

English translation of the texts from the book: *Początek przyszłości. Fotografia w miesięczniku „Polska” w latach 1954–1968*  
[Beginning the future. Photography in the *Poland* monthly in 1954–1968] edited by Marta Przybyło and Karolina Puchała-Rojek, accompanying 'Poland' for Export exhibition, and publishing by Zachęta — National Gallery of Art, Warsaw 2019

# CON- TENTS

---

- 3 Marta Przybyło, Karolina Puchała-Rojek  
**Introduction**
- 8 Marta Przybyło  
**'Influence through Photography'. The *Poland Monthly*  
in the First Years of the Magazine's Run [1954–1968]**
- 19 Adam Krzemiński  
**A Bridge over the Iron Curtain**
- 25 Małgorzata Fidelis  
**Is Poland a Woman? On the Meaning of Gender in  
the Socialist Modernity Project in the *Poland Monthly***
- 33 **One of Many: Britt-Marie**  
35 **Beginning the Future**  
37 **In Pursuit of the Hyperon**  
39 **We Export Entire Plants**  
41 **A New Family**  
44 **Aye, Aye, Madam**  
47 **Not by Sour Milk Alone**  
49 **Good Luck and Success in Peaceful Construction, Friends**  
52 **The Wrocław Boy and the Moon**  
56 **We Are Optimistic**
- 58 **Selected photographers**

# INTRODUCTION

This book was made possible by the many years' experience of working with photographic archives. An important aspect of it is the confrontation of what they hide with what is known, published and generally available. The archive of Tadeusz Sumiński, who described himself as a landscape photographer and became famous for his works in this field, was of particular importance to us. Although he worked for several years as a photographer in the African-Asian edition of the *Poland* monthly and took thousands of photographs for the editorial office, he considered this time to be much less important for his work than his activities in the field of artistic photography. This kind of attitude can also be seen in other photographers. There are many reasons for such thinking, but it seems that the most important one lies in the very definition of press photography, considered to be a service or vernacular field — that is, not art. From the perspective of photographic research, this sharp borderline narrows the research field and makes it difficult to learn the specific and diverse language of the medium.

Today, 65 years after the publication of the first issue of *Poland*, the history of Polish photography cannot be considered complete without taking into account photography produced for the needs of magazine. Its analysis allows us to understand the principles of functioning of photography in the press — how the reading of photographs changes depending on their collation with each other, how they function in a specific graphic layout and, above all, in combination with the written word: a caption, a title and a commentary.

The *Poland* monthly, whose multi-faceted history spanned over 30 years, was an extensive project involving many artists — editors, graphic designers, journalists and photographers — and was based on the best printing technology available at the time. Its main task was to create an attractive image of Poland for foreign audiences, with the assumption of achieving specific political and economic goals. This image was constructed by means of photography which, in the common perception, represents reality objectively and is therefore predestined to convey the truth about it. The use of this medium in the magazine built and reinforced the message established by the editorial office.

The decision to choose a particular shot for publication in the 'illustrated magazine' was dictated by many reasons and involved the need to crop or cut off those fragments of the image that featured unwanted content. It could also be caused by the desire to achieve a better harmony of the layout of the photos in the spread, the need to zoom in on an image and its details, change the perspective, correct the framing. Tracking these actions, also from the point of view of the reader, is possible thanks to the comparison of the frames published in the monthly with those rejected, as well as by showing the full negative frames and, above all, contact sheets bearing traces of the choices of the photographers themselves, with visible markings and deletions. This made it possible to recreate the original context out of which photography is

often and willingly taken. And although such an action is justified if we want to redefine the history of photography, in the case of press photography it seems to be merely the next stage of research.

From reading thousands of spreads of the monthly in its three main editions, we have identified recurring topics present from the first issues of *Poland* through the entire period of its publication. Most of them — like landscape, sports and scientific photography — are canonical subjects in the history of photography and art in general. We treat this division only as a basic way of organising and reading the extensive material — the themes permeate each other, and the artists undertaking them used various strategies of combining text and image, often escaping easy classifications. One of the topics became a pretext for a detailed analysis of the relationship between photography, text and the desired ideological message — the subject of the presence of images of women in the monthly, studied by Małgorzata Fidelis. The historical and political background of the period covered by the publication is presented in the text by Adam Krzemiński.

Both the exhibition and the accompanying book focus on the photographs of the 1950s and 1960s and are not a detailed study of the history of the *Poland* monthly at that time. This brings us closer to the phenomenon from a specific and important, but not the only possible, perspective. It can be read through the analysis of the specifics of particular editions — differing in content, but also in assumptions. These differences became apparent especially after the separation of the East and West edition in 1958, when the scope of journalistic and photojournalistic freedoms in the latter edition was expanded and ‘when the needs of the reader in the Soviet Union [or the Polish image of these needs] did not have to be taken into account’.<sup>1</sup> Thus, the Western edition focused on promoting culture and shaping inter-state relations, especially in the area of obtaining political guarantees for the Polish-German border on the Oder and Neisse, while the version for the countries of Asia and Africa focused on showing the strength and capabilities of Polish industry. These issues are described in more detail in the text by Marta Przybyło.

*Beginning the Future* can also be read with the names of photographers. They are the co-creators of this story and that is why their profiles are included in the book, emphasising their connections with the monthly magazine. For many of them, it was a place where they began their careers, worked for some time or even for most of their professional lives, and which gave them the opportunity to develop both their skills and their creative language of expression. We have chosen thirteen authors, the photos of over a hundred other photographers and photographers published in Poland are waiting for further study and may become the beginning of a different story.

The adopted cut-off date of the study, 1968, is not only a historical caesura. It was then that the publisher of the magazine changed, which initiated a gradual reorganisation of the work in the editorial office. The most important thing was the principle adopted at the time, that the negatives would not, as they had until then, stay with the photographers, but would have to be handed over to the publisher. During this time, some photographers left the country and others were hired to replace them. Looking

at photography in *Poland* within this time frame also allows us to trace the gradual departure from Socialist Realism and changes in the language of press photography in general.<sup>2</sup>

This publication, based on archival materials, was made possible by the fact that there are preserved collections of photographers, developed and made available online by photographic agencies, state institutions and NGOs. Their role in the recognition of photographic archives as an important element of history, culture and heritage cannot be overestimated. The photographers themselves and their heirs, who protect and care for these extraordinary collections, often in spite of various obstacles, are also an essential part of the preservation of this legacy. We would like to stress that without their involvement and support, we, as well as Antonina Gugąła and Aleksandra Jeglińska, who carried out research queries, would not have been able to complete our work.

- 1 Unpublished letter from Joanna Holzman dated 28 June 2018, manuscript, archive of the book's editors.
- 2 The earlier stage of the development of Polish photography was meticulously described by Maciej Szymanowicz; see idem, *Zaburzona epoka. Polska fotografia artystyczna w latach 1954–1955*, Poznań: Wydawnictwo Naukowe UAM, 2016.

# 1954

# 1960

# 1970

58

61 62

71 72

*Poland* [East and West]

Editor-in-chief:  
Dorian Jerzy Płoński

Art director:  
Lech Zahorski

*Poland* [West]

Editors-in-chief:  
Dorian Jerzy Płoński [1954–1958]  
Jerzy Piórkowski [1958–1974]  
Andrzej Broniarek [1974–1978]  
Ryszard Wasita [1978–1988]  
Krystyna Broszkiewicz [1988–1989]

Art director:  
Lech Zahorski [1955–1989]

Editorial team:  
Franciszek Barącz, Alicja Bil,  
Anna Frankiewicz-Kluk,  
Eleonora Franosz, Irena Galanta,  
Roman Gawlikowski, Anna  
Hozakowska, dr Maria Helena  
Infeld, Jadwiga Korpak, Lech  
Kurpiewski, Bożena Lewandowska,  
Przemysław Nitecki, Maria  
Paczyńska, Lucyna Piątek,  
Włodzimierz Rostkowski, Zdzisław  
Szakiewicz, Andrzej Trojanowski,  
Barbara Trzeźniewska,  
Mirosława Wieczorek, Grażyna  
Wojciechowska, Kordula Zubrzycka

**POLAND (East)**  
from no. 2, 1958

**POLAND**  
East and West

languages  
Polish, English,  
French, German,  
Russian, Spanish  
and Esperanto:  
*Pollando. Ilustrita  
Gazeto* (1956–1958)

**POLAND (West)**  
from no. 2, 1958

Asia

**The Polish Review**  
(Africa/Asia)

1971–1972  
supplement to  
**POLAND**  
(West)

languages  
English (Asian edition): *The Polish Review. Illustrated Magazine* (1961–1972)  
English (African edition): *The Polish Review. Illustrated Magazine* (1962–1972)  
French (Africa/Asia): *La Revue Polonaise. Magazine Illustré* (1961–1972)

1980

1990

89

**languages****Russian:** *Pol'sha. Illustrovanny Zhurnal* (from 1990)**Spanish (Cuban edition):** *Polonia* (1962–1965, 1979)**Hungarian:** *Lengyelország* (1963–1981)**German:** *Polen: Illustrierte Zeitschrift* (from 1989)**Czech:** *Polsko. Obrázkový Časopis* (1961–1981)

(for a short time, some of the texts also in Slovak)

**languages****Polish:** *Polska. Czasopismo Ilustrowane* (1954–1981)**English:** *Poland. Illustrated Magazine* (1954–1989; from 1982 quarterly)**English (United States of America):** *Poland. Illustrated Magazine* (1959–1981)**French:** *La Pologne. La Revue Illustrée* (1954–1989)**Spanish:** *Polonia. Revista Ilustrada* (1954–1981)**German:** *Polen. Illustrierte Monatsschrift* (1960–1981)**Swedish:** *Månadstidskriften Polen* (no. 11–12, 1960), later as *Tidskriften Polen* (1961–1981)**Printing offices:**

'Dom Słowa Polskiego'  
Graphics and Publishing  
Company  
11 Miedziana Street, Warsaw  
(up to issue 5, 1957)

RSW Prasa Rotogravure  
Printing Company  
58/72 Okopowa Street,  
Warsaw

The October Revolution  
Printing Office  
65 Mińska Street, Warsaw

**Addresses of editorial offices:**

'Polonia' Publishing House  
(publisher of Poland until 1967)  
11 Mazowiecka Street, Warsaw  
(first address of editorial office)

*Poland West and East Editorial  
Office*  
6a Koszykowa Street, Warsaw

*Poland Africa/Asia Editorial Office*  
37 Senatorska Street, Warsaw

*Poland [East] in later years:*  
12 Bagatela Street, Warsaw

Interpress Agency  
(publisher of Poland from  
1967 until the end)

**Poland [East]****Editors-in-chief:**

Dorian Jerzy Płoński [1958],  
Stefan Świeżewski [1958–1970],  
Bronisław Majtczak [1970–1971],  
Władysław Wołodkowicz [1971–1973],  
Zdzisław Romanowski [1973–1990]

**Designers:**

Lech Zahorski [1958],  
Eryk Lipiński [1958–1962]  
[później konsultant artystyczny],  
Teresa Kosińska [1962],  
Teresa Kosińska, Halina Gutsche [1963–1968],  
Irena Janczewska, Józef Kaczmarczyk [1969],  
Roman Artymowski [1970–1971]  
[później konsultant],  
Bożena Henel [1971–1973],  
Józef Kaczmarczyk, Irena Poznańska  
[1974–1976],  
Józef Kaczmarczyk [1977–1990]

**Editorial team:**

Zofia Anajan, Roman Artymowski,  
Hedda Bartoszek, Marek Burczyk,  
Czesław Chruściński, Ryszard Fic, Halina  
Gutsche, Bożena Henel, Wiesław Iwanicki,  
Irena Janczewska, Józef Kaczmarczyk,  
Zbigniew Kłaczyński, Teresa Kosińska,  
Stefan Kosiński, Izolda Kowalska-Kiryłuk,  
Tamara Kruczkowska, Bronisław Majtczak,  
Halina Papis, Irena Poznańska, Zbigniew  
Safjan, Felicja Terej

**The Polish Review [Africa/Asia]****Editors-in-chief:**

Izolda Kowalska-Kiryłuk [1961–1964],  
Jerzy Lobman [1964–1972]

**Art directors:**

Roman Artymowski [1961–1963],  
Jerzy Srokowski [1963–1965],  
Bohdan Bocianowski [1965–1966],  
Waldemar Żaczek [1966],  
Julian Pałka [1966–1969]

**Editorial team:**

Helena Adamczewska, Kazimierz Błahij,  
Bożena Henel, Stanisław Kazimierczyk,  
Jerzy Lobman, Irena Rawicz,  
Elżbieta Strzałecka, Waldemar Żaczek,  
Bohdan Żochowski

Marta Przybyło

# 'INFLUENCE THROUGH PHOTOGRAPHY'

## **The *Poland* Monthly in the First Years of the Magazine's Run (1954–1968)**

Millions of copies, tens of thousands of spreads, eleven languages, nearly two hundred photographers, three basic editions, two of which were published almost continuously from 1954 until 1989 [West] and 1990 [East] — that is the impressive picture of the *Poland* monthly in numbers. If one wanted to list the names of authors of texts and photographs or the artists publishing their works, one would have to list nearly all of the most important creators of post-war Polish mainstream culture. However, the monthly, although it also functioned in a limited scope in a Polish language version, was intended primarily for foreign readers — both in Western Europe and Eastern Bloc countries, as well as in the United States, Africa, Asia and Cuba. Its aim was to showcase Poland to the outside, beyond the borders of the country.

The authors of the magazine understood the key role of photography and its potential in painting a picture of Poland as an attractive and modern country. In addition to carrying out propaganda guidelines, the editorial offices, which operated for several decades, created conditions for many outstanding photographers to develop their own photographic techniques, acquire experience in reporting, as well as explore beyond the framework set by the magazine's principles. Their photographs were carefully edited and published in an interesting and attractive visual setting, using the best technical facilities available in Poland at the time. In the history of the magazine, the first period of its operations is particularly interesting: from the second half of the 1950s to the end of the 1960s, when the



editorial offices employed the most photojournalists and the role of photography was the most important.

### **Beginnings of the monthly**

The first issue of the magazine was published in 1954, in the initial phase of the Thaw, when the changes in the direction of the country's internal politics were already noticeable and the process of critical summary of Socialist Realism in photography and visual arts had begun.<sup>1</sup> The most important institutions influencing the development of photography and its adaptation to the political system had already been established.<sup>2</sup> Important events for press photography were the establishment of the Central Photographic Agency [Centralna Agencja Fotograficzna, CAF] three years earlier, through which many photographers passed, including those working for *Poland*, and the creation of the monthly magazine *Świat*<sup>3</sup> which — together with the later exhibition *The Family of Man* and magazines such as *Paris Match* and *Life*] — most photographers referred to as an important qualitative and aesthetic point of reference. Experienced photographers of *Świat* were watched with admiration — they carried out the work ethos of the reporter working on the street, taking photos in the heat of the moment.

The first cover of *Poland* features a colourful photograph by Władysław Sławny, associated with *Świat*, depicting a group of laughing first and boys in Łowicz folk costumes, announcing the strategy of using folklore as a propaganda addressed to foreign audiences, which was constantly present later in the magazine. The magazine had 40 pages in a large format of 39.5 × 29.5 cm, which made it seem exclusive, and was printed at the 'Dom Słowa Polskiego' Graphics and Publishing Company<sup>4</sup> in Warsaw on thick, high-quality paper. Interestingly, on the inside of the cover, next to the information about the printing house and the publisher — 'Polonia' Publishing House — there is no mention of the editorial staff [it appeared only in first issue of 1955,<sup>6</sup> no introduction explaining the principles of the magazine or indicating that readers were dealing with a new title. There is, however, a list of the names of 21 male and 2 female photographers, as well as the names of CAF and Film Polski agencies, whose resources were used.

The subtitle of the magazine was *Illustrated Magazine*, and its contents fully confirmed that photography played an important role in it from the very beginning, in harmony with the content of the articles. More than 100 photographs were used on the pages of the first issue, mostly black-and-white photographs, sometimes interspersed with colour photographs or colour graphic elements. The authors included *Świat* photographers Jan Kosidowski and Władysław Sławny, photographs associated with the CAF, such as Mariusz Szyperko or Stanisław Kolowca, as well as photographers like Edmund Kupiecki, Janina Mokrzycka or brothers Zdzisław and Zygmunt Wdowiński. Most of them belonged to the generation born at the beginning of the century, even before Second World War, although there was no shortage of older authors, such as Leonard Jabrzemski. Some of the photographers' work would be published with varying frequency in later issues, but only one of them would remain a permanent fixture. Marek Holzman, one of the most important and eminent photographers

associated with *Poland*, in addition to Irena Jarosińska, would be the longest and most intensive contributor to the magazine, sometimes mentioned as its co-founder.<sup>7</sup>

### **Editions of the magazine**

The first issues of the illustrated magazine were intended for distribution on both sides of the Iron Curtain. They were published in Polish, English, French, German, Russian and Spanish,<sup>8</sup> and periodically in Esperanto, which was gaining popularity in the 1950s. Starting with the second issue of 1958, the monthly was split into the Western and Eastern editions.<sup>9</sup> The Eastern edition was initially prepared by the same team, but gradually, the names of the people who made up the new editorial team began to appear in the masthead (the editor-in-chief of the Eastern edition is mentioned starting with fourth issue of 1958, designer Eryk Lipiński appears in seventh issue). Meanwhile, the first team, with editor Dorian Jerzy Płoński — and after his death in 1958, Jerzy Piórkowski and designer Lech Zahorski — continued to produce *Poland West*. The two separate editorial teams, located in the same place on Koszykowa Street in Warsaw,<sup>10</sup> were preparing two separate versions of the magazine.

The Western version appeared in English [basic in 1954–1989, in the United States in 1959–1981], Polish [1954–1981], French [1954–1989], Spanish [1954–1981], German [1960–1981] and Swedish [1960–1981]. In the 1980s, after a break of several months during martial law,<sup>11</sup> the magazine resumed publication, this time as a quarterly with a limited number of language versions.

*Poland East*, commonly called *Pol'sha* [from the Russian *Польша* for Poland], was published in Russian [until 1990], Hungarian [1963–1981], German [1961–1981], Czech [1961–1981], Slovak, and in 1961–1965, there was even a Spanish version intended for distribution in Cuba. After a break caused by martial law [there are six issues missing in the numbering], the Russian language version remained, which, unlike *Poland West* retained a monthly publication schedule. The various language versions of both editions were largely based on the same material, but from time to time, they also had small 'exchangeable' fragments, allowing for customisation of content for specific readerships.<sup>12</sup>

In 1959, in addition to the versions intended for distribution in Western Europe, a special edition addressed to the United States was also published. The visit of Vice President Richard Nixon in August of the same year, which was a sign of the warming of Polish-American relations, was photographed by Tadeusz Rolke, already associated with *Poland* [commissioned by *Stolica*] and Bogusław [Sławek] Biegański, future reporter of *Poland*<sup>13</sup>; a note about the visit appeared without any photographs in the December issue of the American edition of the magazine. Starting in January 1959, the monthly *America* also reached Poland, published by the United States Government,<sup>14</sup> in almost the same format as *Poland*, using a similar strategy — based on the potential of photography and an attractive graphic design.

At the beginning of the 1960s, another edition of the monthly was created for readers in Asia [1961] and Africa [1962]. The magazine was published in English and French — due to the titles of previous editions, in these languages, it was titled

*The Polish Review / La Revue Polonaise* [in editorial documents, it simply functions as *Polish Monthly*]. On average, three quarters of the material from the Africa/Asia editions overlapped with the other editions, but there were also articles intended for a specific version, as well as differences in the selection of news, such as cultural events or diplomatic meetings. The magazine was the responsibility of a third editorial office, based in the Blue Palace in Warsaw, at 37 Senatorska Street, not coincidentally near the Polish-Chinese Friendship Society. This version of the magazine, which was the least known, was published for the shortest time; it lost its autonomy as early as the early 1970s, and for the last two years, it functioned as a supplement to *Poland* [West].

Interest in Africa grew in Poland at the beginning of the 1960s, especially in the independence movements present there. The intention to expand the audience to include readers on the African continent did not just have an ideological basis — the struggle for ‘global socialism’ — but also a clear economic goal: gaining new markets for goods produced in Poland, contracts for the implementation of large industrial projects, or contracts for Polish specialists sent to remote posts. ‘The most important contacts are such countries as Ghana, Guinea, Côte d’Ivoire, Nigeria, Senegal in West Africa, as well as Kenya, Sudan, Ethiopia and Tanzania in East Africa.’<sup>15</sup> The turn towards Africa also reflected the interest of a wider audience. It was then that the Polish-African Friendship Society was established; moreover, it appeared in the imprint of later issues of the monthly as body co-responsible or a patron of the publication of the magazine.<sup>16</sup> Publications devoted to Africa were very popular in the 1960s, especially Ryszard Kapuściński’s reportages printed in *Polityka*, and in 1969 published in the collection *Gdyby cała Afryka* [If all Africa . . .].<sup>17</sup>

With regard to the Asian edition, a note dated 11 June 1961 shows the editorial intentions in terms of priority audiences: ‘The magazine should be intended primarily for Asian countries that play a serious role on the international arena, maintaining more or less lively contacts with Poland and pursuing a neutralist policy [India, Indonesia, Burma, Ceylon], but it should also be edited in such a way that it finds outlets in such countries as Japan, Pakistan and, if possible, Siam [now Thailand], Philippines.’<sup>18</sup>

It is worth adding that the ambitious propaganda assumptions of the Africa/Asia edition, related to its role in the struggle for global socialism and accomplishing economic goals included many planned actions that did come to fruition, such as the attempt to create a version in Arabic.

### **Which way to look?**

A comparison of the first issues of *Poland* West and East from 1959,<sup>20</sup> already after personnel changes in both editorial teams, shows the differences in the thematic content. In the West edition, the reader is acquainted primarily with numerous presentations of Polish art and culture, as well as materials concerning modernisation and metropolitan life. In addition to contemporary art, two spreads are devoted to folk sacral sculpture and roadside shrines; a popular motif related to folk art was combined with religious themes which in this edition, enjoying the greatest freedom of topic

selection, were more frequently present. The greater freedom concerned not only the selection of topics, but also the crossing of the boundaries of strictly reportage language towards staged photography or even more experimental forms. The perception of photography as one of the fully-fledged forms of artistic expression is also indicated by later presentation of people such as Marek Piasecki, Zbigniew Łagocki, or the experimental photographs by Irena Jarosińska, devoted to fashion or jewellery. Important topics in this edition also included presentations of achievements in science, sport, presentation of outstanding figures from various fields, the development of Polish cities (with particular emphasis on Warsaw or the so-called Recovered Territories), and, less frequently, achievements of industry or agriculture. Works of art were often reproduced — first issue concludes with humorous drawings by Maja Berezowska. The characteristic graphic design, created chiefly by Lech Zahorski, built on dynamic combinations of photography in various formats and techniques (black-and-white with colour) with vividly coloured graphic elements, emphasised the aesthetic dimension of photography and lent it airiness and attractiveness.

In the same issue of the East edition, the selection of materials is somewhat different — the image of Poland as an attractive place is more complex here. Articles emphasise family values, in line with the broader trend of a return to traditional social roles in the 1950s.<sup>21</sup> Subsequent articles are devoted to a metal foundry, agricultural topics, as well as the Kasprzak Radio Factory in Warsaw. In this edition, we can also find articles related to culture, although it is not a dominant theme. Included here was material about the recently opened Film Miniature Studio in Warsaw — in the 1950s, television in the Soviet Union was developing very dynamically and even at that time, the great interest in films and programmes for children was one of the reasons for taking up this subject].<sup>22</sup> The issue also included two features about fashion and metropolitan life, showing Warsaw as a modern city and its residents (mainly women) as independent and elegant people who led an attractive lifestyle. For readers in the USSR, *Pol'sha* was a 'window to the West', as Małgorzata Fidelis writes more extensively later in this book. Graphic design of *Poland East* at this time was the responsibility of Eryk Lipiński, but the second person who later played a major role in the visual appearance of the magazine was Teresa Kosińska.<sup>23</sup>

Aleksander Jałosiński mentioned the rivalry between the editorial teams both in terms of subjects, novelties introduced in terms of organisation, as well as on the level of artistic ideas or the involvement of specific reporters.<sup>24</sup> In statements on the differences between the editorial teams, photographers often indicated the exclusiveness of *Poland West*, greater prestige of the work and the practically star-like status of its reporters. On the other hand, photographers of the East edition, considered to be less prestigious, more often involved in 'production-reportages'<sup>25</sup> talked about the possibility of using strictly reportage language in their work, as opposed to the more staged materials for the western version.<sup>26</sup>

In the Africa/Asia edition, the priority was industrial photography, which dominated other topics. We can see here the primacy of reports useful for economic goals over those related to building the image of Poland. The superior position of photo-

graphs in this edition is probably the most clear: photos and photo montages most often appeared on the magazine covers; there were materials consisting of two spreads containing only photographs with signatures, sometimes with a separate text a few pages later. Industrial topics were supplemented with presentations by specialists — scientists or doctors; much space was devoted to diplomatic contacts with African or Asian countries, as well as the activities of Poles in those countries [with a significant majority of materials from Africa]; there were also reports on foreigners in Poland. Cultural material was published only marginally. Unlike the West and East editions, in which the people responsible for graphic design had worked in their positions for many years, the position of designer in this edition changed many times during the 1950s and 1960s.

### **Photography in the magazine**

‘We shared the laboratory. I built it, I organised the work of laboratory workers. I used a building in the garden in the complex at Koszykowa Street, where there used to be security, about 40 square metres. I demolished the interior and set up a laboratory,’ Aleksander Jałosiński recalled in an interview by Łukasz Modelski.<sup>27</sup> The laboratory in the vicinity of the East and West editorial offices was also available to photographers of the Africa/Asia edition starting in 1961. It was one of the places where photographers of all editions met, exchanged experiences and looked at their photos; sometimes, there were conflicts.<sup>28</sup>

Among the hundreds of names appearing on the pages of *Poland* were a dozen or so photographers, including one woman, for whom work for the monthly was the main source of income — employed full time or, as Marek Holzman, on a flat-fee basis.<sup>29</sup> Photographers of *Poland* West played first fiddle: Tadeusz Rolke, Eustachy Kossakowski, Piotr Barącz, Marek Holzman and Irena Jarosińska. The latter were photojournalists with the longest work experience in the magazine [their materials were also most often published in other versions of the monthly], which in the case of Rolke and Kossakowski was interrupted by their departure from the country. Bogdan Łopieński, Aleksander Jałosiński [he organised the laboratory and the work of reporters, and later also served as a photo editor; many of his photographs appear in the Africa/Asia edition], Harry Weinberg, Jan Michlewski, Jerzy Baranowski and Lucjan Fogiel [the last two also working on a flat-free basis]<sup>30</sup> were active in *Poland* East. Tadeusz Sumiński, Jan Jastrzębski, Jan Michlewski, Leonard Dudley, Antoni Ulikowski, Aleksander Jałosiński, Jan Morek, Janusz Rosikoń and later also Maciej Musiał worked for the Africa/Asia edition. Finally, there were photographers contributing to the magazine, whose photos were regularly repeated through various editions, such as Barbara Bałukowa, Jakub Grelowski, Alfred Kuciński, Zdzisław Małek, Zofia Rydet, Antoni Ulikowski and Zbyszko Siemaszko.

The verbal accounts and documents show<sup>31</sup> that in the case of the employed photographers, the contract assumed the delivery of two reportages per month, which did not always mean that they were published in a single issue, as various changes took place in the editorial schedule. Additionally, they made money on a by-the-line basis.

Most of them recall the period of work in the magazine positively, travelling, a lot of freedom during the work on the reportages, when it was difficult to contact the editorial office in Warsaw and it was always possible to extend the trip or take photos of something for their own portfolio. The high status of a photographer or editor from Warsaw opened many doors and aroused respect. Among the few inconveniences mentioned are 'boring' subjects related to industry or scientific photography. Most information about the mode of work is obtained from the authors themselves; it appears less frequently in documents.

The subjects were determined during editorial meetings and were proposed by both photographers and members of the editorial team. Ultimately, 'the chief made the decision'.<sup>32</sup> Usually, the photographs were taken first, with the text written afterwards, although sometimes the photographer travelled together with the journalist; sometimes, the reverse situation took place. In the earliest period of the magazine's operation, probably due to editorial staff shortages, several texts were also written by the photographers themselves.

The photographers used mainly medium-format cameras, which came about from the technical possibilities of printing at the time — photographs in this format provided for better reproduction. The editorial cameras included medium-format Rolleiflexes and at a certain point, a Linhof 6 × 9 cm — the Rolls-Royce of cameras, as Tadeusz Rolke called it.<sup>33</sup> Two cameras, often a medium and small format, were usually taken on trips. Negatives were assigned in the editorial office for specific tasks — black-and-white materials were not spared, but the expensive materials for colour photography were more carefully distributed. Before *Poland* was transferred into the structure of the Interpress Agency, negatives remained with the photographers, and the process of selection and printing of black-and-white photographs used contact sheets and then prints selected by the photographer. The exception were colour materials made from slides, which were needed for the reproduction process and were often damaged; only a few slides survived in photographers' archives, despite the quite numerous presence of colour photographs in the monthly.

Documents do not contain guidelines related to the policy of selecting images for publication. Awareness of the paramount role of photography was, however, widespread, as evidenced by a note from the editorial archive of *Poland Asia/Africa*: 'Since our magazine is an illustrated publication and we assume to a large extent the influence of photography — it will prevail in the printing area over the texts — this obliges us to use written material shorter than in *Poland East* and *Poland West*, but more accurate, more varied, in terms of type and journalistic genre.'<sup>34</sup>

There is nothing to suggest that the photos were inspected separately from the texts. On the back of the prints preserved in the photographers' archives, next to the author's stamp,<sup>35</sup> there is often an editorial stamp, but there are no stamps from the supervising censorship authorities, which often happened, for example, at the CAF.<sup>36</sup> A model of the entire issue of the magazine was probably sent to the Main Office for Press, Publications and Spectacle Control. As Tadeusz Rolke recalls: 'Before we went to print, someone from the editorial office took the test prints over.'<sup>37</sup> Much more can

be read from the typescripts and manuscripts of articles which were subject to many changes, removing issues that would be frowned upon by the censors.

The most valuable source of information about the way the photographers worked, also talking about their interests that went beyond the rigid frames of their commissioned tasks, are the negatives and contact sheets that reveal the whole work process. There are frames on the film, taken without a doubt with full awareness of their uselessness for publication. In the archives of the photographer reporters, there are thousands or hundreds of thousands of negatives and only a relatively small number of prints. [The problem with processing of such a large amount of material, doomed to a large extent to oblivion, concerns not only people from outside working on these collections, but also the photographers themselves.]

In the production process, black-and-white photos were printed using prints handed over to the editorial office by the authors. The photographers themselves chose the photos they considered to be the best, about which they also knew that, due to formal and ideological reasons, they were suitable for publication. From the selected negatives, they ordered enlargements or made them themselves. At a later stage, the editorial team or the person responsible for the layout chose the final shots. 'MH [Marek Holzman] delivered black-and-white [glossy] prints in 18 × 24 cm format to the editorial office. He could not influence the size of the printed image by the print format. He could not influence the layout of the photos. And it seems to me that all these matters were left to Lech Zahorski.'<sup>38</sup>

The publication was under the direct authority of RSW Prasa, an institution established in 1947, which played an important role in the process of centralisation and control of the press.<sup>39</sup> It was also subject to the Press Bureau of the Central Committee of the Polish United Workers' Party. In the field of distribution and organisational issues, it cooperated with the state-owned distribution company Ruch [created in 1950]. The editorial office was in constant contact with many other organisational units, including the Ministry of Foreign Affairs and the Ministry of Foreign Trade — due to the distribution of a part of the circulation free of charge, with the use of diplomatic contacts.

## Readers

The circulation of the East edition was many times higher than the West, and circulation numbers should not be treated as fixed; it was a variable modified in the annual publishing assumptions, depending on many external factors, such as periodical problems with paper delivery or an increase in production costs, which translated into the number of copies of the magazine within a given year. In an editorial note from 1964, summarising the previous year's editions, *Poland East's* circulation was set at 200,000, while *Poland West's* at 61,000. The planned circulation of *Poland Africa/Asia* in 1962 amounted to 20,000.<sup>40</sup>

The circle of article readers also expanded thanks to translations and reprints in the foreign press; in the editorial archive, there are articles from India or Côte d'Ivoire using photographs from *Poland*.

Letters sent by readers, questionnaires with answers and information about age or origin are an archival rarity. Another fascinating source of information about the magazine's readers are albums sent in for contests of knowledge about Polish cities or outstanding Poles.

## Conclusion — work in the archives

The source for the history of photography created for the *Poland* magazine are not only the photographs selected for presentation in writing, but also unpublished photographic material, which in the case of reporters' archives accounts for as much as 90% of the collection. Stories from outside of or focused around the reportages found on the negatives and contact sheets shed new light on the way photographers, editors and artists responsible for the projects worked, as well as on the strategies of the editorial offices of particular versions of the magazine. They also broaden the way of reading these photographs, which often function in exhibitions or publications isolated from their original context. These materials are scattered among the private archives of photographers, heirs, commercial photographic agencies and press concerns, foundations and, to a lesser extent, public institutions. The photographic legacy, which has been secured and functions in 'circulation', is often entangled in various legal and ownership complications. Some of the archives of Polish photojournalists have also been lost as a result of random accidents or as a result of unconscious actions of private persons; the fate of some of the archives is unknown.

- 1 About the consequences for photography brought by the Second Congress of the Polish United Workers' Party in March 1954 and Włodzimierz Sokorski's later paper 'O rzeczywisty zwrot w naszej polityki kulturalnej' [On the real turn in our cultural policy], published in *Nowa Kultura*, no. 17, 1954, p. 3, writes extensively Maciej Szymanowicz; see idem, *Zaburzona epoka. Polska fotografia artystyczna w latach 1945–1955*, Poznań: Wydawnictwo Naukowe UAM, 2017, pp. 383–385.
- 2 For more on this subject, see Maciej Szymanowicz, 'Organizacja życia fotograficznego w latach 1944–1949', *ibid.*, pp. 21–65.
- 3 The photographs in the *Świat* weekly was the subject of the *Four Times the World* exhibition at the National Museum in Warsaw (22 February–12 May 2013) and the accompanying small publication.
- 4 The magazine was printed there up to fifth issue of 1957 inclusive, then in the RSW Prasa Rotogravure Printing Company on Okopowa Street in Warsaw. The cover was printed using the offset technique in the The October Revolution Printing Office on Mińska Street in Warsaw.
- 5 The 'Polonia' Publishing House was the publisher of *Poland* in 1954–1967. It specialised in publications in foreign languages, both press and book titles. Starting on 1 January 1967, the magazine's publication was taken over by Interpress Agency, made up from the combined 'Polonia' Publishing House, Zachodnia Agencja Prasowa and Agencja Robotnicza 'Ar-Press', which had been liquidated.
- 6 Dorian Jerzy Płoński appears in a note as the editor-in-chief, Lech Zahorski is listed as the person responsible for the graphic design of the issue. There is no information about other members of the editorial office; see: *Poland. Illustrated Magazine*, no. 1, 1955, p. 2.
- 7 Tadeusz Rolke, unpublished interview from 24 July 2018, archive of the book's editors; unpublished letter from 19 August 2018 by Joanna Holzman, manuscript, archive of the book's editors.



- 8 The number of language versions changed over the years.
- 9 It is not entirely clear what the reason was for the separation of the editions. Joanna Holzman remembered the story of the problems with the reproduction of one of her artworks and the impossibility of presenting it in the magazine distributed in the Soviet Union. This information was not preserved in the editorial documents. The split of the versions took place gradually, in the initial issues of the East edition articles from the West edition are reproduced. It was only later, with the formation of the second edition, that separate materials were prepared for each of the versions.
- 10 The main editorial office of the 'Polonia' Publishing House, and the first editorial office of the monthly, was located at 11 Mazowiecka Street in Warsaw. Starting at the beginning of the 1960s, the editorial teams of *Poland* West and East had their office at 6a Koszykowa Street, where the laboratory was also located.
- 11 Jerzy Biernacki, 'Naśladownictwo ze wszech miar wskazane', 18 October 2016, <http://www.sdp.pl/felietony/13388,nasladownictwo-ze-wszech-miar-wskazane-,1476811980> (accessed 15 January 2019); the interruption in the continuity of publication is confirmed by archival issues of *Poland*.
- 12 Due to the vast amount of archival material and issues, this subject still requires further research.
- 13 Tadeusz Rolke, *Moja namiętność. Mistrz fotografii w rozmowie z Małgorzatą Purzyńską*, Warsaw: Wydawnictwo Agora, 2016, pp. 118, 120. Tadeusz Rolke's photos from the visit of Vice President Nixon can be seen at Gazeta Agency: <http://agencjagazeta.pl/foto/0,0.html> (accessed 15 January 2019); Bogusław (Sławek) Biegański's photos from the same visit are available at the FORUM Polish Photography Agency.
- 14 *America* is mentioned, among others, by Jan Morek in Łukasz Modelski, *Fotobiografia PRL. Opowieści reporterów*, Kraków: Znak, 2013, p. 64.
- 15 Roman Stefanowski, 'Poland's Presence in Black Africa', Radio Free Europe Research, RAD Background Report 50 (Poland), 1 March 1979. The note lists all the countries about which up to date information or reportages were published in the magazine.
- 16 See Błażej Popławski, 'Z dziejów pewnego Towarzystwa. O początkach działalności Towarzystwa Przyjaźni Polsko-Afrykańskiej w Warszawie', in *Cudzoziemcy w Warszawie 1945–1989. Studia i materiały*, ed. Patryk Pleskot, Warsaw: Instytut Pamięci Narodowej, 2012, pp. 189–202. It is not clear what role the Society played in the creation of the Africa/Asia edition, this issue requires further research.
- 17 See Błażej Popławski, 'Granice poznania. Wizerunek Afryki Subsaharyjskiej w polskim reportażu (1945–1989)', *ibid.*, pp. 250–262.
- 18 Archives of Modern Records (Archiwum Akt Nowych, AAN), fonds: Wydawnictwo Polonia w Warszawie (2335), ref. no. 1/141: *Poland* Monthly Editors' Office. State of the magazine. Minutes from the meeting, memoranda, correspondence, 1961–1965, note, 22 February 1961, n.pag.
- 19 The attempt to establish an Arabic version is mentioned in numerous documents from 1961–1966, including AAN, fonds: Wydawnictwo Polonia w Warszawie (2335), ref. no. 1/141: *Poland* Monthly Editors' Office. State of the magazine. Minutes from the meeting, memoranda, correspondence, 1961–1965, note related to the intention to publish the magazine in African countries, 22 February 1961, n.pag., or in the same fonds: letter to Artur Starewicz, manager of the Press Bureau of the Central Committee of the Polish United Workers' Party, 1 February 1962.
- 20 A comparison of the first issues is not meaningful, because both versions were produced by the West editorial team and did not differ material-wise; we can also notice some errors and repetitions related to the introduction of the new version.
- 21 See Małgorzata Fidelis, *Kobiety, komunizm i industrializacja w powojennej Polsce*, trans. Maria Jaszczurowska, Warsaw: W.A.B., 2010.

- 22 For more on the development of television in the Soviet Union, see Hanna Badek, *Radio i telewizja w ZSRR*, Warsaw: Ośrodek Badania Opinii Publicznej i Studiów Programowych, 1985 [typescript].
- 23 Aleksander Jałosiński discusses the Zahorski–Kosińska rivalry in Modelski, pp. 206–207.
- 24 Ibid., p. 206.
- 25 Production as a prefix was a colloquial way to indicate a work of little artistic value, in which production and industry was glorified; such works (novels, films, etc.) were mainly created in the period of Socialist Realism.
- 26 The issues of staging and the specific language of reportage in pictures by photographers from Poland West are addressed in statements of Urszula Czartoryska, Wiesław Prażuch, Andrzej Osaka, Benedykt Jerzy Dorys and Roman Cieślewicz; see: Urszula Czartoryska, 'Fotoreportaż na łamach *Polski*', *Fotografia*, no. 3, 1963, pp. 67–69.
- 27 Modelski, p. 206.
- 28 Information about relationships and meetings in the laboratory, and even about conflict situations appears in various memoirs of the photographers; see e.g. Marek Grygiel, 'Krajobraz ponad wszystko — rozmowa z Tadeuszem Sumińskim', *Fototapeta*, <http://fototapeta.art.pl/2004/tsu.php> (accessed 24 December 2018), where Sumiński talks about the conflict with Jarosińska. One of the authors who did not use the editorial laboratory was Marek Holzman, who worked on his prints in the photographic laboratory of the trade union publishing house CRZZ (Central Council of Trade Unions) with the help of laboratory worker Adam Pluciennik, also employed at the 'Polonia' Publishing House on a flat-fee basis. Perhaps other photographers employed under similar conditions also used external laboratories.
- 29 This is mentioned by Joanna Holzman in an unpublished letter from 19 August 2018 (book editors's archive) [manuscript] and by Tadeusz Rolke in *Moja namiętność . . .*
- 30 Modelski, p. 208.
- 31 Work agreement with Harry Weinberg, copy in the book editors' archive; this is confirmed by the stories of photographers.
- 32 Rolke, *Moja namiętność . . .*, p. 147.
- 33 Tadeusz Rolke, unpublished interview, 15 January 2019, book editors' archive.
- 34 AAN, fonds: Wydawnictwo Polonia w Warszawie (2335), ref. no. 1/142: *Polish Monthly* for the countries of Black Africa. Business note, schedule, correspondence, Plan for the first three issues of *Polish Monthly* (provisional title) for Black Africa countries, 1961, p. 3 [handwritten].
- 35 This applies, for example, to Irena Jarosińska's extensive collection of positives in the collection of the Karta Centre, Tadeusz Sumiński's collection in the deposit of the Archeology of Photography Foundation, and portfolios of authors associated with Poland in the archives of the Association of Polish Art Photographers in Warsaw.
- 36 Paweł Miedziński, 'Fotografia strzeżona. Mechanizmy kontroli w Centralnej Agencji Fotograficznej', in *Cenzura w PRL. Analiza zjawiska*, ed. Zbigniew Romek, Kamila Kamińska-Chełminiak, Warsaw: Wydział Dziennikarstwa, Informacji i Bibliologii Uniwersytetu Warszawskiego, 2017.
- 37 Rolke, *Moja namiętność . . .*, p. 147.
- 38 Holzman, unpublished letter from 19 August 2018.
- 39 See Jerzy Drygalski, Jacek Kwaśniewski, *(Nie)realny socjalizm*, Warsaw: Wydawnictwo Naukowe PWN, 1992, chapter: 'Środki masowego niekomunikowania — prasa PRL'.
- 40 For information on the circulation of *Poland West* and *East* see: AAN, fonds: Wydawnictwo Polonia w Warszawie (2335), ref. no. 1/512: Publishing house council, meeting minutes, 1959, 1964; Minutes from 14 May 1964, p. 3; for information about the *Poland Africa/Asia* edition, see: AAN, fonds: Wydawnictwo Polonia w Warszawie (2335), ref. no. 1/141: *Poland Monthly* Editors' Office. State of the magazine. Minutes from the meeting, memoranda, correspondence, 1961–1965; Note to manager of the Press Bureau of the Central Committee of the Polish United Workers' Party regarding the *Poland* monthly, Warsaw, 31 May 1962. The issue of the intended and actual circulation over the years requires further research.

Adam Krzemiński

# A BRIDGE OVER THE IRON CURTAIN

The *Poland* monthly was established in the wake of the Khrushchev Thaw in the Soviet bloc after Stalin's death. When the decision was made to publish a magazine promoting the Polish People's Republic abroad in the summer of 1954 in Warsaw, the Korean War was already over; however, Europe would still have to endure for a while before the tensions between the East and the West calmed down. The brutal suppression of mass protests in the German Democratic Republic by Soviet tanks on 17 June 1953 proved that the Soviet Union was ready to defend its sphere of influence in Central and Eastern Europe by force. At the same time, Stalin's note of 10 March 1952 and the actions of Deputy Prime Minister Lavrentiy Beria in the spring of 1953 signalled that Moscow, fearing the remilitarisation of West Germany within the NATO structures, could agree to the unification of a neutralised Germany, going even as far as opening the way to the revision of a border on the Oder and Neisse Rivers. Such fears were also expressed by Jerzy Stempowski, one of the most insightful observers of the twisted Western policy towards Germany, in a letter to the editor of the Paris-based *Kultura* magazine.

The Thaw, which came about as a result of Stalin's death, also raised awareness among the authorities of the Polish People's Republic that they needed to open up to the West and win over European public opinion in their altercation with Germany over the western Polish border. Thus, among other things, the idea of establishing a magazine which did not aim at spreading communist ideology, but instead presented post-war Poland as a country undergoing a rapid recovery, innovative and diverse, in which Poles were shown as enterprising people, achieving successes in economy, science, culture and sport.

The Cold War in post-war Europe was a cultural struggle, reminiscent of the old *cuius regio eius religio* principle. During the Yalta Conference, when Winston Churchill

measured the influence of the Soviet Union and the West in the countries occupied by the Red Army, Poland was excluded from this arithmetic swindle, and instead the powers agreed upon an unspecified merger of the London and Lublin governments. The possible 'Polish road to socialism' — democratic and pluralistic — given the fundamentally leftist attitudes in the West, was believed by London and Washington to be a convenient excuse to shirk any responsibilities towards the country in defence of which Britain declared war on the Third Reich in 1939.

Stalin's push for placing the Polish border on the Lusatian Neisse, rather than the Eastern Neisse, despite the English and American resistance, gave the Soviet Union the role of its guarantor; however, the abduction of the 16 leaders of the Polish underground state to the USSR and their subsequent conviction just before the Potsdam Conference demonstrated the actual framework of Poland's sovereignty.

After the 1947 election fraud in Poland, the rejection of the Marshall Plan under Stalin's pressure, the communist coup in Prague and the West Berlin blockade, the Cold War dispelled all hopes for a 'Polish road to socialism'. The World Congress of Intellectuals in Defence of Peace held in Wrocław, attended by several hundred writers, artists and scientists from 46 countries, was supposed to maintain a semblance of connection with the rest of the world, but it served only as an opportunity for Moscow to destroy even these fleeting illusions. The subjugated Eastern European countries had undergone radical Stalinisation and were cut off from the West. Stalin's doctrine of 'exacerbating class struggle' brought show trials and death sentences not only against the potential opposition, but also against his own party structures. In terms of cultural policy, it resulted in the blind adoption of Soviet models of Socialist Realism in literature, film and visual arts. The Warsaw Old Town, rebuilt with due attention to detail and reverence would cease to be the symbol of new Poland, since that role would be taken over by the Marszałkowska Dzielnica Mieszkaniowa housing estate and the Joseph Stalin Palace of Culture and Science.

Moscow at the time served both as a model and as a tourist destination for new party recruits among writers and artists. Berlin was also attractive — as the heart of the 'German issue', German culpability and German danger, as well as a front city, thanks to West Berlin. Congress for Cultural Freedom [Kongress für Kulturelle Freiheit] organised in June 1950 in the American sector was a response to the Wrocław congress, countered in June 1951 by the World Festival of Youth and Students in the Soviet zone. Berlin also provided an opportunity to start the first Polish-German dialogue, to have a new *modus vivendi* under the Stalinist umbrella. As a member of the Polish military mission to West Berlin in 1949 and 1950, Tadeusz Borowski, the author of shocking stories from Auschwitz, threw himself into a 'forced friendship' with classics of Socialist Realism from the GDR, even despite the fact that he probably knew that Johannes R. Becher, a communist poet and current minister of culture refused to come to Poland, saying that he would go to Breslau, but not to Wrocław . . . Stalin's attempts at waving away the Auschwitz trauma did not save Borowski, but a few weeks after his suicide in 1951, the World Festival of Youth and Students was an opportunity for a few 'pimply' students to peek at the West through the window that was West Berlin.

In a letter published in 1951 in *Kultura* [no. 2/3] Jerzy Stempowski appreciated the friendship with the Germans from the GDR forced by the communists, saying, 'Under the Soviet occupation, this friendship may even have more solid foundations than it may seem to its official initiators. We would be people of little faith, assuming *a priori* that what is possible under the harsh Soviet discipline is inaccessible to those who speak freely. A prisoner tapping through a wall to an unknown inmate sharing his fate does so with the trust, obtaining which would require more time and thought among free people.' The development of a German-language issue by the Paris-based *Kultura* magazine cannot be compared with the propaganda of friendship surrounding the Peace Race or the permission for Polish writers to leave with Maria Dąbrowska for a 1955 meeting with Thomas Mann in Weimar.

*Kultura* could openly discuss strategy for Poland 'for later', it could also do something that was impossible in the country — initiate a dialogue between emigrants and Ukrainians, Lithuanians and Belarusians, examine the Polish reality from the outside and build awareness of Europe among Poles, the framework of which was clearly set in the Polish People's Republic, as evidenced by shutting down the *Europa* magazine, despite the events of October 1956. However, the decisive changes had to take place in the country.

In 1954, Socialist Realism began to crumble. Despite the fact that cinemas showed *Career* — a film about a pre-war officer transferred from the West to Poland as a spy, who cannot find anybody to work with and finally gets denounced to the Security Office, bookstores proudly displayed Marek Hłasko's *Eighth Day of the Week* right next to *Power* by Tadeusz Konwicki, and the former was engaged by the *Sztandar Młodych* daily to work alongside other authors of the new generation, such as Stanisław Lem and Sławomir Mrożek.

Given this gap, the creation of a propaganda magazine was entrusted to a tried and tested journalist, Dorian Płoński, who knew the West — after all, he had a doctorate obtained in Vienna and worked as a correspondent in Berlin until 1933, and during the war he edited *Zwyciężymy* — a front newspaper of the Kościuszko division. He managed *Poland* from its first issue until his death in August 1958.

However, even the best magazine made with international audiences in mind would not have been able to promote Polish poetry, films, musicians, actors, writers, philosophers and historians, were it not for the sudden manifestation of the post-Stalinist Thaw in eruption of the Polish wartime experience, as well as the grotesque and sarcastic existentialism in film, literature, reportage and historical and philosophical essays. Another reason was the Polish October 1956, which unexpectedly showed the Western European public a Poland that was different from the one to which they were accustomed — not powerlessly banging its head against the wall in confrontation with the neighbouring hegemony, but able to force it to compromise, while being able to agree to a compromise itself.

In October 1956, Hungary evoked a sense of solidarity in the West, as well as indignation towards Moscow, once again for suppressing the fight for freedom — all the more so because it happened just after the disclosure of Stalinist crimes at the

20th Congress of the Communist Party of the Soviet Union. However, Poland evoked respect. With all the turmoil in the country from the June events in Poznań to Gomułka's return, Poles not only managed to stop the Soviet tanks heading for Warsaw, but also, by way of compromise, to maintain some of the political reforms — including an open cultural policy, and to appear on the European political scene in 1957 with the Rapacki plan, accepted by Moscow, but still opening up a chance for a new quality in Central Europe.

Since the events of October 1956 in Poland, Poland stopped being only a vassal in the eyes of many people from the West, but instead it started seeming to be more of a junior partner to a senior one. And it was only then that Western editorial offices, publishing houses, as well as influential political and ecclesiastical bodies started taking real interest in the country on the Vistula, sending journalists, reporters, politicians, publishers and writers — including West German ones — to Poland. For the first time since the war, Poland had become an element of the German debate on the 'German condition', even in the GDR. Walter Janka, head of the renowned Aufbau publishing house, sentenced in 1957 to five years' imprisonment for alleged anti-state activities, was an enthusiast of the Polish Thaw.

The current events in Poland were extensively reported by the West German press; however, the Polish authors, thus far mostly unknown in Germany, were discovered by the Western publishers thanks to their translations in 'Polen', leading many of them to be published by renowned publishing houses. The magazine was praised for more than just its layout and graphic design both at the Frankfurt am Main and Leipzig book fairs.

Since the events of 1956, *Poland* had become an Almanach de Gotha of the Polish intellectual life. In the times of Gomułka's 'little stabilisation', under the direction of Jerzy Piórkowski, it turned into what can be described as a cultural monthly — an extension of the liquidated *Przegląd Kulturalny* aimed at the West. Only marginally noting economic issues, and leaving party politics to a minimum, the magazine served as a crash course in the history of Polish literature for western readers, concerning not only the latest releases such as Sławomir Mrożek's short stories or Leszek Kołakowski's *Conversations with the Devil*, but also books by classic authors like Cyprian Kamil Norwid, Henryk Sienkiewicz, Eliza Orzeszkowa, Stefan Żeromski and Ludwik Krzywicki. The magazine also published fragments of wartime literature, thus far unknown in the West, such as Arkady Fiedler's *Squadron 303*, Aleksander Kamiński's *Stones for the Rampart*, Tadeusz Borowski's *This Way for the Gas, Ladies and Gentlemen*, Zofia Nałkowska's *Medallions*, Władysław Bartoszewski's reflections on the Warsaw Uprising, as well as reprints of works by emigrants — Witold Gombrowicz and Tadeusz Nowakowski. Also featured were extensive historical essays about the place of Poland in Europe by Teodor Parnicki, Aleksander Gieysztor, Paweł Jasienica and Konstanty Grzybowski.

In the 1960s, Polish culture experienced a sudden surge in popularity in the divided Germany. The construction of the Berlin Wall in 1961 triggered a 'Polish wave' among the intelligentsia of the GDR, expressed by taking interest in the country's

eastern neighbour as a semblance of and a substitute for freedom and diversity. In West Germany, on the other hand, the event triggered the 'New Ostpolitik' — the conviction that the road to making the wall more permeable required recognition of the post-war realities, such as the border on the Oder and the Neisse, and not only *pro forma*, but by recognising Poland as a real state, and Poles as real neighbours. The recognition of the Oder-Neisse border, Willy Brandt's *Kniefall von Warschau* and the establishment of full diplomatic relations with the Federal Republic of Germany took place only in 1970, which is why it was the representatives of the world of culture — writers, filmmakers, theatre artists, musicians, journalists, translators, publishers — and not politicians who built the bridges, broke the ice, were led the way to establishing a living dialogue, aroused respect and sympathy. This exchange was controlled with state agendas and passport policies, but was also increasingly based on personal contacts, reputation and the initiative of the inviting hosts. *Polen*, the German-language edition of the magazine supported this exceptional role of people of culture in the 1960s, promoting Poland as a European country with a distinct history, and an original, vibrant culture. Nevertheless, western readers learned about events taking place behind the scenes in the 'most cheerful barrack of the Soviet bloc — the arrest of Melchior Wańkowicz, the Letter of the 34, disputes over cultural policy between the 'partisans' and 'revisionists' — from the correspondents of domestic press.

*Poland* was an outstanding showcase of the rich and diverse cultural life in the Polish People's Republic in the times of the Khrushchev Thaw and the Little Stabilisation after the events of October 1956, but it never served as a forum for the dialogue between the East and the West. This was the formula of the magazine intended for international audiences, while bridges were built over the Iron Curtain. A lively dialogue, despite all the limitations, unsaid things, traumas, prejudices and mere ignorance, took place elsewhere. In 1957, the Paris-based *Kultura* magazine co-organised a meeting of émigré and German historians, not without great difficulties. Fifteen years later, the regular textbook conference became an institution of the dialogue between the Polish People's Republic and the Federal Republic of Germany, arousing fierce opposition in both countries. Before that, however, there was a decade of formal and informal contacts, breaking the ice through articles in *Tygodnik Powszechny* and, on the other hand, in *Polityka*. The 1965 memorial of German Protestants and pastoral letter of the Polish bishops were met with opposing reports — an aggressive one by Andrzej Brycht from Munich and a more dialogue-oriented one by Wiesław Górnicki from Hamburg. On the German side, there was the fear of German revisionism and the speeches by Günther Grass, Siegfried Lenz and Klaus von Bismarck in favour of recognising the border on the Oder and Neisse. *Poland* did not become a platform for these historical fights, but it also was not a weak propaganda card in the communist game for Poland's place in Europe. Instead, it was an important asset.

The secret of the magazine's success in the 1960s boils down not only to its great team and the impact of the Polish October on the country's culture, but also to the fact that Poland had since become fashionable in the West. In the Cold War between superpowers, the phases of relaxation — such as the Vienna meeting between

Nikita Khrushchev and John Fitzgerald Kennedy — were interwoven with balancing on the brink of another war, such as the 1962 Cuban Missile Crisis. The Vietnam War raged on, the Six-Day War broke out, followed by the Prague Spring and May 1968 events in France. At the same time, since October 1956, the Polish People's Republic had a clear advantage in the capitals of the West. Thanks to the still liberal cultural policy, it enjoyed a kind of the highest privilege, with Western films, books, jazz and theatre reaching Polish audiences. In the Soviet Union, the 'generation of the 1960s' learned Polish in order to be able to read Western literature. Władysław Gomułka quickly put an end to political reforms, but he was still regarded as a guarantor of the 'Polish road to socialism'.



# IS POLAND A WOMAN?

## On the Meaning of Gender in the Socialist Modernity Project in the *Poland Monthly*

‘Warsaw is a woman.’ With these words, Wiktor Woroszyński began his poetic essay in the third issue of *Poland* [West] of 1960. He wrote that the capital of Poland has ‘feminine qualities: ‘she is obstinate and proud, capricious and bold, obstinate and proud, capricious and bold, a little sly, a little naïve, both changeable and constant, and always gets her own way.’<sup>1</sup> Looking through the *Poland* monthly, one can safely state that for the authors of the publication, it was not only Warsaw that had feminine qualities, but also Poland. We can find evidence of this in the multitude and diversity of visual materials depicting women, as well as numerous metaphors referring to cultural ideas about femininity and masculinity. What role were the images of women and narrations about them to play in creating a picture of Poland for an international audience?

Images of women in the self-promotion of the nation state should not come as a surprise. Since the French Revolution, European nations have often adopted female figures as their representations. In addition to Marianna, Germania and Lusitania, we can also find Polonia in 19th-century national iconographies — the figure of a woman, frequently depicted in shackles, immortalised in the paintings of Arthur Grottger and Jan Matejko.<sup>2</sup> The feminine personification of the nation took on a new meaning after Second World War, at a time of widespread media, a technological revolution, new forms of entertainment and consumption. Film actresses became ‘national’ stars, while local and international beauty pageants solidified the connection between the values and attractiveness of a given ‘nation’ with the beauty and appearance of its female representatives.<sup>3</sup> The magazine *Poland* was in line with this global trend, at the same time offering a model of a modern woman in a socialist society.

Woroszyński wrote about Warsaw women as carrying within them the historical experience of their city: ‘So many wars, so much work and privation, so many fresh starts!’ Photographs by Tadeusz Rolke accompanying the text show the capital’s

women of various ages: little girls in a park, a young woman on a scooter, an elderly woman with a kerchief on her head holding a vase with flowers. According to Woroszyński, the woman — like post-war Warsaw — is a symbol of survival. Her heroism is best reflected in her loss of ‘sons . . . in September 1939’ and then ‘grandsons dying on the barricades of Warsaw five years later’.<sup>4</sup> Such a narrative evoked the apotheosis of the Polish Mother from the times of the partitions, an ideal present mainly among the nobility and intelligentsia. The woman patriot was supposed to give birth to and raise sons fighting for national independence, but also take on the duties of supporting the family during the men’s absence.<sup>5</sup> Like Woroszyński, writer Melchior Wańkowicz assured the readers of the magazine about the uniqueness of Polish women, practically predisposed to equality through historical experience.<sup>6</sup> Women on the pages of *Poland* are therefore active in almost all areas of life — from family and household to professional career and political activity.

There is no doubt that the magazine presented an imagined and idealised femininity, but this does not mean that the images of women did not reflect social experiences, even if they were selective and one-sided. The representations of women were supposed to show Poland’s achievements not only in the domain of equal rights — still quite exotic in the then dominant culture of the middle class in the West — but above all, they conveyed the values of socialist modernity in its Polish version.<sup>7</sup>

What was socialist modernity in the era of de-Stalinisation [it was not insignificant that the first issue of *Poland* was published one year after Stalin’s death], decolonisation and the policy of ‘peaceful coexistence’ declared by the countries of the socialist bloc? On the one hand, competition between the East and the West had largely moved into the sphere of the broadly understood culture, the welfare state and the modern lifestyle, in which raising the standard of living and the availability of consumer goods played an immense role on both sides of the Iron Curtain.<sup>8</sup> On the other hand, decolonisation opened a new field of competition between the two blocs for the global South.<sup>9</sup> In this sense, ideas about the roles of women and men in the socialist system, as well as satisfying their specific needs played a key role — they were to attract post-colonial states to the communist project.

### **Poland is progress**

It is worth remembering that Poland [along with other countries of the socialist bloc] was one of the first countries in which equal rights for women and men were included in the provisions of the legal system. Even if the practice of equal rights left much to be desired, equality before the law had serious consequences for women’s daily lives, access to education and professional careers. At the same time, until the 1970s, women in Western Europe and the United States were openly discriminated against in family or property law, and their access to prestigious professions was limited. This situation changed only with the rise of feminist movements of the so-called second wave in the 1960s and 1970s, which not only changed legal norms, but also deepened social awareness of cultural gender stereotypes. This ‘pre-feminist’ context was not insignificant in establishing the notion of Poland as a modern state in the eyes of the

West. In the 1950s and 1960s, Poland appeared to be a progressive country, more advanced in social terms than the West, breaking with long-lasting inequalities of women and other groups.

The year 1954 was significant for Polish post-war history. It was the beginning of the Thaw, which would culminate in October 1956, when Władysław Gomułka came to power. The new leader announced a break with Stalinism and the beginning of the 'Polish road to socialism'. The thaw is rightly associated with political and cultural liberalisation; however, not everyone experienced it in the same way. At that time, there was a shift towards the more traditional roles of women and men in society, and the emphasis on the gender difference — supposedly grounded in the immutable 'nature' — in spite of the official equal rights, was reflected in the media coverage. During the Stalinist period (ca 1948–1953), gender politics were largely directed towards the participation of women in industrial production on an equal footing with men. Professional work, including that in so-called skilled and technical positions, traditionally occupied by men, was a condition for full participation in the socialist society, and thus in a way for socialist citizenship.<sup>10</sup> We will not, however, find brave female tractor drivers, miners or bricklayers, associated with Stalinism, on the pages of *Poland*. New images of women reflected the changes in gender equality policy, which now abandoned rapid industrialisation and promotion of the so-called male jobs for women. Rather than in the workplace and work clothes, we more frequently see women in fashionable dresses and swimsuits, usually spending time at home, on the beach, or shopping. As consumers, women also became — in the visual sphere — the objects of consumption.

Already in the first issue of *Poland*, it is clear that the 'good life' in a socialist state was primarily connected with the domestic sphere.<sup>11</sup> Although the photographs accompanying the article about Poles' increasing standard of living include a smiling saleswoman, the others show young mothers pushing strollers on a walk with their children in a modern residential district, as well as a woman at home, in the company of her husband and child, occupied with handicrafts. In the next issue, we can learn that the significant increase in birth rates was proof of the improving quality of life in Poland.<sup>12</sup> In addition to a reproduction of Stanisław Wyspiański's *Motherhood*, depicting a breastfeeding mother, we can see a photograph of a modern maternity hospital and rows of newborns being changed by caring nurses. The article describes the extensive protection of motherhood guaranteed by the state, the development of medical care, the construction of nursery schools and kindergartens, as well as material support for families. 'Is it any wonder,' the authors wrote, 'that future citizens are eager to be born?'<sup>13</sup>

In addition to the iconography of motherhood, often found on the pages of the magazine, we see — even more frequently — women at work, playing sports, creating art, sitting behind a ministerial desk, and sometimes even flying helicopters and planes. They can find fulfilment in a variety of roles outside the home and family. Women's work is most often presented in the form of individual female portraits. We will not find, however, many workers among them, as one might expect in a socialist country. *Poland* is dominated by intelligentsia women: artists, researchers, politicians.

Marie Skłodowska-Curie appears most often and in all editions.<sup>14</sup> Among contemporary figures, we meet sculptor Alina Szapocznikow<sup>15</sup> and composer Grażyna Bacewicz.<sup>16</sup> One could also find comedian Irena Kwiatkowska,<sup>17</sup> as well as the director and leading actress of the Jewish Theatre in Warsaw, Ida Kamińska.<sup>18</sup> There were also rising stars of Polish rock 'n' roll, Helena Majdaniec and Karin Stanek.<sup>19</sup> In the August 1956 issue of *Poland*, we can read an interview with Zofia Wasilkowska, 'one of the few women in the world who occupies the high and responsible position of the Minister of Justice'.<sup>20</sup> Women's emancipation meant educational and professional advancement, entry into the scientific, artistic and sometimes political elites. Unlike in the recent Stalinist period, photographs of women working in a factory or on a farm appear less frequently and are mostly anonymous.

### **Poland is Paris**

In the June 1958 issue of *Poland*, the 'Fashion' layout catches the reader's eye. It features a series of photographs of women in elegant clothes — ballroom gowns, formal attire and dresses with petticoats characteristic of the 1950s. A short description informs the reader that photographer Marek Holzman took the models of the famous 'Ewa' fashion house in Warsaw to the Museum of the Polish Army. The text reads: 'That's why we have such interesting contrasts between charming women in the latest modes and ancient warrior garb.'<sup>21</sup> In the middle of the layout we see a woman in a narrow, long dress with a low neckline, wearing long gloves and a tiara on her head, posing against the background of an armoured horseman. When we look to the left, we see two women in elegant suits and hats standing next to a cannon. How should we interpret this 'interesting contrast'? Did the entry of beautiful ladies emanating femininity into the world of men [what could be more masculine than the military?] mean that the world of male domination was now suitable only for a museum? Or perhaps while entering the masculine world, the women still retained their decorative function, as well as the cultivation of gender difference?

Models from Warsaw fashion houses *Moda Polska* and *Telimena* marked their presence in nearly every issue of *Poland*, especially the East Edition. They clearly demonstrated the high priority of the beauty culture, which, contrary to popular opinion, was not alien to the countries behind the Iron Curtain. On the contrary, it functioned as evidence of belonging to the modern world of media, entertainment and consumption, in which the beauty and eroticisation of women played an important role. From the perspective of Poland's eastern neighbour, where western goods could be found in a very limited supply, the magazine could function as a window to the West, or — if one preferred — a window to Paris. The Polish woman, on the other hand, became a kind of Parisienne — a symbol of beauty, good taste and elegance, the western style from the shores of the Vistula.

It is possible that the creators of the East edition consciously promoted the image of Poland as a centre of modern fashion and style. Economic considerations were not insignificant. In the 1950s and 60s, the Soviet Union was the largest market for the Polish textile and clothing industry.<sup>22</sup> The clothes from Polish fashion houses were

supposed to emanate simplicity and elegance.<sup>23</sup> The East edition often featured film actresses such as Pola Raksa and Beata Tyszkiewicz, who spoke not only about their work and interests, but also about their taste and style of dress.<sup>24</sup> We can guess that they also frequented beauty salons, enjoying allegedly easier access to beauty services and products in the socialist state, regardless of age, profession or social pedigree.<sup>25</sup> The magazine wrote in 1955: 'On the chair next to a film star sits a salegirl from the local department store both relaxing under the influence of a facial massage.'<sup>26</sup>

On the pages of *Poland*, the images of women reinforce the new orientation of socialist countries after 1956 — turning towards moderate consumption and subtle luxury supposedly available to all citizens. They also show how 'socialist consumerism', as David Crowley observes, turned in the 'sphere of images, not things' more often than in the West. This fact, however, does not undermine the key role of consumption in the project of social modernity, 'because what defines the modern consumer society is not access to consumer goods, but knowledge about them'.<sup>27</sup> Photographs of beautiful women posing in carnival outfits or beachwear clearly suggest that it is no longer the place in the hierarchy of industrial production that determines one's identity in the socialist society, but the relationship between an individual and the sphere of consumption and ideas about it, and in the case of women — the awareness of the global culture of fashion and beauty.

### **Poland is modernity**

While in the East and West editions, the images of women played key roles in the creation of modern, socialist Poland, in the case of *The Polish Review*, a version intended for Africa and Asia, the image of Poland seemed to take on decisive attributes of masculinity. Women appeared less frequently in *The Polish Review*. Modernity, which the authors of the magazines promoted for the use of post-colonial states, was embedded first of all in technological and industrial development. One of the first issues of the Africa edition highlighted the important role of Polish experts working in 13 countries in Africa and Asia, in building infrastructure and technological base of recently decolonised countries.<sup>28</sup> On the pages of *The Polish Review*, Poland appeared as a friend, teacher, economic partner, but also as an epitome of strength and self-confidence emanating from the male figures of miners and metal workers, and the industrial landscape.<sup>29</sup>

In the editions intended for the global South, women most often appeared in the context of new technologies. They were mostly young, just as the decolonised states. Already in the second issue of the Africa edition, which debuted in 1962, we see a photograph of a young African woman driving a scooter manufactured in Poland. The Osa, produced by the Warsaw Motorcycle Factory was supposed to be a feminine equivalent of a heavier vehicle — the Junak motorcycle intended mainly for men. The photograph of the young Osa user tells us that the knowledge of mechanics, but also independence and freedom of movement, were essential attributes of a modern girl in Poland, as well as in Nigeria or Ghana.<sup>30</sup> What is more, African girls could become modern with the help of Polish products.

In the following issues, readers learned about women who performed key tasks in new fields of industry, such as electronics and isotope separation. We read of the key importance of the ‘the touch of woman’s hands, delicate precise and patient’, without which the production of electric light bulbs would not have been possible.<sup>31</sup> A world ordered according to gender and age appears in front of our eyes. Women and men were to be equal, but they should still work in separate industrial sectors, as well as using vehicles adapted to their allegedly innate gender characteristics.

Despite the domination of technology, the message of socialist modernity for the Global South was not devoid of consumer and aesthetic values. The symbol of these values, as in the other editions, were beautiful women caring for their bodies and beauty with the help of the state. ‘An electric washing machine, refrigerator or vacuum cleaner are not enough!’ — stressed Krystyna Zielińska, the author of an article eloquently titled ‘We Want Glamorous Women’. At the same time, she made it clear that modernity was not only a technological base, but also the creation of conditions to satisfy typically feminine needs, such as make-up or a fashionable outfit. She explained that the cry for ‘glamorous women’ was not about bringing ‘Brigitte Bardot or Sophia Loren to Poland’, but that all women should have the best possible conditions to care for their beauty.<sup>32</sup> A series of photographs by Jan Kosidowski which accompanied the article showed a beautician applying a mask on a client’s face. As in western advertising, beautiful and well-groomed women were supposed to attract consumers. In this case, they offered the countries of the global South the fulfilment of their long-standing desire to overcome economic subordination and, in a symbolic sense, their desire to regain masculinity.

\* \* \*

What then do the images of women in the *Poland* monthly tell us? They speak not only about the role of women in social and political life, but above all about Poland’s aspirations in the era of competition between East and West over a definition of modernity. They help to construct an orderly and harmonious world in which women and men find their proper place according to the characteristics attributed to their sexes. The main driving force behind this order is, first and foremost, state policy. Women work professionally, they often achieve success, but at the same time nurture their femininity. They follow the recommendations of the latest fashions, use the services of egalitarian beauty salons, but they do not give up their roles in the family and home. Equality is therefore not a threat to social order, as conservatives would have often argued, but rather an enabler in reordering society in a new and better way, bringing out women’s and men’s proper characteristics both in the workplace and at home, on a stroll, and at an evening ball.

It is not a surprise that women, as a symbol of modern society were less visible in the editions intended for the global South, although the sphere of consumption assigned to women also appeared and played an important role here. Developing countries needed a different model of modernity — at least according to the Eastern Bloc countries — based primarily on the development of industry and infrastructure.

Hence the dominance of industrial landscape, male workers and experts. It is possible to argue that in the visual sphere masculinity was supposed to give Poles a sense of superiority in relation to post-colonial countries. In a way, Poland took the place of the West here, offering a modern European civilisation, but without the burden of the overseas colonial conquest. In all cases, visual articulation of gender roles embodied and promoted socialist modernity in the Polish version on the competitive stage of the increasingly globalising world.

- 1 Wiktor Woroszyński, 'The Hidden Face', *Poland (West)*, no. 3, 1960, p. 29.
- 2 References to 'femininity' and 'masculinity' in national representation were also a recurring element of international exhibitions in the interwar period; see, for example, Joanna M. Sosnowska, 'Polska w Paryżu była . . . kobietą', in *Wystawa Paryska 1925. Materiały z sesji naukowej Instytutu Sztuki PAN, Warszawa, 16–17 listopada 2005*, ed. Joanna M. Sosnowska, Warsaw: Instytut Sztuki PAN, 2007, pp. 129–137.
- 3 See e.g. Geoffrey Jones, *Beauty Imagined: A History of the Global Beauty Industry*, Oxford: Oxford University Press, 2010.
- 4 Woroszyński, p. 29.
- 5 For more about the symbolism of the Polish Mother, see e.g. Stawomira Walczewska, *Damy, rycerze i feministki*, Kraków: Wydawnictwo eFKa, 2000; Maria Janion, *Kobiety i duch inności*, Warsaw: Wydawnictwo Sic!, 1996; Brian Porter-Szűcs, 'Hetmanka and Mother: Representing the Virgin Mary in Modern Poland', *Contemporary European History*, vol. 14, no. 2, 2005, pp. 151–170. For more on the models of femininity in the 19th century, see e.g. *Kobieta i społeczeństwo na ziemiach polskich w XIX wieku*, ed. Anna Żarnowska and Andrzej Szwarz, Warsaw: DiG, 1990.
- 6 Melchior Wankowicz, 'Feminine Revolution', *Poland (West)*, no. 2, 1961, pp. 17–19.
- 7 For more on socialist modernity as an 'alternative' to the Western version, see e.g. *Socialist Modern: East German Everyday Culture and Politics*, ed. Katherine Pence, Paul Betts, Ann Arbor: University of Michigan Press, 2008.
- 8 For more on this subject, see e.g. *Communism Unwrapped: Consumption in Cold War Eastern Europe*, ed. Paulina Bren, Mary Neuburger, Oxford: Oxford University Press, 2012.
- 9 According to current terminology, I use the term global South. The term 'Third World', coined by French anthropologist Alfred Sauvy in 1952, was used in Poland during the period under discussion. Starting in the early 1970s, it was increasingly replaced with the term 'developing countries'; see *Encyklopedia powszechna*, vol. 4, Warsaw: PWN, 1987 (3rd edition), p. 544.
- 10 For more on gender roles under Stalinism and de-Stalinisation, see Małgorzata Fidelis, *Kobiety, komunizm i industrializacja w powojennej Polsce*, Warsaw: W.A.B., 2015; Natalia Jarska, *Kobiety z marmuru. Robotnice w Polsce, 1945–1960*, Warsaw: Instytut Pamięci Narodowej, 2015.
- 11 Miroslaw Zulawski, 'Life Becomes Better Day by Day', *Poland*, no. 1, 1954, pp. 2–4.
- 12 'Cheerful Statistics', *Poland*, no. 2, 1954, pp. 8–9.
- 13 *Ibid.*, p. 8.
- 14 See e.g. 'Intimate Glimpses of Maria Curie-Skłodowska', *Poland*, no. 3, 1955, pp. 14–15; 'Zhen-shchina, kotoraya ne umela byt' znamenitoy' [The woman who did not know how to be famous], *Pol'sha (East)* no. 7, 1967, pp. 8–15.
- 15 Mieczysław Porębski, 'In Alina Szapocznikow's Workshop', *Poland (West)*, no. 8, 1958, pp. 29–31.
- 16 Dorota Barska, 'Talking with Grażyna Bacewicz', *Poland (West)*, no. 2, 1954, pp. 24–25.
- 17 Maria Sten, 'A Fine Comedienne', *Poland*, no. 11, 1957, pp. 22–23.
- 18 Maria Sten, 'Ida Kamińska', *Poland (West)*, no. 10, 1962, pp. 38–39.
- 19 Mateusz Świącicki, 'The Red and Black Invasion', *Poland (West)*, no. 10, 1962, pp. 42–45.
- 20 Maria Sten, 'A Talk with Zofia Wasilkowska. Minister of Justice', *Poland*, 1956, no. 8, p. 7.
- 21 'Moda' [Fashion], *Pol'sha (East)*, no. 6, 1958, pp. 18–19.

- 22 Mila Oiva, 'Selling Fashion to the Soviets: Competitive Practices in Polish Clothes Exports in the Early 1960s', in *Competition in Socialist Society*, ed. Katalin Miklóssy, Melanie Ilic, London: Routledge, 2014, pp. 71–88.
- 23 Helena, 'Snova prostota' [Simplicity again], *Pol'sha* (East), no. 5, 1959, p. 30.
- 24 See for example the article about Pola Raksa: L. K., 'Devushka v okoshke' [The girl in the window], *Pol'sha* (East), no. 5, 1966, pp. 54–57; 'Beata Tyshkevich', *Pol'sha* (East), no. 8, 1968, pp. 14–16.
- 25 See, for example, Krystyna Zielińska, 'Retsept krasoty' [Recipe for beauty], *Pol'sha* (East), no. 7, 1966, pp. 38–39; idem., 'We Want Glamorous Women', *The Polish Review* (Africa/Asia), no. 6, 1963, pp. 22–24.
- 26 'Cosmetics for All', *Poland*, no. 1, 1955, pp. 20–21.
- 27 David Crowley, "'Inne" dzieci Marksa i coca-coli. Popkulturowe wpływy na kino w Europie Wschodniej', in *W poszukiwaniu polskiej Nowej Fali*, ed. Andrzej Gwóźdź and Margarete Wach, Kraków: Universitas, 2017, p. 96.
- 28 Jerzy Wysokiński, 'Foreign Trade', *The Polish Review* (Africa/Asia), no. 9, 1962, p. 29.
- 29 See, for example, Janusz Bień, 'The Story of a Piece of Steel', *The Polish Review* (Africa), no. 8, 1962, pp. 5–28; Wojciech Adamiecki, 'Big Metallurgy', *The Polish Review* (Asia), no. 1, 1966, pp. 5, 7; Zbigniew Wywrot, 'Copper Changes the Face of the Country', *The Polish Review* (Africa/Asia), no. 10, 1968, p. 17.
- 30 For more about a modern girl in Poland in the 1960s, see Małgorzata Fidelis, 'Czy jesteś nowoczesną dziewczyną? Młode Polki a kultura konsumpcyjna w latach 60!', *Teksty Drugie*, no. 2, 2015, pp. 303–323.
- 31 Janusz Bień, 'Electronics and Women', *The Polish Review* (Africa/Asia), no. 4, 1964, pp. 31–33. See also Antoni Grubecki, 'Isotope Separator', *The Polish Review* (Africa/Asia), no. 1, 1965, pp. 17–20.
- 32 Zielińska, 'We Want Glamorous Women', pp. 22–24.



# ONE OF MANY: BRITT MARIE

Post-war local lore photography grew out of strong inter-war traditions, not only in terms of form, but also in terms of carrying out specific projects. We should mention here the work of Mieczysław Orłowicz, who employed photographers such as Zofia Chomętowska and Henryk Poddębski at the Ministry of Communication, to document Polish cities and towns for the needs of brochures intended for foreign recipients. Jan Bułhak's native photography program, initiated in 1937, was adapted to the new political and social reality, and its significance grew after the death of the doyen of Polish photography in 1950. His social mission, combining documentary and cognitive values with aesthetic ones, was emphasised.

After the war, tourism in Poland, as well as in all of Europe, was limited. Destruction of objects, difficulties in travel, border controls or remnants of warfare (mines in certain areas) are only the most obvious reasons. Many well-preserved tourist facilities were located in the so-called Recovered Territories, but in the first post-war years maintaining them for recreation purposes was not a priority — among others, they were used as schools.

However, in the 1950s, especially in their latter half, tourism began to develop intensively, with its peak coming in the following decade. This was the case for national and international tourism, both in the Eastern Bloc countries and in Western Europe. The importance of tourism and the resulting promotion of local lore photography can be proved by the fact that it was temporarily subordinated to the Department of Propaganda and Agitation of the Central Committee of the Polish United Workers' Party. It is no wonder, then, that this genre of photography was an important part of every edition of the magazine. Among the motifs covered by the monthly's interest, the foremost was the Baltic Sea — apart from obvious aesthetic values, it was also important to emphasise the Polish character of the coast.

In the first years of the magazine's operation (including the West edition), reports such as 'Express — Holiday — Sunshine', with photographs and text by Marek Holzman were also published, showing that 'universal tourism and the related rest and curative holiday campaign is one of the greatest social achievements of the Polish People's Republic', as we can read in the 1952 *Turystyka w Polsce Ludowej* [Tourism in the People's Poland] study. The reportage by Holzman was to be an example

of 'breaking the old tradition of tourism' by presenting a leisure offer for the working class and farmers.

Shortly afterwards, holidays by the sea became available not only for everyone in the Polish People's Republic, but also for foreign tourists. The largest group of visitors were readers of the East edition. It featured, among others, the reportage 'Pustynia i more' [Desert and sea] with photographs by Harry Weinberg from 1966, telling the story of a holiday in Łeba. Local lore photography focused on the canonical views of the beach was accompanied by historical context and a story about the nearby German military training ground. Shots of paradise-like, almost unrealistic landscapes were combined with a description of the still-recent warfare. The goal of such a presentation was to evoke a sense of security in the readers — these lands were now well-developed, so they could enjoy their rest.

Over time, a formal change can also be observed in this field. The published shots were increasingly bolder in composition, and the themes were covered in unobvious ways. 'You will see this [accommodations and professional service] for yourself after looking at these photographs', wrote the author of a text accompanying photographs by Jan Kosidowski in the 'Everything for Tourists' reportage. Irena Jarosińska's reportage definitely broke the conventions of local lore photography. 'One of Many Britt-Marie' was a story about the 'real ferries of youth' enabling movement between Ystad, Sweden and Świnoujście. Britt-Marie Ekland, a popular Swedish actress, was one of the numerous Swedish youth who came to Poland to relax.

The series devoted to the Pieniny Mountains by Tadeusz Rolke and Eustachy Kosakowski can be called a local lore reportage. The photographers worked together, which did not happen often — editorial offices did not allow such situations to avoid the so-called hidden rest, i.e. the use of business trips for ordinary tourist excursions. The photographs selected for publication seem to be close to the convention of pre-war ethnographic photography. However, they must have been far from what was expected, since the Dunajec Gorge was presented in a picturesque view by Edward Hartwig. The unpublished shots, preserved in negatives, reveal the artistry of the photographers. They also allow us to observe a specific, wonderful photographers' battle — photographing the same motifs and people. However, they mainly reveal poverty: barefoot children, old horses and decrepit huts.

# BEGINNING THE FUTURE

‘Young artists enjoy favourable conditions for creative work and their art arouses general interest’ — this is how the unknown author concluded a short text entitled ‘Beginning the Future’, published in the sixth issue of the *Poland* monthly in 1955. The entire passage is maintained in the spirit of optimism characteristic of the official language of that time. The spread itself does not stand out in terms of the layout of the photographs — it is a conventional series of portraits and two art reproductions. The portraits depict young contemporary artists, including Andrzej Wajda, Tadeusz Konwicki, Wojciech Fangor, Jan Młodożeniec and Alina Szapocznikow. It is their names and the title indicating the place of culture in the magazine that are significant from the point of view of examining articles from this field.

‘Even the best magazine made with international audiences in mind would not have been able to promote Polish poetry, films, musicians, actors, writers, philosophers and historians, were it not for the sudden manifestation of the post-Stalinist Thaw . . . in film, literature, reportage and historical and philosophical essays’, notes Adam Krzemiński in the text appearing in this publication. It should be emphasised that the range of topics in the field of culture promoted in the monthly was broader. Folk artists were presented alternately with avant-garde artists and phenomena in art; writers were presented in parallel with theatre directors. Translations of Polish literature, from Stefan Żeromski to Witold Gombrowicz, were published. A significant theme were applied graphics described by Krzysztof Teodor Toeplitz or Jan Lenica. Readers of the fifth issue of *Poland* [West] in 1967 were encouraged to speak about whether the Polish Poster School existed and what its characteristics were.

Texts on art had been appearing since the first issue, but since the separation of the East and West editions, they were primarily prevalent in the latter. Readers of this version of the magazine received the most information about culture — it was the most important export ‘commodity’ for Western markets, and it was supposed to lend credibility to the image of the modern, socialist country, supporting artists and understanding the importance of art in its construction.

Photographers looked for different ways to present artists at work. The typical depictions of writers were often broken by unconventional sessions in urban spaces, such as the photographs of Sławomir Mrożek by Irena Jarosińska. The photographer took

the already known illustrator and debut playwright to the shore of the Vistula. Shots showing Mroźek's characteristic silhouette on a sand heap or against the background of a panorama of Warsaw are an example of an arranged portrait session. One of the most outstanding authors working in the convention of the arranged portrait photo session was Marek Holzman. In this now-canonical session with, among others, Andrzej Wajda, Ida Kamińska and Alina Szapocznikow — published for the first time in the *Poland* monthly — he used the difficult language of photographic metaphor. According to Tadeusz Rolke's memoirs, it was Holzman who was the first to bring not only artists but also works of art into the open space. And although the article to which Rolke refers was not published until the seventh issue of 1959, shots of ceramic figurines in a muddy alley, breaking up the monotony typical of this type of presentation, could be seen earlier.

Photographs of sculptures were a different case — there was no need to worry about repetition in the shots. The history of photography since its popularisation at the end of the 19th century is inseparably connected with the representations of sculpture. This tool was used by sculptors looking for solutions to artistic problems, including August Zamoyski. The dominance of sculpture representations over other areas of visual arts in *Poland* is a derivative of the possibilities of the photographic language.

The issue of the relationship between sculpture and photography clearly emerged in a reportage by Eustachy Kossakowski from the First Symposium of Artists and Scientists — *Art in a Changing World* — at the Puławy Nitrogen Plant in 1966. This material, today a classic, extensively described in the literature on the subject, was created for the needs of the magazine. It showed both artists at work and completed works set against the background of the factory architecture. Among the unpublished photographs there are several frames showing the behind the scenes of the artists' work. However, the working nature of these shots was not the reason for the decision not to publish them. Such shots harmonised with the message of the whole article and the symposium itself, emphasising the close relationship between art and industry, through showing the importance of the process of creating works of art. The reason why they were not chosen for publication must have been something else — it most likely concerned the composition of the photos and their layout on the page.

In the area of culture, formally diverse photography occupied an important place in the magazine. There was a place for both pictorial aesthetics photos and negative photomontages by Irena Jarośnińska illustrating articles on such topics as jewellery. It is interesting how many photographers gained a place among the abovementioned creators of culture. The articles written by Urszula Czartoryska or Janusz Bogucki presented the profiles of Marek Piasecki, Zbigniew Łagocki, Edward Hartwig or Wojciech Plewiński. It is a confirmation of the high position that photography and the artists using it occupied in the monthly.

# IN PURSUIT OF THE HYPERON

An important topic in all editions of the monthly was scientific progress, including in the field of medicine, most often illustrated by the achievements of outstanding researchers and their histories. This strategy was aimed not only at presenting Poland as a country of rapid scientific development, with many outstanding individuals working there, but also at achieving economic goals — establishing investment contacts and sending specialists to foreign contracts. Scientific topics are connected with industrial issues — we learn about company laboratories and scientists whose research is used in industry. Most of the reportages are portraits of researchers, photographed mostly in their workplaces — laboratories, operating theatres, etc. The modest and conventional photographic means are augmented with captivating journalistic text. The articles also use text by the scientists themselves talking about their narrow specialisations.

One of the earlier examples of material on the borderline between science and industry is the article 'A Foretaste of Automation' with text by Hanna Krall and photographs by Marek Holzman, devoted to the hydroelectric power plant in Dychowo, in the Western territories. The combination of photos of the power plant buildings and interiors, using enlargements and smaller-scale shots, in formally attractive layouts, emphasise the graphic potential of these photographs. Holzman freely uses the possibilities offered by moving with the camera, takes pictures from a bird's eye view and a low perspective, uses narrower and wider shots. The second spread of the article is complemented by a collective portrait — men are photographed from above, standing in an inverted triangle. This type of portrait is the hallmark of Holzman, who used existing conditions for staged shots, drawing attention to the multi-layered layouts and emphasising the plasticity of the existing light.

A more typical reportage is 'In Pursuit of the Hyperon', devoted to Professor Marian Danysz and the Faculty of Experimental Physics of the University of Warsaw. In addition to a single photograph from CAF showing the launch of a stratospheric balloon in Bristol, a series of Holzman's photographs were used, and the photographer also conducted the interview with the professor. In this early period of *Poland's* operations, where then editorial team was still being formed, there were more articles written by Holzman, but a text on such a specialised subject is surprising. According to his relatives' accounts, '[Marek Holzman] must have done a lot of reading before this meeting, because he

told me the professor asked him if he'd studied mathematics or physics. Years later, the professor's wife told MH that the professor recalled the meeting pleasantly'. In the opening pages of the article, there are four photos of the scientist: two while working — using a microscope and taking notes, and two in more casual poses, smoking a cigar. The choice of shots that create a narrative — from work to rest — offers the opportunity to enter the world of a distinguished physicist. The photographs were presented alongside a technical drawing, which added lightness to the dark portraits in the spread.

The motif of a balloon also appears in the article 'Secrets of the Solar Motor' about the meteorologist Professor Władysław Parczewski, which was illustrated with photographs by Eustachy Kossakowski. The material shows meteorological tests performed for glider flights. Photographs of the professor at work, due to the nature of his specialisation, set mainly in the open air, were juxtaposed with an interior photograph, panoramically cropped, with measurement equipment visible in the background. The combination of graphic shots of the construction with a poetic frame of a cloud and an intriguing, almost symbolic photograph of the professor with a balloon among trimmed trees forms a memorable whole. Preserved scans from Kossakowski's negatives contain other unused shots of the professor at work.

The article 'The Heir', with photos by Tadeusz Rolke, is dedicated to Wiktor Bross, an eminent professor of cardiac surgery and long-time director of the Second Surgery Clinic of the Medical Academy in Wrocław. The opening page of the article shows Professor Bross in his office reading a newspaper; in the background, there is a bust of Professor Jan Mikulicz-Radecki, an outstanding surgeon and Bross' predecessor in the clinic, who came from a family with Polish-German roots. In an unpublished interview in 2018, Tadeusz Rolke told the story: 'Bross rebuilt the clinic; when he found it, Mikulicz's bust was in the cellar, with the rubbish. He ordered the bust to be brought up, restored and placed in the lobby of his clinic. There was a fracas about him supporting the Germans. But Mikulicz is a name that is [present] in the history of European or world surgery. Bross was happy — as a doctor by vocation — to be the successor of a famous European. But he was told: "You are promoting the Germans, comrade, please take it down". He answered: "No, if I am here, this bust will be in this building." . . . Of course, there was no way that such a picture would go into *Trybuna Ludu* . . . ' In *Poland (West)* the photo was not only used in print, but also became the basis for a story about good Polish-German relations. The article begins with the story of how the professor reads a letter from Jan's son, Robert Mikulicz, who is happy to see his father's tradition being continued in the already Polish Wrocław. The professor also corresponded with many people from abroad, which confirmed that he was a world class specialist. The next part of the article is a description of open-heart surgery, where Bross 'fixes nature's defects'. Dynamic shots and an interesting portrait of a professor hurriedly drinking coffee before surgery were chosen for the spread, with the portrait finding its counterpart in the text. Once again, we enter a world of personalities, which does not create a distance, but is close and human in its reflexes. The unpublished portraits of Bross, some of the most interesting in Rolke's oeuvre — dark, dramatic, with existential depth and high emotional load — show the surgeon in another incarnation: tired, lonely, overloaded with responsibility.

# WE EXPORT ENTIRE PLANTS

Industrial photography of the 1950s and 1960s in Poland, in contrast to landscape or sports photography, did not have strong pre-war traditions, although this topic was introduced into the area of European and American art through photography. It is believed that the presence of broadly understood industrial themes in painting or futuristic sculpture was connected with the dynamic development of photography and photographers' interest in sights of factories, chimneys or machines. Such motifs in photography can be found above all in the trend close to new objectivity and Soviet constructivism. Dynamic shots of industrial architecture, close-ups of devices or products, and sometimes the way of showing a human being at work are also present in the works of Polish artists who were active before the war, mainly those from avant-garde photography circles.

Industry and work came to the fore in Socialist Realist photography. At the first exhibition of such photography — *Work of a Labourer and a Farmer* [1948] — pictorialism remained the dominant language of the images, but the presence of 'production iconography' and 'heroism of work' is already noticeable. Subsequent photographic competitions and exhibitions, such as the famous *Peace Wins* exhibition at the National Museum in Warsaw, maintain the leading role of photography focused on people working in the new social reality.

Industrial photography [and that devoted to agriculture, although to a lesser extent] played an important role in the *Poland* monthly, especially in the East and Africa/Asia edition, where it constituted the majority of the published material. Photographed sometimes treated it as a boring, imposed 'production', as opposed to less formal topics related to culture. The editorial staff chose the objects to be published, although the photographers themselves also searched for factories of interest to them. Many permits were required to enter industrial plants with a camera; the reporter was usually accompanied by a 'guide' who supervised their work. Photographers recall the immaculately polished companies created for the purposes of the session and the employees dressed up for the occasion.

Even today, although in a different political context, industrial photography still remains a topic of great visual potential. Its attractiveness results not only from the photogenic nature of the objects, but also from their great diversity and inaccessibility to the public. Agricultural photography is much more homogeneous and uses conventional

language that refers to the tradition of landscape photography. In the work of several *Poland* authors, such as Eustachy Kossakowski and Tadeusz Sumiński, industrial photography holds an important place [also in terms of the number of photographs taken]. Kossakowski created expressive frames with strong contrasts and often used diagonal compositions. Sumiński searched for perfection and symmetry in shots, he photographed factories like landscape, in which we can find his love for the aesthetics of Buřhak.

Irena Jarosińska, the only full-time female reporter in this male-dominated environment, used the technique of double exposure/negative editing in her series of photographs from Nowa Huta. Thus, she transformed not only the photographic image itself, but also the subject that was stereotypically treated as masculine. The unpublished photographs by Harry Weinberg from the Rybnik mine in 1968 are far from the traditional representation of labourers at work. Informal pictures of miners and the training rescue team use modern language and bold frames captured from hiding. Despite their visual strength, they had no right to find their way to the *Poland* layouts.

The fields of industry presented in the *Poland* monthly were a reflection of the priorities set out in subsequent economic plans. They not only testified to the development of the country, but also fulfilled certain tasks: they were to reach potential buyers and markets for Polish products (including specialised machinery), facilitate the conclusion of contracts for the construction of factories or contribute to Polish scientists and experts being sent abroad for foreign contracts. The export subject matter was heavy industry and mining, ships, but also, for example, the sugar industry. Particularly interesting in this context is the content of *The Polish Review*, because it was the countries of Africa and Asia that were one of the main directions of intensive activities in this area.

Contrary to what one might expect, among the published photographs on industrial issues, the pictures of workers are in the minority — on the spreads presented, plant workers most often perform the function of staffage, their presence is supposed to emphasise the scale of production halls or the scale of investments. Portraits of specific people appear less frequently. Graphic, attractive formal photographs, general plans or close-ups inscribed in the modern graphic design clearly better met the needs of the magazine.



# A NEW FAMILY

Photographs and texts published in the *Poland* monthly magazine give an image of the society as a community rebuilding family and neighbourhood relations [often called backyard relations] after the experiences of the war. A critical, socially engaged reportage could not have been commissioned by the editorial office of a monthly magazine, which, like all of the press of that period, was geared towards an optimistic message about reality. Such a photo reportage did not have a long tradition in Poland. Pre-war photography — dominated by pictorial aesthetics, strictly codified in terms of form and content — rarely raised socially significant issues, and if it did, they did not get into the mainstream. Although this area is still the subject of research by historians of photography, it can be said that such a trend developed only after the war.

The shape of social photography of that time was fundamentally influenced by the imposition of the Socialist Realist doctrine by the authorities, which resulted primarily in the establishment of the canon of binding and expected topics [and concerning formal issues to a lesser extent]. The post-competition group exhibition *Peace Wins*, opened in December 1949 at the National Museum in Warsaw, contributed to this fact. In addition to the representations of labourers at work, one of the most common motifs was that of children — well-groomed, smiling and cared for by the state.

The latter topic was well illustrated by photographs from an article about Janina Mokrzycka, an artist debuting before the war, educated in Vienna, winner of one of the awards granted in the aforementioned competition for the photograph *No More War*. The images of smiling toddlers in nurseries or kindergartens published in the sixth issue of 1956 [i.e. before the division into East and West] formally draw on the tradition of pre-war photography. These are carefully composed frames using natural, soft light and wide shots.

The signs of the formally modern photojournalism can be seen in a series of photographs by Irena Jarosińska, 'In a Doll Hospital'. In the shots of children holding broken dolls, we can see the concern for the new generation and their well-being. It is only the text by poet Anna Kamieńska that opens up the whole to a broader interpretation, referring to war experiences, not just childhood experiences. Unpublished photos from this reportage show the photographer's fascination with dolls, bringing surrealism to mind. The tight framing and close-ups used formally by Jarosińska are a forecast of the upcoming Polish premiere of Edward Steichen's famous *The Family*

of *Man* exhibition, opened in Warsaw in 1959, among others thanks to the efforts of Edward Hartwig. The exhibition was an accolade for humanistic photography, also known as participatory photography, and established for many years the canon of social photography, which in the 1960 played first fiddle also in Poland.

This language fully resounds in the canonical pictures by Zofia Rydet. Most of them have been preserved in the form of original prints, which allows us to trace the framing used by the artist and compare it with the cropping in the magazine. It is surprising how arbitrary it is and how often it departs from the author's own. Vertical photographs are cropped horizontally and vice versa; it happens that as a result of such procedures, only one child can be seen instead of two.

They were also published in a book designed by Wojciech Zamecznik, entitled *Little Man*. We know that the editorial staff of *Poland* received a copy of the publication directly from the photographer, as she mentions it in a letter to the editor of the monthly [probably Lech Zahorski] dated 29 September 1965 [in the archives of the] Zofia Rydet Foundation]. What is interesting not only the cropping itself, but also the choice of texts accompanying the photos. *Little Man* was based on quotations from the writings of Janusz Korczak, whose concepts were fundamental for Rydet. Such a list did not appear on the pages of *Poland* even once, and the photos are mostly accompanied by sentimental texts by Wiktor Woroszyński. Publications in the monthly came earlier than the book, but the photographer consciously used the same title for the whole series from the first exhibition of these photographs in 1961. In the cited letter, she wrote: 'I'm not sure if I've really managed to speak up a bit for the little man. I'm afraid that the general public will simply view the book as it views all the other art books, be them better or worse, judging the photographs as good or bad but failing to make a moment's reflection or to read Korczak's beautiful texts. If that happens, it will be my failure, because I wanted for the contents to speak, forcing the viewer to reflect not on the image but on the problem.' Interestingly, when Korczak's ideas were discussed in *Poland* [East], the text was illustrated with a photograph by Rydet, but without mentioning the context of the *Little Man*, although the article appeared a few years later than the book.

It is also worth taking a look at the well-known photographs by Bogusław [Sławek] Biegański from the series 'Meeting with a Deputy', which appeared for the first time in *Poland* [East], and especially those not selected for publication. The grimaces and gestures of the people who took the floor indicate a nervous discussion and not a calm dialogue between the local community and the authorities, which was the subject of the article and the ultimately chosen photographs.

Among many photographs of people in their various social roles, e.g. as labourers, students or residents of apartment blocks, there are practically no representations of people as believers — much as in the national press [for obvious ideological reasons] — although there are also photographs depicting rituals, e.g. religious holidays or weddings. The latter often became a pretext for telling stories about ordinary people. These were often stories of 'new families' settling in the so-called Recovered Territories and finding their place in the new socialist society, as in Eustachy Kossakowski's

photo reportage. The universal character of the story was emphasised by the shots taken at home, at the table, which was supposed to reflect the ordinary situation — such as, for example, 'My Varsovian' by Irena Jarosińska. As in the case of 'In a Doll Hospital', it is only after reading Jerzy Andrzejewski's text, referring to the experiences of war, that the perception of these photographs changes.

In the second half of the 1960s, photography — mainly under the influence of Neo-realism and Subjectivism — underwent a formal change consisting in rejection of painterly traits, reflection on the specificity of the medium, and in terms of the subject matter — concentration on problems close to ordinary people. It can also be seen on the pages of the magazine. Among the few but noteworthy examples are the reportages 'Us Two' by Marek Piasecki and 'Adam and Eve' by Tadeusz Rolke. Although both confirm the originality and individual style of the photographers, they also show how much the understanding of social relations has widened, as well as the range of discussed and acceptable topics. A simple encounter on the street or on the beach becomes not only a picture of modern society, but also a pretext for the publication of progressive photography, shots taken from hiding, random subjects and, as in the case of Piasecki, rejecting the arrangement. The text is only a supplement to the photographs, allowing for their publication.

# AYE, AYE, MADAM

Images of women are a subject that has been present in photography from the very beginning and important from the point of view of its history, which holds an important place in the monthly, as Małgorzata Fidelis writes in a broader context in this book. The picture of the contemporary woman that emerges from reading the magazine escapes easy generalisations. On the one hand, it is a presentation of a model of a modern, independent and professionally active woman, taking advantage of the opportunities of modern life. On the other hand, there are cases in which the objectified woman serves as a decoration. In both cases, it often happens that these images are part of broader strategies related to the promotion of industry, culture and lifestyle.

As an aside, it is important that in this masculinised professional environment, the portraits of women were created mainly by male photographers. It seems that the fashion photographs taken by a woman, Irena Jarosińska, break this convention to the greatest extent, although their author is not completely free from the patterns of objectification.

The 1963 article 'We Want Glamorous Women' in *The Polish Review* [Africa/Asia] talks in a praising tone about the cosmetics industry and services that, thanks to affordable prices, enable all women to fulfil their aspirations of caring for their beauty. Lechia and other cosmetic companies gained recognition at international fairs, their products were exported abroad. On the first spread, the text is illustrated Jan Kosidowski's photos of laboratories. We also see two working women who are co-authors of the success of Polish cosmetics. The image of the woman worker appears less frequently in the magazine — we will not find here the stories of specific representatives of this social class. Women working with machines, focused on their work, smiling, presenting products, engaged in advertising functions, complement the presentations illustrating the successes of Polish industry. We gain insight into the editorial strategies through an article about fish processing with photographs by Tadeusz Sumiński. The contact sheets show many working women of different ages, while the products are presented by a young worker who fits the stereotypical image of an attractive woman and the way the photo is cropped practically strips away the context of the factory. The introductory paragraph is an opportunity to

praise the Polish landscape — the beauty of the Land of the Great Lakes where the facility described is located [in Giżycko].

The image of a mother can be found in many different scenes not only in photography, but also in reproductions of works of art devoted to motherhood, which return many times as illustrations or motifs on the four covers of the monthly. One of the most distinct representations, emphasising the vitality of the 'romantic' image of a woman fulfilled in her role as a mother, is the 1954 spread 'Cheerful Statistics', in which anonymous photographs from a maternity hospital were juxtaposed with Stanisław Wyspiański's *Maternity*. The importance of the rebirth of the Polish nation in the new, post-war system, emphasised at every opportunity, gains here a very meaningful expression.

The motif of motherhood plays an important role in the presentation of outstanding women working in the field of culture, sport or science — the reports about their professional achievements are balanced by their representations in the home sphere, especially emphasising the caregiver functions. One of the most interesting examples is an article in a 1961 issue of the West edition, 'Aye, Aye, Madam', with text by Jerzy Ludwiński and photographs by Tadeusz Rolke, dedicated to merchant marine captain Danuta Walas-Kobylińska. The text talks not only about her difficult career path — breaking through in a 'male' profession — but above all it emphasises that she is an attractive, fashionable and modern woman. Her flat, visible in one of the photographs, described in detail by the author of the text, full of unusual and intriguing souvenirs and arrangements, is the background and complement of her harmonious family life. The author stresses that the captain's husband, who shares her profession and passion for the sea, is her subordinate. The photographs show Walas-Kobylińska in her private context — on a walk with her family and in her home environment, displaying not so much her achievements as her lifestyle. Among the many unpublished materials we can see a humorous shot with her son aiming at a monkey with a gun — its expression is too disturbing and susceptible to a negative interpretation to be included in the final selection. The second article on Danuta Walas-Kobylińska, which appeared in the Africa/Asia edition under the same title, focuses more on her professional career. It does, however, open with a photo in which Walas-Kobylińska straightens her husband's clothing, which the caption also comments on: 'In spite of her "masculine" profession she still looks after her husband.'

The material with the eloquent title 'Speed and Grace', illustrated with photos by Piotr Barącz, has a similar tone. Its protagonists are Polish women athletes: Halina Górecka, Barbara Sobotta, Maria Piątkowska, Elżbieta Szyroka and Irena Kirszenstein-Szewińska. Only one of the photographs clearly refers to training; the remaining ones, along with a wider selection of scans from unpublished negatives, are idyllic shots of the women sitting on the grass. At the level of visual communication, it seems more important to emphasise the beauty of the women and their adaptation to the social roles of mothers and wives.

An article about women architects with photographs by Marek Holzman, which presents the figures of Maria Piechotkowa, Małgorzata Handzelewicz-Wacławek and

Halina Skibniewska, talks about the phenomenon of women's activity in the field of architecture.

The presentation of women in the context of education, especially in the 'masculine' faculties of technical universities, was an important theme. In the materials about the Silesian University of Technology illustrated by Zofia Rydet, the lens was directed at women students, future engineers and architects. Rydet photographs them in class, but also takes staged portraits in a university setting; she catches them during breaks, showing intuition and a sense of observation. In one of the spreads, the photographs of the women are juxtaposed with a reproduction captioned 'The future engineers and architects have not lost anything of the femininity of the Silesian townswomen shown in the Renaissance painting'.

Images of women in all editions of *Poland* [especially West and East] also appear in fashion photography. Among them there are open-air sessions, such as the for the article 'God Created Woman . . .' made in an interesting double voice by material Eustachy Kossakowski and Tadeusz Rolke Fashion is also presented by actresses, such as Pola Raksa in Bogdan Łopieński's photographs. Strictly photographic means are often used here in combination with graphic treatments. Sometimes the depictions of women — as in the case of Irena Jarosińska, who experiments with photographic techniques — are subject to a broader graphic concept, in which the female body is treated as the medium for playing with light and shadow.

The selection concludes with shots of women portrayed against the background of paintings. This procedure, most frequently used in articles illustrated with photographs by Marek Holzman and Irena Jarosińska, introduces an unobvious and seemingly undesirable historicising context. However, Jan Brzechwa's text praises contemporary Warsaw women, who are 'an appealing force that attracts like a magnet' and the best showcase of their city.

# NOT BY SOUR MILK ALONE

Sport in the Polish People's Republic was strictly subordinated to the state almost from the beginning, not just institutionally. It was an area of propaganda activities carried out for both internal and external use.

One of the most promoted events was the Peace Race, a spectacular cycling competition organised every year since 1948 in May, most often around Labour Day. As a sport that emphasised the benefits of cooperation, cycling was particularly suitable for promoting peace and fraternity not just in socialist countries. The routes marked ran through several Eastern Bloc countries in such a way that the participants passed the flagship post-war investments. The Peace Race was also set in opposition to the Tour de France, the best-known Western cycling event. It is not surprising, therefore, that a report from this event appeared as early as the magazine's first issue of 1954. The article is illustrated with a photograph emphasising the mass character of the event — the crowd of athletes and fans completely fills the frame. What is more interesting, however, is a small picture of the competitors from India, who participated in the race for the first time, and their participation was of particular diplomatic significance for the authorities — gaining the favour of activists associated with the future Non-Aligned Movement. The Indian team, included in the race for propaganda purposes, at the special invitation of the organisers, physically unprepared, had difficulty completing the route.

Most often, the three main editions of *Poland* featured classic reports from competitions showing the universal beauty of the contest, especially in dynamic disciplines such as judo, volleyball, boxing or track and field. Fencing — in which Polish competitors were successful in the 1950s and 1960s — was also popular; however, in the initial post-war period, as an elite and individual sport, also connected with the interwar tradition, it did not enjoy the sympathy of the authorities. Sport photography was a challenge for reporters both because of the difficulty of capturing athletes in motion, the impossibility of repeating a specific play or throw, as well as insufficient lighting in sports halls. Medium-format cameras were mostly used, sometimes medium- and small-format in parallel.

The successes achieved by athletes at international events were priceless. Interest in Polish athletes was skilfully cultivated in *Poland*, which also brought them

fans abroad. An example of such an action is a report by Eustachy Kossakowski from the training camp in Przesieka, showing athletes before the 1960 Olympic Games in Rome. The text by Jan Mulak, a famous coach and co-author of the success of Polish athletes, is accompanied by almost graphic shots of athletes training in the snow and a colourful reproduction of Wojciech Sadley's *Fencers*. In the extensive material, which was not published in the monthly, there are more scenes of a less formal character or shots of a vast landscape.

Presenting the private lives of Polish athletes had a similar effect. The Olympic success of weightlifter Ireneusz Paliński was the subject of Irena Jarosińska's reportage. The path to success described in a first-person narrative showed the athlete as an individualist, without any mention of support from Soviet coaches or other famous weightlifters, which was discussed in the national press.

Photographs of the champion athletes in their home surroundings were to be used to bring them down from the pedestal. A similar strategy of depicting an [extra]ordinary heroine was used in a reportage about Pelagia Majewska, an aviation instructor who flew gliders, with photographs by Harry Weinberg and Jan Nowacki. Majewska is shown not only as an unusual woman successful in a 'male' sport, but also as a wife and mother.

The most difficult thing to include in the convention of sports photography is the reportage by Kossakowski and Jarosińska from the stay of American track and field athletes in Poland in August 1961. It focuses on the visit of athletes, less on the competitions themselves, such as the second track and field meet organised at the 10th Anniversary Stadium. The final selection of photographs, although unusual for sports photography, fits in with the type of reportage often seen in *Poland* from visits of people of culture, researchers or tourists, presenting Poland as an attractive and friendly country for foreign guests. The text by Jan Mulak also clearly defines one of the objectives of the publication — the organisation of future competitions for both teams, this time in Chicago, where a large Polish community had settled. The absence, with one exception, of photographs from the competition itself may have been associated with a large time delay between the making of the reportage and its publication. However, the essence of articles such as 'Not By Sour Milk Alone' was building the picture of correct relations between the Polish People's Republic and the United States at the turn of the 1950s and 1960s, which were in the phase of warming up, for the benefit of Western readers of the magazine.



# GOOD LUCK AND SUCCESS IN PEACEFUL CONSTRUCTION, FRIENDS

Usually organised under the slogan of friendship, struggle for peace and fraternity, international exchanges were a frequent topic in a monthly magazine addressed to foreign recipients. They fit perfectly in with the policy of the authorities presenting Poland as a friendly country, desiring peace, establishing fraternal relations both on the state level and between ordinary citizens.

Visits of delegates, especially official meetings at the high level of state authorities, were omitted from this selection — despite their frequent presence in *Poland* — due to the high conventionality of the photographic images and the most vivid and therefore least effective propaganda functions. The materials showing exchanges of students or professionals coming to Poland for temporary visits seem to be more interesting in formal terms and more valuable in terms of documentation. Such articles include reports from two visits of participants of Cooperative Seminars photographed by Tadeusz Sumiński in 1962 and 1963 for *The Polish Review* [Africa/Asia]. Guests from several countries in Asia, Africa and South America visit industrial plants and cooperatives throughout the country, smiling and relaxed in some, focused on lectures in others; they are also shown in less formal situations. ‘Such were the conversations between friends’ — concludes the author of the 1963 text. Poland is presented in them as a partner country, serving as a guide on the path of economic development for the countries of the global South (then known as developing countries), and at the same time friendly to foreigners, its inhabitants famous for their hospitality. Unused materials reveal, among other things, ineffective material background of these meetings. Topics related to such visits are particularly present in the Africa/Asia edition.

Shown as a ‘true’ celebration of fraternity and peace, the 5th World Festival of Youth and Students in 1955, with the motto ‘For Peace and Friendship’, was one of the most important events of the country’s policy. After Prague [1947], Budapest [1949], Berlin [1951] and Bucharest [1953], it was the Polish capital’s turn. Efficient organisation of this event was a priority for the authorities of the Polish People’s Republic. A photographic record of the two-week festival taking place in Warsaw, which had been destroyed and was rebuilding after the tragic events of the war, has been preserved in the archives of

many authors. The entire festival is one of the best documented events of the decade thanks to the iconic photographs preserved in the collective memory. The authors focused on photographs of parades or street performances, using the unusual sight and photogenic nature of a multinational crowd in traditional costumes, against the background of the architecture of the Tenth Anniversary Stadium and the Palace of Culture and Science, which had recently been opened. The seven-page material in the monthly is illustrated with photographs by Marek Holzman and Józefa Schiff, as well as by *Świat* photographers: Władysław Sławny, Jan Kosidowski and Konstanty Jarochowski, who in the early period were often published in *Poland* as well. The selection was extended by unpublished pictures of street games scenes by Jan Kosidowski.

Working for the Africa/Asia edition enabled photographers and journalists to travel beyond the Old Continent. Tadeusz Sumiński travelled to West Africa — Ghana, Guinea and Nigeria — where, among other things, he photographed the construction site of a sugar factory in Akuse, which was being built in cooperation with Poles. He also took many classic local lore photos, as well as portraits, which were close to his later creative interests.

Subject matter related to diplomatic visits and the life of foreigners in Poland, both temporary and permanent residents, is most present in the Africa/Asia edition. The first steps of foreign students in Poland are described in the article 'So Difficult to Speak Polish', which presents their life in Łódź, where the Preparatory Study of the Polish Language was active at that time. Problems with teaching staff, materials or organisation of life, known from research studies on this subject, are not reflected in the article, in which the biggest problem foreigners have is the difficulty of getting used to Polish cuisine.

*The Polish Review* also published many articles on the decolonisation of African countries, omitted here due to the frequent use of agency photos. Interesting in this context is the 1963 reportage 'Brothers' by Eustachy Kossakowski, devoted to the convalescence of Algerian soldiers in a rehabilitation centre in Śrem near Poznań. The extensive material shows the recovering soldiers. There are shots of men presenting the flag of independent Algeria in hospital interiors, resting and playing billiards. The good care provided by the Polish staff is emphasised — the pictures show, among others, two nurses. Photographs of mutilated soldiers, preserved in negative scans, were not included in the publication, although Tomasz Łubieński's text mentions them.

In another article emphasising the negative effects of a capitalist government (in this case, the American government) — 'Helping the Heroes' with photographs by Jan Morek — attention was paid to the Vietnamese escaping from the war. Those accepted by Poland were employed in the Polish industry. The suggestive text about the atrocities of war is juxtaposed with a photograph of laughing men and conventional shots of people at work. This treatment, often used with other subjects, emphasises the values of the peaceful and stable life of the Vietnamese in their new homeland, at the same time emphasising the theme of industrial development.

An article with Harry Weinberg's photographs concerns Polish-German relations. The problem often present in the pages of *Poland*, especially in the context of the western territories, is presented here in an interesting way. It is one of a series of articles on this subject which appeared in 1968 in the East edition. The photographer recalls a multi-day

expedition along the Oder River, during which material for many different articles in subsequent issues of the monthly was created. The issue of the western border of Poland, not recognised by West Germany, was still a potential source of conflict at the end of the 1960s. Weinberg's reportage, drawing on the formal language of humanistic photography, showed the visit of German members of the cooperative movement to their former place of residence. The selection of published photos shows that the meeting is friendly and free from disputes; the former and present residents even drink vodka together. Among the unpublished shots, we can find joint viewing of a photo album, which must have been an emotional moment, connected with painful memories, for both sides. Perhaps this tone of a formally simple photo was difficult to accept, which is why it was not published.

# THE WROCLAW BOY AND THE MOON

The *Poland* monthly was one of the tools for implementing the historical policy of the state understood as shaping a specific historical consciousness in the audience. The basic discourses about the past included direct and indirect references to the recent events of Second World War. Materials published included memoirs of witnesses, reports on the construction of monuments and presentations of contemporary events in relation to the past. The most important topic, present in almost every issue [mainly *Poland West*], was the so-called Recovered Territories.

Photographic documentation, which was also used to explore these areas, was kept as early as mid-1946. It was organised mainly by the Western Institute and the Tourism Department of the Ministry of Communication, as well as by the Polish Local Lore Society. The photographs taken were assigned predetermined content, the aim of which was, as Maciej Szymanowicz emphasised in the text on the subject, to 'Polonise the western territories in photographs', that is, to show the Polish roots of culture while excluding elements of German culture. The convention in which they were created stemmed directly from the pre-war trend of native photography. Propagated on Polish soil by Jan Bułhak, the aim of the convention was to praise the beauty and emphasize the uniqueness of the national natural and urban landscape. After the war it was the famous mentor of generations of photographers who was the main provider [until his death in 1950] of photographic documentation of these territories.

The visual language used in the *Poland* monthly, supported by texts accompanying the photographs, was different, not just because of the formal changes in photography, which consisted in abandoning the aesthetics of painting. An example of the new creative method, which from today's perspective can be called a photographic essay, was the article 'The Wrocław Boy and the Moon' with photographs by Marek Holzman [probably also the author of the text]. To illustrate the story of a talented nine-year-old for whom 'the word "draw" means . . . the same as "see" . . .', photographs with high contrast and deep blacks, reinforced by the printing technique of the magazine, were used. A photograph of a boy drawing a monster on the pavement, due

to its diagonal composition, directs the viewer's gaze to the shot of a figure running as if through a lunar landscape. However, the unpublished photo is the most conventional of all images — the boy walking through the park seems to be an ordinary child, unlike the photos in the magazine. Only a scarf, which goes unnoticed in print, suggests a reference between Zbyszek and the Little Prince, who takes fears through creativity. The metaphoricality and consistency of the message — photos and text — makes us almost forget that its aim is to talk about Wrocław — never Breslau. The same subtle method of combining images and stories about a new generation, born after the war, on Polish territory, without even mentioning the 'Recovered Territories', sometimes with reference to old, worse times, is successfully used in other articles. The titles of the articles indicate that Dzierżoniów is a 'town of youth' — symbolised by a girl photographed in the perspective of a street leading towards a prosperous future [as we learn from the text] — and Pola Raksa is a 'Wrocław girl' whose hard work and developing acting career the readers of the American edition of *Poland* can cheer for. There is no room for nuances here, and the readers will not find out that the actress is not a native of Wrocław, but a repatriate from Lida. The published photographs by Piotr Barącz, which show the famous *Fencer* fountain [it is already 1964, so the German author's sculpture can appear in the shot], emphasise the importance of the urban context of this session. A family from Wałbrzych — the city that is 'the most beautiful when the magnolias are in bloom' — presented in a photo reportage by Tadeusz Rolke — are repatriates from France. The photos chosen for the publication emphasise the unity and multi-generational character of the family — we see everyone here together, with a woman pouring coffee [wife and mother] and children who were, as we learn from the article, born in Poland. The scene of lighting a cigarette, in a strictly male group, captured spontaneously, was not selected. Only a fashionably dressed girl with tulips does not fit the overall statement and seems to indicate the personal interests of the author of the reportage.

A different kind of narrative was used in the story of the Oder and the Lusatian Neisse rivers, which referred to the western border of Poland, not recognised by West Germany. The reportage by Harry Weinberg, directed to the readers of the East edition, was one of a series published throughout 1968. As we learn from the text, an analogous reportage was created for the Dresden magazine *Zeit im Bild*. The friendly relations between neighbours living on both sides of the border. Such a presentation also seems to conform to the division used in internal politics into 'good', friendly Germans living in East Germany and the 'bad' ones in West Germany.

The issue of the so-called Recovered Territories and the matter of recognition of the western border of the country is concluded in the selection presented here by two articles showing the creation and unveiling of a monument to Pope John XXIII in Wrocław in June 1968. The appearance of photographs of the monument in the monthly was not accidental — the pope expressed a sentiment important to the communist authorities, in which he spoke of the Polish 'western territories, recovered after centuries', which was presented as legitimising the Oder-Neisse border. The importance of the subject for the editorial office of the monthly is confirmed not only by the fact

that it appeared twice, but also by the words of Kossakowski who, in an interview with Marek Grygel and Tadeusz Rolke, recalled that Jerzy Piórkowski himself had commissioned him to prepare documentation from the unveiling of the monument [‘Ostrość widzenia’, <http://fototapeta.art.pl/fti-ekoss.php>]. He added that it was one of the two commissions he refused to carry out. The magazine’s publication of both the series of reports on the journey along the Oder and the unveiling of the monument to Pope John XXIII can be considered as signals of the coming change in Polish-German relations and West Germany’s recognition of the western border of Poland in 1970.

Another subject resulting from the historical policy were the appeals and reports concerning Nazi crimes in Poland, which appeared many times in the magazine. A photo report by Eustachy Kossakowski from the village of Krasna holds a special place among them. It is a set of expressive portraits of Władysław Supierz, who after several years told the story of the massacre perpetrated by German soldiers in 1939, which he was one of the few to survive. The material is unique due to the use of a series of similar shots — it can be considered in the context of future famous works by this artist. For comparative analysis, we can use not only the preserved original negatives, their cropped versions published in the monthly, but also a series of photographs, once again cropped, taken by Kossakowski. The series, reduced to seven shots, consists of tightly cropped frames, in which the artist narrowed the image only to the figure of a man, which emphasised his expressive facial expressions and gestures. Re-photographing the negatives also increased the contrast of the image and increased their expression. What is more, eliminating the details, the context of the interior of the house and the faces of the listeners made this series more universal and symbolic, and less narrative. Perhaps this is why Kossakowski gave it the descriptive title *A Man Recounts His Brother’s Death*, different than in the monthly, where Tomasz Łubieński’s short text was an existential ‘Question without an Answer’. While cropping for publication is a technical procedure that improves the composition of the photo and allows the placing of three photos next to each other, subsequent cropping is a conscious action of the artist carried out on the picture.

In the monthly, history is reported by witnesses, as in the case of ‘A Deposition’ by Władysław Bartoszewski. The subject of Nazi crimes against the Jewish people was also present, usually in the context of their commemoration, which significantly changed after 1968. Relations relating to the Auschwitz camp as a symbol of cruelty to humanity in general, without any indication of nationality, appear much more frequently. This narrative also includes a reportage from the Hiroshima–Auschwitz Peace March.

The abridged text about the history closes with a report from Charles de Gaulle’s visit to Poland in September 1967. The event, documented by numerous photographers, including those from abroad, was of great importance to the authorities who saw it as the next step on their way to the recognition of Poland’s western border. The visit was planned in every detail and covered by the security services. The resulting photographic material is an invaluable source of information for historians, because every detail matters here: when the general wore a uniform [which was to emphasise

the issue of the military alliance between France and Poland], what places he visited and with whom he did not meet [for example, with Cardinal Stefan Wyszyński]. The visit to Silesia was of course crucial because of the problem of recognition of the Oder-Neisse border and the fact that the so-called Recovered Territories belonged to Poland. The extensive material allows for a broad visual analysis, including comparative analysis — contrasting photographs taken by Tadeusz Rolke and Eustachy Kossakowski, who stood shoulder to shoulder when photographing the general. The report ultimately published in the American version of *Poland* focuses on showing the cheering crowd; symbolic photos were chosen, emphasising the personality of the general through shots from a low-down perspective, focused and serious. The shots showing what today are the most interesting behind the scenes aspects of this visit — informal situations or photographers at work — could not be published for obvious reasons, just like the provocateurs with anti-Semitic slogans set up by the authorities, photographed by Rolke. Their presence, which was part of the internal political game, could not be shown to readers in the United States.

# WE ARE OPTIMISTIC

Modernisation, reconstruction, increase in population growth and life expectancy, universal education or achievements in the field of electrification were a constant element of the *Poland* monthly table of contents. The optimistic tone was nothing exceptional compared to the national press of the period, but in this case it was an 'illustrated magazine' (this was the subtitle of the magazine), and the photographs, together with the text, constructed this imposed narrative.

Stereotypical images of smiling workers or mothers pushing strollers against the background of newly built blocks of flats can be found mainly in the early issues of the monthly, before the division of the edition into East and West, when the Socialist Realist aesthetic was still in force. The uncomplicated message of this kind of illustration is all too easily readable from today's perspective. However, it soon gave way to a more subtle narrative, the analysis of which requires in-depth research into the topics covered in reportages.

In Andrzej Dobosz's recollection of Eustachy Kossakowski [*Tygodnik Powszechny*, no. 49, 2001] one can read that '*Poland* brought an attractive image of the country and intellectual life, very incomplete of course, because it was limited to the positives only, but free from falsehoods'. Presentation of the incomplete picture of reality in the monthly took place on two levels. The first, more obvious, concerned the choice of topics — six million children starting the new school year were shown, psychologists were presented working with preschoolers so that in the future, children as young as six could go to school, each newborn child was meticulously counted. Decoding the second level is possible in the case of those photo reportages where the preserved material includes the originally developed, full negative frames, contact sheets with crop markings and those shots that were not printed. Cropping the photos in Tadeusz Rolke's photo reportage from an airport removes from the field of view the modest barrack that served as the departure hall at Warsaw's Okęcie Airport at the time. A similar procedure was used in the article 'Sun on the Palette', with text by Wiesław Borowski. The photograph of a young artist drawing in a small town square was cropped so that the bare feet of local boys, speaking to their poverty, were not visible. The wider shots, where the girl paints on an easel leaning against a scooter, were also not accepted for printing — the contrast between the squalid elevation of



the townhouse and the shiny Lambretta was too strong. Damage on the wall was also removed from the leading photograph illustrating an article about the Hybrydy club. This procedure radically changed the tone of the photo — it not only removed the falling plaster and damaged curtain from the viewer's sight, but also brought the group of photographed people closer, reducing the distance between them and the viewer.

Photographs showing unfinished modernisation or construction works did not make the final selection for printing. This was the case with the series of photographs by Irena Jarosińska from Nowa Huta. As a flagship project of the socialist economy, the housing estate Jarosińska photographed many times, could not be presented as incomplete, even in the western edition of the magazine.

It also seems important that the formal language of photography depicting various faces of progress, especially photographs taken by the most prominent photographers, was also modern, which can be seen in Tadeusz Sumiński's photo reportage showing modernist architecture of the Warsaw cross-city line stations or photographs of architecture by Marek Holzman. Narrow, simple shots, avoidance of softening lenses and the use of large perspective short-cuts are the most important features of architecture documenting photography.

The author of the aforementioned recollection about Kossakowski concluded: 'Photographers of the *Poland* monthly recorded in the annual issue of the magazine not an image of Gomułka's Poland, the authorities with their rituals, but the one that existed in spite of everything, provided us with models and measures, the Poland of [Władysław] Tatarkiewicz, [Tadeusz] Kotarbiński and the [Stanisław and Maria] Ossowskis, of Aleksander Gieysztor and Hugo Steinhaus, the Sołtans — the physicist [Andrzej] and the architect [Jerzy], fragments of Warsaw, the European city of the 1930s, streets with posters by Henryk Tomaszewski, [Jan] Lenica, [Jan] Młodożeniec, buildings by Jerzy Hryniewiecki and Zbigniew Karpiński.' Although this is a subjective opinion formulated from the perspective of time — at a particular moment, when Kossakowski died in 2001 — it indicates how important a place in the monthly's pages was occupied by culture, which was also treated as an important indicator of the country's modernisation. However, if we consider it as one of the elements of breaking up the system, the title of the reportage from the 1st Biennial of Spatial Forms in Elbląg in 1965, 'We Are Optimistic' gains a new, symbolic overtone.

# Selected Photographers

Out of the significant number of photographers published in the *Poland* monthly magazine, we present here thirteen profiles. This selection was dictated by the availability of their archives and the importance and intensity of their collaboration with the editorial office. Information about the Central Photographic Agency has also been included because the photographers associated with it were the authors of a large part of the photographs appearing in the magazine.

## Piotr Barącz

1922–1991

A versatile photographer, he specialised in reportage, local lore and portrait photography. He was a member of ZPAF since 1963 [ID no. 297].

Born in Lviv; graduated from the Consular Faculty of the Higher School of Economics in Kraków. He made his debut as a photographer in 1957. His most interesting achievements coincide with the period during which he was a regular contributor to the *Poland* monthly, which he started in 1962. He published aesthetically refined photo reportages devoted to social and artistic issues. He was particularly interested in the most important cultural events: exhibitions, theatre performances, music festivals, film sets. His shots were characterised by sophisticated composition and perfect tonal balance, which can be seen especially in theatrical photographs and those dedicated to art exhibitions. In the first case, he combined the skills of a portraitist with sensitivity to the play of chiaroscuro and the dynamics of movement, while in the second case, the knowledge of techniques of reproducing an object was intertwined with an almost painterly sense of texture and gesture. Particularly noteworthy are photographs illustrating texts by Andrzej Osęka, Jerzy Stajuda, Jerzy Wolff, which are reports from artists' studios, including Tadeusz Brzozowski, Zbigniew Makowski and Wojciech Sadley. They include both colourful reproductions of images and black-and-white portrait frames of artists at work. Aesthetisation treatments were also noticeable in photographs on social topics — due to clearly striving to register visual structures and accentuate rhythm, they give the impression of being staged. He often used colour photography, which strengthened the aesthetic effect, allowing the introduction of compositional dominance or colour accents that were repeated, refrain-like, in subsequent frames. This procedure could be effectively taken advantage of by the magazine's graphic designers.

Barącz also made numerous portraits of people from the world of art — artists, writers, actors and scientists. In *Poland*, he often published series of photographs of particular people, including Beata Tyszkiewicz, Elżbieta Czyżewska, Daniel Olbrychski, Piotr Szczepanik and Władysław Tatarkiewicz. His photographs were also used as illustrations in biographical books devoted to Władysław Broniewski [1964] and Artur Rubinstein [1966]. He was also active in the field of local lore photography — his photographs illustrated English and German-language tourist guides presenting the cities of the so-called Recovered Territories: Wrocław, Szczecin, Świnoujście.

In his work with Poland, he most often collaborated with Marek Holzman and Eustachy Kossakowski. In the 1970s and 1980s, an important part of his work was documentary photography, including the operations of the Foksal Gallery.

The archive of the photographer's negatives has been made available by East News.

Kamila Dworniczak-Leśniak

## **Bogusław (Sławek) Biegański**

1932–1994

Graphic artist and photographer, member of the Association of Polish Art Photographers since 1964; member of the press photography section of the Polish Journalists Association.

He graduated from the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw [1956] and was a student of Tadeusz Kulisiewicz. Immediately after graduation, he was invited to collaborate with the painter Zbigniew Makowski, then graphic editor of the illustrated student magazine *Od Nowa*, which is where he published his first photos. After seeing *The Family of Man* exhibition by Edward Steichen [1959], he abandoned graphic art for the sake of photography. The editorial staff of *Od Nowa* could not offer him a position as a photojournalist, so he soon became a permanent member of the *Poland* [East] monthly, in the pages of which at the beginning of 1960 [no. 1] he debuted with the lifestyle piece 'Window, Table, Bed'. Already at that time he had an extensive portfolio, his photo reportage 'The Sculpture Clinic' was published by *Świat* [1958, no. 42], and numerous individual photographs and smaller photographic reports were still printed in *Od Nowa*.

His reportages on lifestyle and social issues were printed in *Poland*. He illustrated events and made portraits of important figures from the world of culture, sport and politics. Materials in which the focus is on the people are noteworthy. The everyday life shown through Biegański's lens pointed to broader social issues, although there was no shortage of shots simply recording social events or the embellished socialist reality.

In 1962, he received first prize in the National Competition of Press Photography organised by the Board of Directors of RSW Prasa and the Central Photographic Agency for his photo reportage 'Meeting with Deputy' [of residents of the Ugoszcz municipality with Sejm deputy Józef Macichowski], published in *Pol'sha* [East], no. 10, 1962. The material shows characteristic features of Biegański's work: dynamic frames capturing the action, close-ups of gestures, faces and frequently images with motion blur.

At the same time, Biegański delivered his photographs to the editorial office of the student weekly *Ita* [successor to *Od Nowa*], located at 9 Ordynacka Street in Warsaw. Materials from *Poland* frequently appeared later in *Ita*. Depending on the composition of the spread, the photograph could be cropped to a vertical or horizontal format or flipped, as in the case of the *Ita*-reprinted photo from the distinguished 'Meeting with Deputy' [no. 48, 1962].

At *Ita* Biegański was an authority for younger colleagues from the editorial office. He managed the photo reportage department, arranged the material on pages, worked with graphic designers. For the weekly, he primarily shot cover photo sessions and ran a chronicle of student life.

In 1965, he received another award [in the amount of 8000 złoty] in the National Press Photography Competition. The photo reportage 'A Field Visit to Oświęcim' [*Poland* [East], no. 2, 1965] also opened the door for him to the neighbouring editorial office of *Poland* [West] — selected photographs from the 'Field Visit' were published in the March issue of this edition [no. 3, 1965].

In the 1970s, Krzysztof Barański [1945–2005] replaced Biegański as head of the photography department at *ItD*. An example of a more critical approach to socialist everyday life can be seen in their joint photo reportage entitled 'Ruda Is Getting Married' [*ItD*, no. 42, 1977]. At that time, Biegański also worked with the editors of the weekly *Na Przełaj* and *Perspektywy*.

During martial law, in 1982, he was deprived of his equipment and dismissed from full-time work for the state press in connection with his photo reportages about the Solidarity movement. At that time, he began contributing to the magazine *Powściągliwość i Praca*, where many journalists repressed by the communist authorities found employment.

Biegański believed that only book publications could ensure the permanence of photography. His photographs were published in the three-language book *Elbląg 1945 i dziś* [Elbląg 1945 and Today] [1968] by Kazimierz Czarnocki and Andrzej Przysiecki and in the English language book *Gdańsk 1980: Pictures from a Strike* [1981].

His works were presented at exhibitions in the ZPAF Old Gallery in Warsaw: *Exhibition of Five Photojournalists* [1974], *Events* [1980], *Sławek Biegański. Photo Reportage* [1994]; at the Muzeum Sztuki in Łódź: *Gdańsk — August 1980* [1980] and in Bielsko-Biała at the B&B Photography Gallery [1994], and after the photographer's death at exhibitions: *Polish Photography of the 20th century* [Palace of Culture and Science, Warsaw, 2007], *Wonderful Years. Music. Poetry. Painting. The 1970s and 80s* [The Adam Mickiewicz Museum of Literature, Warsaw, 2009], *Photojournalists* [Museum of Photography in Kraków, 2017].

Biegański's legacy is today part of the digital archive of FORUM agency, run by his editorial colleagues from *ItD*, Jarosław Stachowicz and Krzysztof Wójcik. Several dozen photographs are in the collections of the Museum of Photography in Kraków, and photographs from the August 1980 strikes are in the collections of the Muzeum Sztuki in Łódź.

Aleksandra Fedorowicz-Jackowska

## Jakub Grelowski

1935–2009

Photojournalist and documentarian, member of ZPAF since 1978 [ID no. 490].

Since 1962 he produced photo reportages for the *Poland* [East] monthly magazine. Starting at the end of the 1960s, he worked for the Interpress Agency, taking photographs intended for foreign websites. He dealt mainly with social and local lore issues, occasionally taking up automotive or fashion topics. He was also the author of photo reportages devoted to well-known figures of Polish culture.

In his works, he demonstrated knowledge of classical press photographer's skills — he combined static frames, such as portraits or those presenting architecture, with the dynamics of movement of machines, human groups, gestures of figures. In his

case, aesthetisation, characteristic for photographers associated with *Poland*, gave way to the tendency to more raw recording, focusing the viewer's attention primarily on the expression of ongoing events. This effect was intensified by the use of perspective abbreviations, diagonal compositions, rhythmisation and geometrisation of the frame space. Grelowski's photographs are evidence of his knowledge of not only Western reportage photography associated with the Magnum Agency, but also of avant-garde phenomena. The author skilfully combined various visual structures, achieving texture and tonal effects.

Kamila Dworniczak-Leśniak

## Marek Holzman

A versatile photographer who was equally successful in working in a wide variety of conventions, from photo reportages to staged portraits. Press and radio journalist, author of the photographic set design for Adam Hanuszkiewicz's TV adaptation of *Poems by Antoni Słonimski* [1961], contributor of many periodicals. Member of ZPAF since 1960.

Born in Borysław, his father was a studio photographer. His barely begun economic studies in Warsaw were interrupted by the outbreak of Second World War. Holzman returned to Borysław, where he worked in the city library until 1941. Bruno Schulz, Marek Zwillich, Anna Płockier and Marian Jachimowicz were among the circle of his close friends who took part in discussions about culture and art.

Starting in 1950, he lived in Warsaw. He worked in the publishing house of the Central Council of Trade Unions, published photos and texts in the *Głos Pracy* daily, in trade union magazines devoted to culture and occupational safety and health. Until the 1980s, he worked for the CRZZ Publishing Institute as a photographer in the field of occupational safety and health. In 1950–1955, as part of the series of the CRZZ Photo Reportage Library, he took photographs for a dozen or so brochures that were part of the Socialist Realist trend. Olgierd Budrewicz's text, maintained in this style, was accompanied by Holzman's conventional, staged photographs. However, even in this series, one can find many works proving his ability to compose tight and dynamic frames, focus on details: hands, textures, tools, suggesting knowledge of pre-war avant-garde photography.

He worked in the editorial office of the *Poland* monthly magazine starting in 1954 [employed on a flat-fee basis], initially also as a writer of texts. He was a professional photographer — he took almost every assignment, from industrial photography, through geological documentation, to portrait series of outstanding representatives of culture. For *Poland*, he made portraits of Andrzej Wajda, Jerzy Ficowski, Ida Kamińska and Alina Szapocznikow, which entered the canon of Polish photography.

According to Tadeusz Rolke, Holzman was the originator of the idea of placing works of art or crafts in the urban and natural landscape. An article about ceramics from the studio of Helena and Lech Grześkiewicz in the sixth issue of *Poland* [West] from 1959 is accompanied by a photograph of ceramic figurines placed in the street, at the edge of the puddle. He used a similar method in his account of the Zakopane March Salon in 1959 — this time he invited artists to go out with their paintings into the space of the city.

These interventions brought life to the difficult and monotonous subject of the reproduction of works of art, significantly increasing the attractiveness of such reports. Another approach he used was to arrange the space in a photograph by building it on many planes. He placed the subjects closer and farther from the lens, using existing elements, such as sculptures (in the case of the famous series of portraits of Alina Szapocznikow) or architectural elements (in the photographic story about the Co To student theatre founded by the sculptor Romuald Freyer, accompanied by Agnieszka Osiecka's text).

About his work, he said: 'The human eye receives 600 million bits of information per second — thirty times more than the second most efficient human sense, hearing. It creates an obligation. In this flood, a photojournalist must immediately choose the situational moment that is captured on the film, the proverbial "characteristic moment" to be captured. But is the truth, lasting 1/1000th of a second, the whole truth about the world or even one situation, about one experience of the photographed person? . . . I am interested in the kind of photography that tells me about what was there before the photograph was taken, and signals what will happen after the photograph is taken, the happening, not a stopping of the situation.' (Juliusz Garztecki, 'Marek Holzman, czyli protest', *Fotografia*, no. 4, 1965, p. 85). Elsewhere, he explained: 'What I do is not a matter of hunting a particular bit, but of creating situations in which particular bits can happen.' ['Krystyna Nastulanka rozmawia z Markiem Holzmanem', *Polityka*, 10.08.1974]. Such an approach places Holzman's work in a different trend than the followers of Henri Cartier-Bresson's 'decisive moment' and points to a deep reflection on the possibilities of photography and, as can be assessed from the perspective of time, situating it in the field of art from the very beginning.

Marek Holzman took part in many group exhibitions and received numerous awards. One of his most important exhibitions was the one organised at Zachęta in 1964 as one of four individual shows (with Anna Chojnacka, Zofia Rydet and Zygmunt Szargut-Szarek), which were accompanied by a shared catalogue. In the space arranged by Marian Bogusz, Holzman showed a series of images of artists and a series of *This Is What We're Like* — collective portraits and scenes that make up an image of society, as well as a very interesting selection of documentary photographs recording 'various forms of trash and kitsch . . . — photographs of tattoos, pretentious circus costumes, fair shooting galleries, street photographers' decorations.' (Urszula Czartoryska, 'Wystawa czterech', *Fotografia*, no. 4, 1964)

In the text quoted above, Jerzy Garztecki stressed that Holzman's work is characterised by impeccable technique. He wrote: '[the photographer] exposes generously, until a certain flattening of the gradation . . . despite the contrasting treatment achieves good detailing of the shadows . . . , does not apply any chemical treatment beyond the usual bromine technique. He is of the opinion that everything he wants to extract from the photo can be achieved under the enlarger. He uses only 6 × 6 [cm] reflex cameras . . . , preferably using a 180 mm lens to achieve maximum perspective and thematic density in the frame. . . . Up to one-fifth of a second he takes the photos hand-held. He photographs a lot, until he becomes saturated with the subject, regardless of the amount of material used. He uses about 200 negative frames for the average photo reportage subject.'

Work for the *Poland* monthly undoubtedly dominated the work of Marek Holzman, but the photographer also significantly influenced the visual shape of the edition of

*Poland West*. Within the framework of his collaboration with the editorial office, he achieved a significant area of creative freedom, following the principle he set himself, formulated in an interview in 1974: 'You have to influence your imagination, not just court your eye. I am counting on the talent of the readers, leaving them a considerable margin for their own thoughts and associations.'

Marek Holzman's works can be found, among others, in the collections of the National Museum in Wrocław, the Muzeum Sztuki in Łódź, as well as in private collections.

Karolina Puchała-Rojek

## **Irena Jarosińska**

1924–1996

One of the first and most important photographers in post-war Poland, she was also active as an artist and animator of cultural life. She was a member of ZPAF since 1950 (ID no. 85).

Born (as Irena Małek) in Shybene, Ukraine, she settled in Warsaw in the mid-1930s with her parents Zofia and Seweryn and her brother Zdzisław. She studied at the Michalina Mościcka Public Primary School and at the Zofia Łabusiewicz Gymnasium. After the outbreak of Second World War, she participated in secret classes, during which she passed her matura exam (1943). After the war, she began studies at the Faculty of Chemistry of the University of Warsaw, specialising in organic chemistry. She took the name of her first husband, Stanisław Jarosiński (1915–2003), the father of her son Marek (1948–1969). For some time, for example when marking her works with a stamp, she used a hyphenated name. Starting around 1960, she began publishing pictures as Irena Jarosińska.

She started her professional career right after the war, in public administration — first at the Ministry of Agriculture and Agricultural Reform (1946–1949), then at the Ministry of Culture in the Office of Photography. Leonard Sempoliński and Zbigniew Dłubak introduced her to ZPAF. She was privately and professionally connected with the latter (for a short time they used a shared stamp to mark the authorship of their works).

In the 1950s, her photos were printed in *Świat* and *Fotografia* in which her photographs accompanied didactic texts, were regarded as a model of technical skills, and were also used on the covers of the magazine. Her own photo reportages were also published. She became permanently involved with the editorial staff of *Poland*, where she worked from 1956 until the 1980s. Her first photos to appear in *Poland* portrayed Warsaw — its architecture and inhabitants. Jarosińska's photographs were not just illustrations for articles — they complemented the text, were often printed independently, and sometimes even became the subject of columns. Sometimes the materials commissioned by the editorial office went beyond the form of classical photo reportage. At the turn of the 1950s and 1960s, she used negative photomontages to reflect the character of modern music or neo-avant-garde painting. While working for *Poland*, she often photographed artists, musicians and writers. She took pictures in studios and concert halls, but also in the outdoors — the landscape became a commentary on the artists' work. Over 20 years of working in the editorial office of *Poland*, she published hundreds of photographs, mainly on cultural phenomena and social issues, less frequently on science and economy.

She was active in the artistic avant-garde milieu; with whose members she was linked by bonds of friendship. In 1956–1957, she presented her photomontages at joint exhibitions with the 55 Group — painters Marian Bogusz, Zbigniew Dłubak, Kajetan Sosnowski and sculptor Barbara Zbrożyna. The artists initiated the Krzywe Koło Gallery — a particularly important spot on the artistic map of Warsaw of the 1950s and 1960s. In October 1956, a few months after the creation of the Gallery, Jarosińska showed photographs of Warsaw there — street scenes that reflected the atmosphere of the city in the 1950s, still damaged but full of life. The exhibition was accompanied by a catalogue with a poem by Miron Białoszewski, written especially for this occasion. In 1961, her photomontage exhibition entitled *Events and Reminiscences* took place in the same space.

She was also an active art animator and searching artist, whose activities went beyond the sphere of photography — she sculpted, organised happenings, prompted discussions about culture. From around 1956 until the end of her life, she ran a studio at Świerczewskiego Street (currently al. ‘Solidarności’) known as the 11a Gallery. In the 1970s, it became a place of lively cultural life, where photography was a pretext for talks about art, literature and music. There, Jarosińska also taught her own classes for the students of the ZPAF Photography Study Centre; sometimes they took the form of open-air workshops in the forester’s lodge she leased in Grobka in Mazury.

In the 1980s and early 1990s, she realised her photographic passions during her travels. She travelled to India, Nepal, Israel, Egypt, Malaysia, Singapore, Afghanistan and others. Some of the photographs, such as those from war-ravaged Afghanistan, resemble those taken in Warsaw at the turn of the 1940s and 1950s. When her illness prevented her from travelling, she again focused her artistic interests on Warsaw. She started to prepare an exhibition of *The Varsovian and His City*, which was to be shown at the Zachęta gallery. She did not manage to complete it, she died after a serious illness in Warsaw on 16 February 1996.

About a dozen years after the photographer’s death, her legacy of about 65,000 negative frames 3,400 prints was sent to the KARTA Centre in Warsaw, where it was digitised and made available online. The Jarosińska archive is, on the one hand, a collection of photographs commissioned by the press (mainly *Poland*) and, on the other hand, a documentation of the lives of artistic groups with which she was privately associated.

Joanna Luba

## **Jan Jastrzębski**

1925–2001

Photographer of landscapes, architecture and the Polish countryside. Member of ZPAF since 1960, served as its Vice-President in 1971–1973.

He was born in Warsaw to a family of doctors, during the occupation, he completed secondary school through secret classes (matura exam in 1943). During the war he worked, among other things, as a farm worker. In 1946, he left for Łódź, where he studied at the Faculty of Mathematics and Natural Sciences at the University of Łódź. In 1947,



he started his studies at the Central School of Planning and Statistics in Warsaw [currently the Warsaw School of Economics].

Even before the war, he photographed using a box camera; he also took pictures during the occupation. After several years of work in foreign trade, he decided to take up photography professionally. In 1953, he worked in a photographic studio (later he was its manager) in the School Equipment Design and Construction Office (later in the Scientific Aid Centre), and then in the photographic studio of the Wspólna Sprawa cooperative. In 1959, he was a reporter for the illustrated weekly *Kraj* for several months.

From May 1959 to 30 September 1960, he worked for the *Poland* [East] monthly. There, he made many reportages on industrial issues, such as the material from the 'Zgoda' Steelworks in Świętochłowice. It is not known how Jastrzębski's collaboration with the East edition ended, but already in 1960 he was a photographer in the Central Office of Light Industry Design. From the preserved correspondence it appears that on 1 March 1961, he was again employed by the 'Polonia' Publishing House, the publisher of *Poland*, this time 'as a reporter of the 1st degree' in *The Polish Review* [Africa/Asia] edition, where he worked for the next two years. He photographed industrial plants, events such as the Poznań International Fair, as well as social issues, such as the life of foreigners in Poland. This material shows Jastrzębski as a versatile photographer, author of great portraits [with great sensitivity in portraying children], landscape photographs and architecture. As he said himself, he was most interested in documenting provincial life at that time and in the years to come. His pictures appear regularly in the monthly magazine until the end of 1962 and sporadically in the following years.

He worked as a photojournalist for various magazines until the mid-1970s. Later on, he also documented works of art for the National Museum in Warsaw, as well as landscape photography, which he developed an affection for.

In the 1980s, he appeared several times as an expert on artistic photography at the Ministry of Culture and Art, and volunteered to document the collections of the Museum of the Warsaw Archdiocese.

In 1985–1990, his series documenting the reconstruction of the Poniatowski Bridge was created. He created formally interesting and disturbing photographs, reminiscent of theatrical decorations, at the moment of the political breakthrough in Poland. The photographs from this series were presented at the *Looking East* exhibition at the Image Gallery in Aarhus, Denmark [1990] and at the Archaeology of Photography Foundation in 2017.

Jastrzębski took part in many group exhibitions in Poland and abroad, including the *Fotofest* Festival in Houston in 1988 [with Edward Hartwig] and the *Landscape of Poland* exhibition in New York in 1986. Long-term illness limited his professional activity in the last decade of his life. For most of his life he lived in Powiśle, married to Maria Łuszczkiewicz-Jastrzębska (born 1929), a graphic artist and illustrator. Since 2016, Jastrzębski's archive has been under the care of the Archaeology of Photography Foundation. The 1,000 objects made available so far, including most of the original prints, and a selection of the oldest negatives can be viewed on the Virtual Museum of Photography website (<http://fotomuzeum.faf.org.pl/>).

Marta Przybyło

## Eustachy Kossakowski

1925–2001

‘Photographer of the Polish avant-garde’, documentarian of the Foksal Gallery, collaborator of many popular magazines, including *Stolica*, *Zwierciadło* and *Ty i Ja*. In the 1970s, he questioned the boundaries of the medium in his mature artistic work, creating extensive photographic series. Member of ZPAF since 1960.

His father, Jan, a professor of paediatric surgery, and his mother, Stanisława née Rynkowska, also a paediatric surgeon, met during their medical studies at the University of Warsaw. Eustachy Kossakowski was involved in photography since his early childhood, thanks to his father, a great amateur photographer. As a teenager, he ran away from the reality of war to the darkroom, where he made prints for hours. He took part in the Warsaw Uprising; he fought near Szembeka Square, and then in the Kampinos Forest. After the war, he studied at the Faculty of Architecture of the Warsaw University of Technology [diploma in 1956]. To avoid carrying out architectural projects in the spirit of Socialist Realism, he worked for seven years in the office for the conservation of monuments. Through the help of photographer acquaintances, he received his first commission for a reportage from the Świętokrzyskie Mountains. He identified this moment as beginning of his career as a professional photographer. Thanks to his acquaintance with Tadeusz Rolke, a resident of the same townhouse on Marszałkowska Street, he started working in the editorial office of *Stolica*. One of the reports published there attracted the attention of Jerzy Piórkowski, the editor-in-chief of *Poland* [West], who offered Kossakowski a position as a contributor. His first reportage was published in the *Poland* monthly in 1960. From that time until his departure from *Poland* in 1970, he made several hundred reportages and a huge number of photographs for the magazine. Many of these works are distinguished by a ‘sharpness of seeing things’ and unusual freedom in using photographic language. He took up virtually every subject: from photographing athletes of the Olympic team during the training camp in Przesieka, through the Nitrogen Works in Puławy, the power plant in Turoszów, documentation of the unveiling of the International Monument to the Victims of Fascism in Auschwitz-Birkenau, social and cultural subjects. He made many reportages together with Tadeusz Rolke.

He talked extensively about his work for the monthly in an interview with Marek Grygel and Tadeusz Rolke (<http://fototapeta.art.pl/fti-ekoss.php>). He recalled two situations when he refused to make a reportage, as well as several accounts important to him, including the visit of rabbis from all over the world to Treblinka [‘Memory and Homage’, *Poland*, no. 4, 1969] and accounts from the Hiroshima–Auschwitz Peace March [‘Our Resistant Movement Continues’, *Poland*, no. 5, 1963].

At the same time, he was associated with the Foksal Gallery, the Krzywe Koło Gallery, Jerzy Grotowski’s and Tadeusz Kantor’s theatres, and was one of the few photographers to photograph the happenings of the latter. In 1967, he took one of the iconic photographs in the history of Polish photography: *Sea Concert* during Kantor’s *Panoramic Sea Happening*. In 1970, together with Anka Ptaszewska, art critic and historian, co-founder of the Foksal Gallery, he decided to leave Poland and move to Paris. Six months later,

he began making the *6 Metres to Paris* series, questioning the meaning of the 'decisive moment' in photography and being a departure from the classical language of reportage photography and, according to the artist himself, a return to thinking about photography as an objective recording of reality. The series consisted of 159 photographs taken from an assumed point of view, that is, six metres from Paris city-limit signs, with the signs always at the centre of the frame. As a rigorous realisation of the idea of the essence of photography, this series was considered a conceptual work. The series was repeatedly exhibited at Musée des Arts Décoratifs, Musée du Louvre in Paris [1971], Moderna Museet in Stockholm [1972], Musée Nicéphore Niépce in Chalon-sur-Saône [2004–2005], MAC VAL, Musée d'art contemporain du Val-de-Marne [2017]. In 2012, NOUS Publishing House released an album devoted to this series.

From 1972 to 1989, Kossakowski worked as a photographer at the Centre de création industrielle, Centre Georges Pompidou in Paris; from 1982 to 1985, he collaborated with the ARC Musée d'art moderne de la ville de Paris, from 1972 to 1989 with publishers Hachette, Jean Claude Lattès, Serg, Philippe Sers, Imprimerie nationale.

At the same time, as part of his artistic quest, he created extensive photographic series. Among the most important are *Hijack Posters* [*Affiches détournées*, 1975–1979], *Pompeii* published by Imprimerie nationale in the album *Pompei demeures secrètes* [1980], *New York, One Colour: Red* [*New York Rouge*, 1980], *Surrealist Suburbs of Naples* [1995–1998], *Apostles* [1982] — exhibited many times, including at the Foksal Gallery in Warsaw, *Lights in the Corridors of the Maids' Rooms* [1984], *Lights of Chartres* [1983–1990]. This last series, also published as an album by Jean Claude Lattès, was the result of many years of work on the changing effects of light and colour caused by the famous stained-glass windows. The album was a great press success and won first place in the plebiscite for the best French book of the decade organised by the magazine *Lire*.

Eustachy Kossakowski was awarded the Knight's Cross of the Order of Merit of the Republic of Poland in 1997.

His works can be found in the Centre Georges Pompidou collection [*A Man Recounts His Brother's Death*, 1967]. The archive of negatives and slides, which belongs to the collections of the Museum of Modern Art in Warsaw, has been compiled and fully made available online.

Karolina Puchała-Rojek

## **Bogdan Łopieński**

1934–2017

Photojournalist, antique collector, member of the Association of Polish Art Photographers [since 1969] and the Polish Journalists Association.

He was born in Warsaw, in the famous family of bronze workers. He was to continue the family tradition, but in 1950 the company was nationalised. In 1958, he graduated from the Academy of Physical Education, in 1957–1967 he worked as a skiing instructor in the Warsaw Ski Club and the Polish Ski Association. He studied Cinematography at the Film School in Łódź for a year [1963].

He started to photograph in 1957, at the end of his studies at the Academy of Physical Education. With the first money he earned during his studies, he bought a magnifier and later a Certo 6 (6 × 6 cm) folding camera. He learned the craft from Witold Dederka at the Warsaw Photographic Society. He was interested in contemporary photography, attended exhibitions at the Association of Polish Art Photographers and the Warsaw Photographic Society, but he was mainly interested in reportage photography, which he could see in Polish and foreign press [including *Paris Match* and *Life*]. He was inspired by the weekly *Świat*, which printed photos by Władysław Sławny and Wiesław Prażuch. From time to time, Łopieński submitted his photographs to the editorial office; the turning point in his professional career was the publication of one of them on the cover of the magazine [1961]. When he brought in the selected sequence of photos, he was asked: 'Don't you have anything more reportage-like?' The material on sailing presented in response was distinguished with publication, and the question he had been asked by the editorial staff influenced the choice of professional specialisation.

At the beginning of the 1960s, he worked with the editorial team of *Poland* (East) as a freelancer. His first photo reportage appeared in 1963, and two years later, he was hired by the monthly magazine as an employee and received professional equipment: a Rolleiflex and a Pentacon Six camera, along with accessories. On commission from the editorial office, he travelled around the country a lot, most often photographing industry, social initiatives, culture, sport, tourism and fashion. One of the first topics was the documentation of the First Biennial of Spatial Forms in Elbląg. Łopieński was mainly interested in the process of sculpture creation and the relations between artists and employees of the Zamech Mechanical Works in Elbląg, who were responsible for the technical execution of the works. At the beginning of 1966, the *Spatial Forms in Elbląg* exhibition of photographs by Eustachy Kossakowski and Bogdan Łopieński opened at the National Museum in Warsaw.

He worked in the editorial office of *Poland* (East) for four years [1965–1969], then joined the *Perspektywy* magazine [1969–1971], where he published a reportage from Mongolia, and later the Interpress Agency [1971–1974]. In the second half of the 1970s, he resigned from his full-time job and took up commercial photography and advertising, among others, on behalf of foreign trade headquarters, FSO in Żerań, Bumar and Polimex companies. He also worked with the National Publishing Agency, for which he prepared postcards and photographs for albums.

During his numerous travels around Poland, he photographed the everyday life of the Polish People's Republic, mainly for his own use. The most famous of these photos have not been previously published in the press. Łopieński is called a 'shot collector' because of his exceptional ability to capture an interesting moment in the right shot. He claimed that the ability to anticipate what is about to happen was due to several years of experience as a ski instructor. His most famous photographs include *Chełm Lubelski* [1966, honourable mention at World Press Photo 1967], *Canard* [1968], *Let's Speed Up Citizens* [1973, first prize in the Press Photography Competition 1974], *Greetings from Piwniczna* [1974]. One of his last large photographic materials was documentation in the colour of the first March of the Living [1988], organised by the Israeli Ministry of Education on

the grounds of the Auschwitz-Birkenau Nazi death camp. Together with his wife, Karina Łopieńska, he also documented the camp.

His photographs have been presented at many exhibitions: the first individual show took place at the Press Club in Warsaw [1961], followed by *Beyond the Arctic Circle* [1977], *Past Simple* [2006], *Warsaw and Its Residents* [2009]. He has also participated in numerous group exhibitions, including World Press Photo [The Hague, 1967], *Art of Reportage* [Wrocław, 1974], *Auschwitz-Birkenau* [New York, 1989], *Four Seasons of Gierek* [Warsaw, 2010], *Doubly Regained Territories* [Warsaw, 2012], *Free Time. Photographs* [Warsaw, 2013].

Łopieński's photographs can be found in the collections of the National Museum in Warsaw, the National Museum in Wrocław, Zachęta — National Gallery of Art and numerous private collections. The digital archive of the photojournalist is stored in the resources of the KARTA Centre and the FORUM agency.

Karolina Andrzejewska-Batko

## Jan Morek

born 1940

Photographer, chronicler of political life in the Polish People's Republic, author of photo albums devoted to society, architecture and sightseeing. Member of ZPAF since 1970.

Graduate of the Warsaw Photography Technical College [1958], where he studied with Marek Karewicz and Harry Weinberg. After graduation he worked as a photographer at the Research Institute of Experimental Biology of the Polish Academy of Sciences, which was an important stage in the development of his photographic craft. Between 1960 and 1966, he studied sociology at the University of Warsaw and wrote his master's thesis under the direction of Professor Adam Podgórecki on propaganda in American advertising. The paper was to be published by the Książka i Wiedza publishing house, but the author did not agree to proposed changes in the text. During this time, he became more and more interested in photography and finally gave up his promising scientific career to pursue it.

While still a student, he won the *Stolica* photo competition with a series of photographs by the musicians of the Orchestra from Chmielna Street; five of his photographs appeared in the spread of the 21 December 1961 issue. He showed one of the printed photographs, dark, contrasting, nostalgic and poetic in tone, showing the musicians at the gate in the winter scenery, many times in later years.

After graduation, in 1966 he was hired by *The Polish Review* [Africa/Asia] edition. In an interview with the editor-in-chief, he presented, among other things, a reportage from a school for visually impaired children. This material, together with photographs from later sessions, was published under the title 'Children Are Crossing Over to the Other Shore' [*The Polish Review*, no. 6, 1967]. Among the photographs from his first years of working for the monthly are those devoted to social and sports issues; he also took industrial photographs and documented diplomatic meetings and the life of African residents in Poland.

Jan Morek worked for Polonia and later for Interpress Agency for almost three decades. In later years, he dealt with many social issues, but above all documented political events in Poland and abroad. He was the author of reports on Charles de Gaulle's [1967], Richard Nixon's [1972], Fidel Castro's [1972] and John Paul II's [1979] visits to Poland. He also travelled with politicians in foreign delegations, including Edward Gierek's team's visit to Cuba in 1975. However, he is best known for his photographs of politicians captured in unofficial situations, such as Edward Gierek taking off his shoes after his visit to the mine during a trip to the United States in 1973.

He also created portraits of people from the world of culture and science, including Artur Rubinstein, Witold Lutosławski and Tadeusz Kotarbiński.

In 1979, Interpress Agency published a book entitled *Poland Today*, with Morek's colour photographs and Andrzej K. Wróblewski's text, in high circulation and in several language versions [Polish, Russian, English, German, French and Spanish]. The photographer focused on the lives of young people glimpsed, among others, on the street. According to his memoirs, the print run of the Russian language version, copies of which were to be included in the delegates' portfolios for the Congress of the Polish United Workers' Party, was sent to be shredded after the censors' intervention — this reaction was triggered by a photograph of a young man with a cross on his chest.

The album *Poland Today* was the first in a series of Morek's publications devoted to social issues, sightseeing and architecture. In later years, his publications included *Warsaw* [1986], *The Palaces of Warsaw* [1998], and the often-reprinted *Poland* [2000, 2002, 2006, among others]. As the author says: 'I counted about half a million copies of my albums sold in total.'

In addition to the *Poland* monthly, he published pictures in *Itd* and *Razem* [reportages such as 'A Pole with a Pole'], devoted to Lech Wałęsa's visit to Rome].

He wrote several texts about photography, including 'Co myślę o „fotografice”' [What I think of 'art photography'] published in the *Fotografia* monthly, in which he advocated the use of strictly photographic means of expression.

An extensive interview with the photographer was published in Łukasz Modelski's book *Fotobiografia PRL* [2013]. His archive is partly kept by the author, partly by the FORUM agency and PAP.

Marta Przybyło

## **Tadeusz Rolke**

born 1929

Photographer specialising in reportage photography and fashion photography, one of the most recognised representatives of the so-called humanistic photography in Poland. Member of ZPAF since 1958 [ID no. 233].

Born in Warsaw. He became interested in photography during the war, when he encountered German illustrated magazines on military subjects; his first camera was the Kodak Baby Box. After the Warsaw Uprising, he was sent to work in Germany; after his return, he studied art history first at the Catholic University of Lublin, where he met members

of the future Zamek group, and then at the University of Warsaw. In 1952, his education was interrupted by his arrest due to accusations of membership in the so-called Universalist Movement of Władysław Jaworski, which ended with a sentence of seven years in prison. After the Thaw amnesty in 1954, he returned to photography: he started working in the phototechnical laboratory of the Polish Optical Works in the production of scales using the photographic method, and in 1955 he was employed as a photographer in the National Photo-Transparent Works. At that time he started to publish his photographs in the illustrated press, mainly in the *Świat Młodych* scout magazine for young people.

He began his career for good in 1956, when he became a full-time photographer of the *Stolica* magazine, where he made one of his best-known photo reportages: 'The Romani' (1957). Starting in 1960, he worked for the *Poland* (East and West) monthly magazine, and as a freelancer for other magazines, including *Świat*, *Ty i Ja* and *Przekrój*.

His photo reportages published in *Poland* were in line with the poetics of reportage photography practised by western photographers connected with the Magnum Agency, which had been operating since 1947. In them, Rolke took up social, every day and cultural issues. He was primarily interested in the dynamics of the relationship between humans and their surroundings, as well as in the search for emotional intensity and mood ('Sun on the Palette', 1959; 'Vernissage', 1960). The photographs emphasised human figures, giving the impression of portrait frames; they became autonomous paintings of artistic character. Rolke also took up the theme of children, typical of reportage photography of the time, as an autonomous theme, including in the photo reportages 'How and What Children Read' (1959), 'Fathers and Children' (1960), but also as a motif diversifying material devoted to other issues (e.g. 'All Souls' Day', 1960; 'The Pieniny National Park', 1961).

The shots in the photo-reportages were varied in terms of gesture expression and composition, which made it possible to construct a suggestive narrative, largely independent of the accompanying text (e.g. 'An Unusual Meeting', 1959; 'Arrivals and Departures', 1961).

A large part of the photographer's body of work is devoted to the recording of artistic life, especially for galleries such as the OdNowa Gallery in Poznań and the Krzywe Koło Gallery and Foksal Gallery in Warsaw. At the latter, together with his friend Eustachy Koszakowski, he documented exhibitions and happenings of such artists as Tadeusz Kantor and Włodzimierz Borowski. Also important were fashion photographs, which he made starting at the end of the 1950s especially for *Przekrój*, in cooperation with Barbara Hoff. He held photo sessions not only in Warsaw, but also in Moscow and Paris. Women were also the focus of attention in other works by the photographer. Shots showing young models against the background of landscape or architecture, often stylised as photos from a film set, were part of cultural and social photo reportages, such as 'When the Magnolias Are in Bloom' (1960), devoted to the life of workers' families in Wałbrzych. They were often the main theme of visual narration, as in the photo-essay 'The Hidden Face' (1960), which began with the words 'Warsaw is a woman . . .'. The subject was also treated independently — shots of young, fashionably dressed women on the streets of Polish cities became the photographer's trademark. Rolke also made nudes (including the cycle *Traces*, 1984–1995).

In 1970, disillusioned with the political situation in the country, he emigrated to Germany; he first lived in Munich and then in Hamburg. He has collaborated with prestigious magazines such as *Stern*, *Die Zeit*, *Der Spiegel*, *Art*, *Brigitte* and the daily press. He produced extensive series of reportages, including *Velgen* at the addiction therapy centre [1972] and *Fischmarkt* at the fish market in Hamburg. He also photographed artists in their studios [Joseph Beuys, Gerhard Richter]. He presented his works at individual exhibitions, including *Signs of Penance*, which included photographs taken in 1967 during the clean-up of the Auschwitz-Birkenau death camp grounds by German youth. His work with western magazines continued in the 1980s, although after martial law, Rolke moved back to Poland.

At the time, he primarily established his independent artistic life. In the 1990s, he contributed to *Magazyn Gazety Wyborczej*, creating, among others, series of photographs of artists at work. Next he focused mainly on his artistic activity, working on his own photographic projects, presented at exhibitions and published in the form of albums. He was particularly interested in the traces of the absent Jewish community, which he expressed in the *Chassidim* and *We Were Here* [2008] series, which are sublime records of towns and cities — former shtetls. The poetics of his photography evolved into a silent, intimate document — a record of the world through which one can capture reminiscences of human presence.

He lectured at the Faculty of Journalism of the University of Warsaw. In 2009 he was awarded the Gold Medal for Merit to Culture — Gloria Artis.

The digitised archive of the photographer is made available on the website of the Museum of Modern Art in Warsaw. The owner of some of the photographs presented there is Agencja Gazeta.

Kamila Dworniczak-Leśniak

## Zofia Rydet

1911–1997

One of the greatest personalities of Polish photography, ‘an artist without a master’, consistently put humanity in the centre of her interests and photographic themes. She was a member of ZPAF since 1961. She was not regularly commissioned or employed by the *Poland* monthly, but until 1968 a dozen or so reportages based on her photographs were printed in the magazine, and she herself felt she was a contributor of the magazine.

She was born in Stanisławów, a borderland town under Austrian rule, as the daughter of Józefa née Nowotna and Ferdinand. She received a traditional upbringing and commercial education [in accordance with the will of her parents], although her dream was to study art at the Academy of Fine Arts in Kraków. She had a strong bond with her older brother Tadeusz, who was her employer in the Orbis travel agency [from 1935] and her first photography teacher. She developed, hand-decorated and sold his negatives, close to the mainstream of native photography, as postcards during the war; in later years she photographed his son Bartek.



The war forced the Rydet family to move, preceded by a long journey. Fleeing from the Soviet army, they found their way to Rabka. Zofia gradually gained financial independence, moved to Kłodzko, and in the late 1940s to Bytom. There, from behind the window of her paper shop, she started to take pictures, which years later were considered iconic. In 1954, she became a member of the Gliwice Photographic Society and shortly afterwards she attended a photography course in Katowice. Access to photographic materials, acquaintances she made in Gliwice, as well as the creative atmosphere of this environment — created by Jerzy Lewczyński, Zdzisław Beksiński and often visited by Urszula Czartoryska — enabled her to develop professionally. The turn of the 1950s and 1960s, marked by important events in her personal life (death of her father during her mother's funeral, a split with her fiancé, the decision to move to Gliwice and numerous trips abroad), was primarily a time of very intensive photography. The result was a series of photographs, 150 of which were shown in 1961 at the exhibition *Little Man* in Gliwice, and later in many others shows, including abroad. In 1964, Zofia Rydet exhibited the *Time of Passing* show at Warsaw's Zachęta. The following year, she published *Little Man*, a book fundamental for the history of Polish photography, designed by Wojciech Zamecznik, with quotations from Janusz Korczak's writings.

Photos from this series were published in the *Poland* monthly in the form of ten different reportages (six of them were published unaltered in various editions). Her original shots were usually heavily cropped so that they fit well in the spread. All of them had been published before the book's premiere, most of them are accompanied by quasi-poetic texts by Wiktor Woroszyński, analysing relations between children, emphasising the beauty of friendship and childhood in general (e.g. 'Little Girls', no. 4, 1962; 'Boys', no. 6, 1962; 'Still Close', no. 7, 1962). None of them, however, contain the context of Janusz Korczak's thought, although it is known that it had a fundamental meaning for the photographer.

Apart from photographs showing children's lives and relations between them, which formally remain in the mainstream of humanistic photography, the monthly also includes shots of motherhood ('Motherhood', no. 2, 1964) and friendship ('Just the Two of Us', no. 3, 1963). Against this background, a selection entitled 'Windows' (no. 10, 1966) stands out, depicting people in windows. Woroszyński's pathos-filled text tells the story of an 'ordinary, wonderful family of man' — this phrase is probably a reference to the title of the famous exhibition. It seems that only two reportages were commissioned by the editorial staff; the accompanying text is a praise of the level of higher education in Silesia. Photographs of students, mostly female students, were taken at the Gliwice University of Technology.

Rydet's position in the broadly understood creative community at the end of the 1960s was well established. At that time she began to work with the technique of photomontage, creating, among others, the *Obsessions* series shown at the significant Warsaw exhibitions *Subjective Photography* (1968) and *Searching Photographers* (1971). The extensive series *The World of Feelings and Imagination* was published in the form of a photo book with an introduction by Urszula Czartoryska in 1979. At the

turn of the 1980s and 90s, Rydet created Silesian Suite in the collage technique — a memoir cycle referring to the times when she decorated her brother's photographs.

At the same time, starting in 1978, she was realising her *magnum opus*, the documentary *Sociological Record*, which has become part of the history of world photography — repeatedly analysed in publications and scientific sessions, presented, among others, at the exhibition *Zofia Rydet. A Record* [Museum of Modern Art in Warsaw, 2015–2016]. It included the *Presence* series published in 1989 as the last photo book by the author.

Zofia Rydet's archive is being successively compiled and, to a large extent, made available online [*Sociological Record* and *Documentation*] by the Zofia Rydet Foundation.

Karolina Puchała-Rojek

### Tadeusz Sumiński

1924–2009

A photographer of architecture and landscape, he placed his work in a trend referring to pictorial aesthetics. Member of ZPAF since 1958.

Born to a landed gentry family in Badurki in the Płock district, he moved to Warsaw in 1943. As a soldier of 'Zośka' battalion [2 Platoon 'Felek'], code name 'Leszczyc', he took part in the Warsaw Uprising. He took part in fighting in Wola, the Old Town and in attacks on Gęsiówka. His war experiences strongly marked his later life — he felt connected with the 'Zośka' community and was its active ambassador, he prepared a selection of *Memoirs of the Soldiers of the 'Zośka' Battalion*, which were reprinted multiple times.

After the war, he studied at a secondary school (graduating in 1946), and then studied at the Warsaw School of Economics. During his studies, he worked as an assistant at the Department of Economics of Trade in Goods. Arrested in January 1949, he spent six months in prison.

After his release from prison, he completed his studies [1952], but lost his assistantship at the university. He worked at the Cooperative Research Institute, later at the Institute of Internal Trade, from where he was dismissed. He was prevented from continuing his academic work, which led him to change his profession and turn to photography. From 1954 on, he worked as a photo-service technician at the Central Photography Agency. After leaving the CAF, he worked in medical film and then worked at the Institute of Industrial Design, where he was a photographer and later a studio manager.

His first photograph was published in the second issue of *The Polish Review* in 1961 — a new edition of the *Poland* monthly intended for Asian countries, later also for Africa. He was soon hired by the editorial team. He photographed, among others, industrial plants, diplomatic visits, art exhibitions, entertainment and landscapes. His talent and passion for classical shots were expressed mainly in industrial photography, especially in precisely composed, 'graphical' representations of industrial architecture. The way the photographer worked can be traced thanks to the preserved

contacts and negatives — he took repeated photographs and corrected the framing until the ideal shot was achieved.

While working at the editorial office, he travelled to Northwest Africa, where he photographed landscapes and street scenes in Morocco, Ghana, Guinea and Nigeria. Some of the photos from this trip were also published in the monthly. From the very beginning, the magazine also featured landscapes characteristic of the author's later work.

In 1963, Sumiński was admitted to the Press Photography Club. He ended his work in *Poland* most probably in 1964; his dismissal was a consequence of a change in the position of editor-in-chief. Sumiński's photographs, however, still appeared in the monthly, although to a lesser extent. Based on the author's numbering, from the period of intensive work in Poland, practically all black and white negatives, contact sheets and several hundred prints have survived, while few colour materials have been preserved. In less than four years of work, he made several thousand negative frames.

In 1963, his first solo exhibition took place in Warsaw's Kordegarda Gallery, where he presented landscape photographs, portraits and a selection of works commissioned by the monthly magazine. The exhibition showed how difficult it is to draw a sharp line between contract work and self-employment. In connection with the later exhibition, Sumiński himself said that his photographs were 'accidents at work' that happened while he was carrying out commission work.

Starting in 1965, he worked independently. He described himself as a landscape photographer and this subject was at the centre of his photographic practice, and over the years, he began to dominate over others. His famous work is, among others, *Sky in the Landscape*, a series presented in many exhibitions in various cities in Poland.

Sumiński drew on the Bułhak style, but was aware of the limitations of such an approach. Years later, not without self-irony, that's how he described his position: 'I consider its documentariness to be the highest value in photography, but I cannot get rid of the desire to aestheticise.' He added, 'I watch avant-garde activities closely, but I stick to old-fashioned conventions myself.' The traces of this struggle or departure from traditional aesthetics are visible in two exhibitions resulting from more conceptual assumptions: *Anatomy of Landscape* in the ZPAF Mała Galeria in Warsaw in 1985 and one of the last exhibitions of the artist, *Colour or Black-and-White* [Warsaw, Kazimierz Dolny, Nordenhamn, 2005].

His works have been shown many times in Poland and in several European countries (e.g. Czechoslovakia, Germany), he has received several dozen awards in photographic competitions in Poland and abroad.

For most of his life he was associated with Warsaw, but he travelled much and many of his photographs were taken in Italy, Greece, Germany, France and Mongolia. The result of his trip to Greece is the album *Acropolis* [1964], illustrated together with Edward Hartwig.

Since 2009, the archive of Tadeusz Sumiński has been compiled by the Archaeology of Photography Foundation. More than 5,000 digitised objects from the photographer's archive have been made available on the Virtual Museum of Photography website.

Marta Przybyło

## Harry Weinberg

born 1930

Photographer, photojournalist, focused on recording theatrical and musical life. Member of ZPAF since 1973 [identity card no. 404].

His passion for photography was instilled in him by his friend Eugeniusz Nasierowski. The encouragement from the professional who ran his own company directed Weinberg's steps towards the Phototechnical Technical College on Spokojna Street, where he studied not only with Eugeniusz's daughter, Zofia Nasierowska, but also Marek Karewicz, among others. Between 1959 and 1960, Weinberg worked as an instructor in a photography studio at the Youth Palace in Warsaw. He soon became, for about two years, an assistant to Edward Hartwig, who was already a famous photographer at that time. Travelling together and watching the theatre world from backstage not only allowed Weinberg to polish his skills in such areas as analysing the lighting of a given scene, but also sensitised him to the issue of building anecdotal framing during the recording of cultural events.

In 1962, in the annual open photographic competition of *Stolica* magazine for works with the theme of Warsaw, Weinberg [then using the nickname 'Szwejk'] won the first prize in the category of single photographs for his *Associations of the Road*. At the beginning of November 1963, he started working as a deputy manager of the 'Polonia' Publishing House photo laboratory. He had the opportunity to familiarise himself with the processes of selecting and cropping photos for publication. He took on the position of a photojournalist at the *Poland* [East] monthly at the beginning of February 1965.

The first prize he won in the black-and-white category for his work in the *Mother, Come for the Swearing-In Ceremony* series at the 13th National Press Photography Competition in 1971 was particularly important to him. The photographs taken in 1968 perfectly reflect his characteristic style, which is characterised by a special sensitivity to ephemeral and small, though very significant, gestures and social behaviours. These photographs are distinguished by a unique lightness of expression, in which the backstage of presented events and seemingly secondary situations are of key importance. At the next edition of the National Press Photography Competition, the photographer received the *Chłopska Droga* editor's award for the photograph *Highlander Blacksmith*.

Weinberg was particularly keen to register all cultural events [Piwnica pod Baranami, Hybrydy club, the Opole festival, the Autumn Song Exchange in Gdańsk] and topics related to education and the scientific community. He avoided the use of a flash, using existing light and highly sensitive film, which allowed him to discreetly show the atmosphere of evening musical meetings or subtly outline the contours of figures in the laboratory. His works in this thematic area are characterised by a high degree of graininess or even a slight motion blur, which underlines the dynamics of the actors' movement even more strongly. He used, among others, Rolleiflex [medium format, 6 × 6 cm] and Pentacon 6 cameras.

He spent a lot of time in the field while working on commissioned photo reportages. He often travelled with a journalist who prepared the material from the literary point of

view [usually Jerzy Segel]. Among others, he took part in a trip lasting several weeks to create a series of photographs in line with the slogan propagated by the authorities: 'The Odra River is a Peace Border.'

Avoiding subject the censors were sensitive to, he showed the 'good face' of the Polish People's Republic: Polish cars, fashion and — least valued by the photographer himself, though extremely interesting for the contemporary audience — the industrial landscape. However, he was able to go beyond the narrow, political context of the photographed scenes by presenting universal human experiences and looking at everyday life in an unobvious way [which is especially visible in photo reportages from companies or the areas of the State Agricultural Farms].

He split with the *Poland* [East] monthly took place in September 1976 at his own request, motivating his resignation by his desire to increase activity in ZPAF.

Later he took up advertising photography. His portraits have been featured on the covers of such popular bands as Bajm, Dwa Plus Jeden, Lombard and Papa Dance. In the mid-1970s, he began working with Marek Czudowski. The Czudowski & Weinberg duo's productions were highly valued by, among others, Jerzy Busza, who considered their photo sessions presenting the reality of the Polish show business at that time as one of the most interesting photographic phenomena for contemporary critics. Their staged photographs, often saturated with eroticism, were also presented in gallery spaces [Wałbrzych Photography Gallery, 1988].

In 2008, Weinberg's works were presented as part of the collective exhibition *Poland of the 1970s* organised by ZPAF in the Palace of Culture and Science. In 2015, there was an exhibition of his photographs dedicated to Próżna Street and the Singer's Warsaw Jewish Culture Festival taking place there.

Weronika Kobylińska-Bunsch

## Central Photographic Agency

Readers of newspapers in the times of the Polish People's Republic were constantly confronted with the caption 'fot. CAF' [photo by CAF]], which was appended to materials provided by the largest 'photo factory' in the country — the Central Photographic Agency [Centralna Agencja Fotograficzna, CAF]. It was established by a decree of the Prime Minister of 28 December 1950, began operating in Warsaw on 1 January 1951, and from July of that year it operated as an independent company within the structure of RSW Prasa. Its photographic archive contains the negatives of pre- and post-war private and state agencies taken over by the company, such as *Ilustrowany Kurier Codzienny*, *Agencja Fotograficzna PP Film Polski* or *Agencja Prasowo-Ilustracyjna Spółdzielni Wydawniczej 'Czytelnik'* [API].

The task of the CAF was to document all current official state and local events in the capital and throughout the country. The materials covered the most important political, economic, cultural, scientific, educational and urban topics, as well as those most popular with the average newspaper reader: fashion, entertainment and sport. In addition, the Agency provided photographic services for state institutions and an exchange of photographic services with other countries. CAF photojournalists accompanied Polish dignitaries during their official foreign delegations and recorded not only the course of meetings with hosts, but also the surroundings. The photos had to be accompanied by so-called editing lists prepared by them, i.e. detailed descriptions of the content of the films submitted to the editorial office on duty. There, photographs for everyday photographic services were selected from the materials produced, which were then sent [together with agency descriptions] to newspapers.

The photographic materials were subjected to several stages of censorship. First, they were evaluated by journalists: they indicated topics which were likely to be stopped by the Main Office for Press, Publications and Spectacle Control [Urząd Kontroli Prasy, Publikacji i Widowisk, UKPPIW] or by the Press Department of the Central Committee of the Polish United Workers' Party. Photographs documenting religious events, activities of the opposition and unfavourable-looking officials [e.g. captured grimacing or wearing a crooked tie] were eliminated. Then they were transferred to the official censors — in the headquarters of UKPPIW at Mysia Street in Warsaw, where those allowed to be disseminated were appropriately stamped. Starting in 1969, aerial photographs were subject to military censorship [at the General Staff].

The agency's materials were published all over the world in the official editions of Polish newspapers presenting the country and informing about current events. The agency's photojournalists therefore had to meet specific requirements imposed by the system: to present the subject matter according to the imposed interpretation, in a way acceptable to the censors. At the same time, they had excellent professional skills, many of them held a high professional position and belonged to the Association of Polish Art Photographers. They often remained with the agency for several decades. Working for the CAF starting in 1951 were Stanisław Dąbrowiecki [for several decades] and Jerzy Baranowski [previously photographers of the Polish Army Film Studio and

Polish Film Agency), as well as Zygmunt Wdowiński (laureate of World Press Photo in 1957), Zdzisław Wdowiński, Stanisław Wdowiński [all three were brothers], Jan Ty-miński and Wojciech Kondracki. Starting in 1952, Janusz Uklejewski, a correspondent from Gdańsk, also associated with the Military Photography Agency, provided reports from the coast for 40 years. In later years the team was joined by Damazy Kwiatkowski, Zbigniew Matuszewski and Cezary Marek Langda, who were associated with the agency until the end of its existence.

The CAF photographic archive is currently part of the National Digital Archive. Includes 12 million photos, all negatives and index prints grouped by theme, albums from the 1940s with the oldest agency materials, contact sheet notebooks [materials up to the early 1990s], editing lists and film notebooks. They are an irreplaceable source of knowledge about what Poland looked like in the period of the Polish People's Republic.

Katarzyna Kalisz



English translation of the texts from the book: *Początek przyszłości. Fotografia w miesięczniku „Polska” w latach 1954–1968* [Beginning the future. Photography in the *Poland* monthly in 1954–1968] edited by Marta Przybyło and Karolina Puchała-Rojek, accompanying ‘*Poland*’ for *Export* exhibition, and publishing by Zachęta — National Gallery of Art, Warsaw 2019  
The book accompanied the exhibition ‘*Poland*’ for *Export*, Zachęta — National Gallery of Art, 30 March–23 June 2019, curators: Marta Przybyło, Karolina Puchała-Rojek

texts on pp. 33–58 (non signed): Marta Przybyło, Karolina Puchała-Rojek

graphic design: Magdalena Frankowska and Artur Frankowski [Fontarte]

translation: Paulina Bożek

editor: Małgorzata Jurkiewicz, proofreading: Jolanta Pieńkos, typesetting: Krzysztof Łukawski

Titles in this publication use the Poland FA typeface, designed by Magdalena Frankowska and Artur Frankowski [Fontarte]

Texts are licensed under CC BY-SA 4.0 International