUBLISHED IN *RZECZY PIĘKNE* [BEAUTIFUL THINGS] PERIODICAL, WERE INTENDED TO PERSUADE READERS THAT COMMERCIAL DESIGNS WERE WORKS OF ART.

WOJCIECH JASTRZĘBOWSKI (IN 1925) AND EDMUND BARTŁOMIEJCZYK (FROM 1926) TAUGHT "GRAPHIC DESIGN" CLASSES AT THE WARSAW SCHOOL. IN 1930, THE STUDIO OF GRAPHIC DESIGN WAS ESTABLISHED, THE FIRST POLISH ACADEMIC ARTISTIC UNIT SPECIALIZING IN THAT BRANCH OF GRAPHIC ART. BARTŁOMIEJCZYK'S ASSOCIATES INCLUDED WACŁAW MACHAN (HOST OF THE STUDIO IN 1934/35) AND ASSISTANTS: TADEUSZ LIPSKI (1935/36), EDWARD MANTEUFFEL (1936–1938), BOHDAN BOCIANOWSKI AND CZESŁAW BOROWCZYK (BOTH IN THE ACADEMIC YEAR 1938/39). THE IMPRESSIVE NUMBER OF DIPLOMAS, DISPLAYS OF THE STUDIO'S CREATIVE OUTPUT AT ANNUAL EXHIBITIONS, AS WELL AS THE INCREASING NUMBER OF PRESS REVIEWS PROVE THE GROWING SIGNIFICANCE OF THIS ACADEMIC CIRCLE. BARTŁOMIEJCZYK WAS ALSO THE FOUNDER OF GRAPHIC DESIGN ARTISTS CIRCLE (KAGR), AND AFTER 1930, MEMBER OF THE PROGRAMME COUNCIL OF THE INSTITUTE FOR ART PROPAGANDA. ON HIS INITIATIVE SUCCESSIVE POSTER COMPETITIONS WERE HELD UNDER THE PATRONAGE OF THE INSTITUTION.

THE RANGE OF STUDENT ASSIGNMENTS WAS VARIED, INCLUDING SHOP POSTER DESIGNS, TRADEMARKS, PACKAGE PAPERS AND POSTERS. BARTŁOMIEJCZYK USED TO START WITH THE SIMPLEST OF TASKS AND GRADUALLY INTRODUCED MORE COMPLEX ONES. HE CONSIDERED ADVERTISEMENTS FOR TOURISM, SUCH AS VIEWS OF URBAN ARCHITECTURE, THE EASIEST.

THE EXHIBITION INCLUDES BOTH TOURISM OR SPORTS POSTERS AND COMPETITION ENTRIES. WE HAVE SELECTED POSTERS DESIGNED FOR THE STATE MONOPOLIES ON SPIRITS, TOBACCO PRODUCTS, AND SALT; THE POSTERS FOR THE ADVERTISING CAMPAIGN ENTITLED *SUGAR STRENGTHENS*; A NUMBER OF COMMERCIAL, FILM AND THEATRE ADVERTISEMENTS, AND EVENT POSTERS. OUR INTENTION WAS TO PRESENT LESS KNOWN DESIGNS, AND ABOVE ALL THOSE PRODUCED BY ARTISTS IN THEIR STUDENT DAYS. (JG)

Aleksander Sołtan, Rolling Papers — Spolem, after 1935, poster, Ethnography and Artistic Crafts Museum in Lviv, Photo by Piotr Jamski

Tadeusz Kryszak, Sugar Strengthens, 1931, poster, reprint

The advertising slogan *Sugar Strengthens* became very popular in Poland in the 1930s. Its author, Melchior Wankowicz, reportedly received the highest royalty in the world for two words (5000 pre-war zloty). In 1931 the Polish Sugar Industry announced a competition for a poster with his slogan, while the weekly *Światowid* presented the designs in subsequent issues, inviting the readers to vote for the best poster. The competition exhibition was held in Zachęta in 1932.

Antoni Wajwód, box of matches, 1937, printed matter, private collection

In 1937 the Polish Match Monopoly launched a competition for designs printed on boxes of matches. Among the entries submitted by leading Polish designers were the abstract and typographic proposals of Antoni Wajwód, works with motifs from the highlander Hutsul culture by Edmund Bartłomiejczyk, as well as elegant and delicate drawings by Tadeusz Gronowski.





# THE ACADEMY OF FINE ARTS DURING THE SECOND WORLD WAR

room no. 13

BRONISŁAW WOJCIECH LINKA PERFECTLY CAPTURED THE MOOD OF HORROR DURING THE FIRST DAYS OF THE WAR IN HIS SMALL *SELF-PORTRAIT* AND *THE FIRST OF SEPTEMBER*, PAINTED IN LVIV, IN DECEMBER 1939. THE LAST *SELF-PORTRAIT* BY TADEUSZ PRUSZKOWSKI WAS PAINTED IN 1941, A FEW MONTHS BEFORE HIS TRAGIC DEATH, HAS AN AIR OF MELANCHOLY.

THE WAR BROUGHT ABOUT GREAT LOSSES BOTH AMONG THE FACULTY AND STUDENTS OF THE ACADEMY OF FINE ARTS. PROFESSIONAL WORK WAS PUT ON HOLD FOR THE MAJORITY OF ARTISTS. AMONG THOSE WHO DID NOT STOP WORKING WAS ALFONS KARNY, WHOSE WARSAW STUDIO BECAME ONE OF THE LOCATIONS OF THE UNDERGROUND UNIVERSITY AND ARTISTS MEETINGS.

A GREAT MANY STUDENTS AND GRADUATES OF THE WARSAW ACADEMY, INCLUDING MIECZYŚLAW JURGIELEWICZ, MICHAŁ BYLIŃA, EUGENIUSZ ARCT, AND ALEKSANDER RAFAŁOWSKI, FOUGHT IN THE SEPTEMBER CAMPAIGN. AS SOLDIERS OF THE HOME ARMY THEY OFTEN BECAME IMPORTANT LEADERS (STANISŁAW OSTOJA-CHROSTOWSKI). THEY TOOK PART IN THE WARSAW UPRISING. THE BUREAU FOR INFORMATION AND PROPAGANDA OF THE CHIEF COMMAND OF THE HOME ARMY COMMISSIONED THEM TO MAKE POSTERS, LEAFLETS AND ILLUSTRATIONS DESIGNED FOR THE UPRISING PAPERS, SUCH AS THE POSTER CALLING PEOPLE *TO ARMS IN THE HOME ARMY!*, DESIGNED BY MIECZYŚLAW JURGIELEWICZ AND EDMUND BURKE. IT IS REMINISCENT OF THE *CALL TO ARMS!* POSTER DESIGNED BY ADAM SIEMASZKO DURING SEPTEMBER CAMPAIGN. THE ROUGH DRAWINGS FROM THE SERIES CALLED *KANAŁ* BY LEON MICHALSKI PROVIDE UNIQUE HISTORIC EVIDENCE FROM THE WARSAW UPRISING. A LARGE NUMBER OF THE ACADEMY TEACHERS AND STUDENTS WERE TAKEN PRISONER, AND SENT TO CAMPS IN THE THIRD REICH AND SOVIET UNION. THE MAJORITY OF THEM STILL CREATED ART DESPITE EXTREMELY HARSH LIVING CONDITIONS: IN PRISONS, CONCENTRATION CAMPS, AND GHETTOS. THE EXAMPLES INCLUDE SKETCHES OF THE STARVING CHILDREN FROM THE WARSAW GHETTO, PROBABLY MADE BY WITOLD LEWINSON, OR THE DRAWINGS BY MARIA HISZPAŃSKA IN THE WOMEN'S CONCENTRATION CAMP IN RAVENSBRÜCK.

IT WAS EASIER FOR PRISONERS HELD IN OFLAGS (POW CAMPS FOR OFFICERS) OWING TO THE RELATIVELY GOOD LIVING CONDITIONS GUARANTEED BY THE PROVISIONS OF INTERNATIONAL CONVENTIONS. AN INTERESTING EXAMPLE OF ARTISTIC ACTIVITY IN OFLAG IS THE SERIES OF DRAWINGS BY BOHDAN T. URBANOWICZ, WHICH INCLUDES STUDIES OF HEADS, AS WELL AS ALMOST ABSTRACT NUDES.

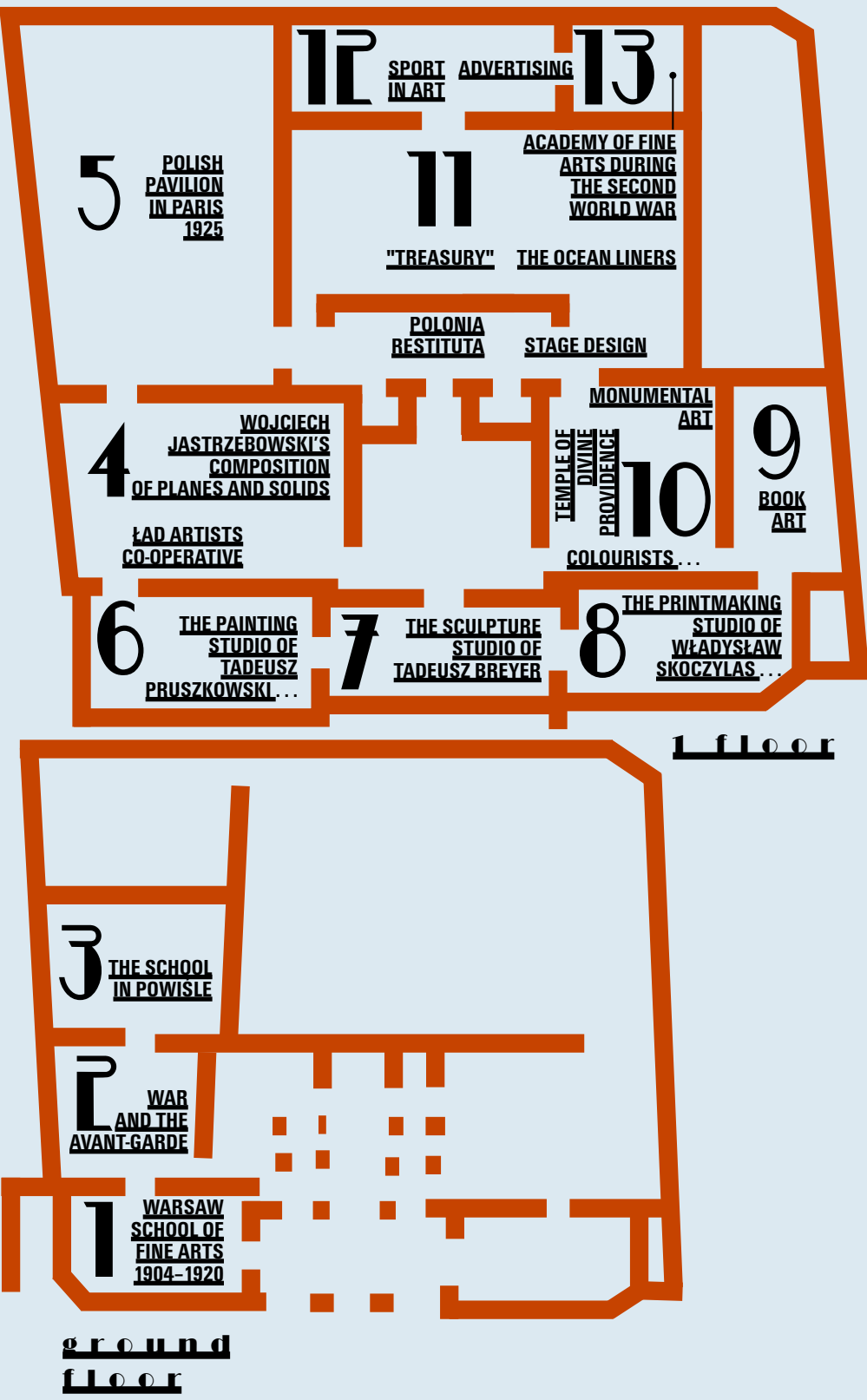
GRADUATES OF THE WARSAW ACADEMY IMPRISONED IN OFLAG VII A IN MURNAU, INCLUDING BOHDAN T. URBANOWICZ, ROMAN OWIDZKI AND ADAM SIEMASZKO, RAN A THEATRICAL GROUP THERE, WHOSE PRODUCTIONS WERE DOCUMENTED IN EXISTANT PHOTOGRAPHS. (JK-P)

*Maria Hiszpańska, Work, 1944,  
pen and ink on paper. Museum of Independence in Warsaw*

Among the prisoners of the women's concentration camp in Ravensbrück were graduates of the Academy of Fine Arts — Jadwiga Simon-Pietkiewicz, who made a number of portraits of other prisoners as well as sketches depicting life in the camp, and Wiktoria Goryńska, who was sent to the camp for a brief period. Another prisoner in Ravensbrück was Maria Hiszpańska. Sent to work in the most deadly labour units as well as an arms factory in Neubrandenburg, she made c. 400 drawings which she described as “documents, an account of everything that took place there. I wanted to show what humans are capable of, to capture that which lies inside”. (Janina Jaworska, *Nie wszystkim umrę. Twórczość plastyczna Polaków w hitlerowskich więzieniach i obozach koncentracyjnych 1939–1945*, Warsaw, 1975, p. 75)

*Edmund Burke, Mieczysław Jurgielewicz, Call to Arms with the Home Army!, 1944  
poster (reprint). Library of the Academy of Fine Arts in Krakow*

*Call to Arms with the Home Army!* is one of the best known posters concerning the Warsaw uprising. It's co-author, Mieczysław Jurgielewicz, a.k.a. “Narbutt”, was an active figure in the underground movement under German occupation, and acted as head of the graphic design section at the Bureau for Information and Propaganda of the Chief Command of the Home Army. His team consisting of, amongst others, Stanisław “Miedza” Tomaszewski, Leon Michalski, Ludwik Gardowski, and Andrzej Jakimowicz, was responsible for preparing posters, emblems, illustrations for the underground newspapers, as well as painting slogans on the walls and documenting events on the streets of Warsaw.



# EDUCATIONAL PROGRAMME ACCOMPANYING THE EXHIBITION



# PLAN OF THE EXHIBITION



**12.15** MEETING WITH CURATORS MARYLA SITKOWSKA, AGNIESZKA SZEWczyk AND JOLA GOLA. MEETING IN THE MAIN HALL. ADMISSION INCLUDED IN ENTRANCE FEE.

**14** WAR AND AVANT-GARDE. A TOUR OF A SECTION OF THE EXHIBITION WITH JOANNA M. SOSNOWSKA. MEETING IN THE MAIN HALL. ADMISSION INCLUDED IN ENTRANCE FEE.

**16** THE POLISH PAVILION IN PARIS, 1925. A TOUR OF A SECTION OF THE EXHIBITION WITH IWONA LUBA. MEETING IN THE MAIN HALL. ADMISSION INCLUDED IN ENTRANCE FEE.

**18** WOJCIECH JASTRZEBOWSKI'S COMPOSITION OF PLANES AND SOLIDS. A TOUR OF A SECTION OF THE EXHIBITION WITH JOANNA KANIA. MEETING IN THE MAIN HALL. ADMISSION INCLUDED IN ENTRANCE FEE.

**12.30** (CHILDREN AGED 4-6 YEARS) / **15** (CHILDREN AGED 7-10 YEARS) / **17** (CHILDREN AGED 10+ YEARS). FAMILY WORKSHOPS. MEETING IN THE MAIN HALL. BY SIGN-UP ONLY. PHONE 22 556 96 71. WARSAW.

**JUNE 6TH (WEDNESDAY), 17.00** MEETING WITH THE CURATOR MARYLA SITKOWSKA FROM THE ZACHĘTA FOR TEACHERS SERIES. MEETING IN THE MAIN HALL. ADMISSION FREE. BY SIGN-UP ONLY: 22 556 96 42 OR. E-MAIL: A.ZDZIEBORSKA@ZACHETA.ART.PL

**JUNE 10TH (SUNDAY), 12.15** MEETING WITH THE CURATOR MARYLA SITKOWSKA. MEETING IN THE MAIN HALL. ADMISSION INCLUDED IN ENTRANCE FEE.

**JUNE 14TH (THURSDAY), 18** SZTUKA WSZĘDZIE / ART EVERYWHERE. BENJAMIN COPE, PH.D. MEETING IN ENGLISH DEVOTED TO THE ROLE OF THE WARSAW ACADEMY OF FINE ARTS IN THE SHAPING OF MODERNIST CULTURE. MEETING IN THE MAIN HALL. ADMISSION FREE.

**JUNE 15TH (FRIDAY), 12.15** LOOK / SEE CONTEMPORARY ART AND SENIORS. MODERATION: BARBARA DĄBROWSKA AND MARIA KOSIŃSKA. MEETING IN THE MAIN HALL. ADMISSION FREE. BY SIGN-UP ONLY: 22 556 96 96 OR. E-MAIL: J.KINOWSKA@ZACHETA.ART.PL

**JUNE 17TH (SUNDAY), 12-20** DAY WITH THE ACADEMY OF FINE ARTS IN WARSAW.

**JUNE 26TH (TUESDAY), 12.15** LOOK / SEE CONTEMPORARY ART AND SENIORS. MODERATION: ALICJA KORPUSZ. MEETING IN THE MAIN HALL. ADMISSION FREE. BY SIGN-UP ONLY: 22 556 96 96 OR. E-MAIL: J.KINOWSKA@ZACHETA.ART.PL

**FILM PROGRAMME**

**JUNE 26TH (TUESDAY), 12.15** VARD, POLISH TELEGRAPHIC AGENCY NEWS-REEL, 1935. TRANSSATLANTIC, DIR. WILLIAM K. HOWARD, USA, 1931, 78 MIN.

**JULY 17TH (TUESDAY), 22** GOVINA PORT, POLISH TELEGRAPHIC AGENCY NEWSREEL, 1938.

**JULY 17TH (TUESDAY), 22** ONBOARD OF THE M.S. "PISZCZYK", POLISH TELEGRAPHIC AGENCY NEWSREEL, 1935.

**JULY 24TH (TUESDAY), 22** FROM THE SEASIDE, POLISH FILM CHRONICLE NEWSREEL, 1947.

**JULY 24TH (TUESDAY), 22** FAREWELL TO A SHIP, POLISH FILM CHRONICLE NEWSREEL, 1971.

**JULY 31ST (TUESDAY), 22** A CARIBBEAN CRUISE, POLISH FILM CHRONICLE NEWSREEL, POLAND, 1976.

**JULY 31ST (TUESDAY), 22** STEAM AND BATTERY, DOCUMENTARY BY SERGIUSZ SPRUDIN, POLAND, 1969, 9 MIN.

**JULY 31ST (TUESDAY), 22** CHANCE MEETING ON THE ATLANTIC, DIR. JERZY KAWALEROWICZ, POLAND, 1980, 105 MIN.

**JULY 31ST (TUESDAY), 22** WORKSHOPS AND GUIDED TOURS FOR CHILDREN AND YOUTH.

**JULY 31ST (TUESDAY), 22** THE WORKSHOPS TAKE PLACE ON TUESDAYS, WEDNESDAYS, AND FRIDAYS AT 12.

**ADMISSION: 150 ZŁ FOR GROUPS UP TO**

**EDUCATION DEPARTMENT**  
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**OCEAN LINERS - FILM SERIES**  
**JULY 10TH (TUESDAY), 22** NEW POLISH MOTOR SHIP, POLISH TELEGRAPHIC AGENCY NEWSREEL, 1939.  
**JULY 10TH (TUESDAY), 22** M.S. "BATORY" IN THE MONFALCONE SHIP.

Art Everewhere. Academy of Fine Arts in Warsaw 1904-1944

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EXHIBITION  
5th June - 26th August 2012  
Zachęta National Gallery of Art  
Warsaw, pl. Małachowskiego 3

organizers:  
Academy of Fine Arts in Warsaw  
Rector: Prof Ksawery Piwocki

Zachęta National Gallery of Art  
Director: Hanna Wróblewska

exhibition organized in collaboration with  
National Museum in Warsaw  
Director: Agnieszka Morawińska

exhibition concept and curator:  
Maryla Sitkowska  
exhibition prepared by the Academy of Fine Arts in Warsaw  
team: Jola Gola, Joanna Kania, Ewa Skolimowska, Agnieszka Szewczyk and Urszula Gotowiec, Ewa Pawłowska

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