THE ART OF POLISH POSTER

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Lech Majewski,
THE POSTER MUST SING!
POSTER DESIGN, 2011,
FROM THE AUTHOR’S ARCHIVES
Polish poster – one of the best-recognised concepts in twentieth-century art, a marvel springing from the potent juxtaposition of opposites, of ambiguity and limpidity, metaphor and simplicity, artistic trails and effective advertising, is the result of transformations in visual communication which have been going on for centuries, transformations which say a great deal about the specific nature of Polish culture, the essence of which was, and is, the fusion of contradictions.

It can happen that the history of a civilisation is sometimes recorded as the history of its wars, but it could also be told by the courses taken in the formation of its native language of speech and image, the relationship between word and picture, the genius loci encoded in the genetic heritage, the sensitivity and ability making it possible to read between the lines. Was the Polish School of Posters thus the fruit of several centuries of the development of an apt obliqueness? We have endeavoured to tell the story of the Polish poster by employing the logic of the myth. The story thus features details and sometimes forgotten images, but it also contains attempts, maybe controversial, at tracing the paths which led onward from the first printing centres in sixteenth century Kraków and the birth of artistic printing in the seventeenth and eighteenth centuries. They take us via the technical experiments of the nineteenth century and through the phenomenon of Polish artistic printing during the interwar years and the emergence of the Polish school of graphic design in the nineteen thirties, both noted around the world. Those paths then bring us to the Polish School of Posters, to the Solidarity affiche brut of the next generation and, finally, to the rise of the youthful, poetic and anarchic poster of the turn of the twentieth and twenty-first centuries.

There is no lack of artists in our tale, since this book is, in reality, about them, their style of thinking, their graphic intelligence, their experience and unyielding attitude in their milieu which they were capable of shaping by imposing a mode of describing the world upon us all. The art of the Polish poster is close to critical art and artivism and is ideally suited to both. It may, in part, have left the streets and moved into the museums and galleries, but, contrary to the opinions of the sceptics, it is doing just fine. For, as Jan Lenica used to say, “the poster must sing”.

The Image and the Word

Prints and visual communication from the fifteenth to the nineteenth centuries. An introduction to the history of the Polish poster

2. Tomasz Treter, Reges Poloniae, the White Eagle, the Polish coat of arms, with the portraits of Poland’s rulers, known as the Treter’s Eagle, 1588, copperplate engraving, 54 x 39 cm, Royal Castle in Warsaw, ZKW/171

3. King Aleksander Jagiellonczyk in the Sejm, 1566, woodcut, paper, 27.1 x 32.5 cm, in: Jan Łaski, Commune Regni Polonae privilegium, Jan Haller’s Printing House, Krakow, no date, inserted as a separate print, printed also as a separate woodcut, NLP, G. 7456
In the Polish literature devoted to the history of the poster, there is an oft-reiterated opinion to the effect that the poster in the form which we nowadays consider to be artistic was a creation of the late nineteenth century. In art, though, nothing is born in an instant; things tend, rather, to erupt at a propitious moment. So, if we accept that the poster is an announcement combining image and word, the task of which is to draw the attention of the viewer in places which have not been created for art, which is to say, in the public space of streets, squares, fences and walls, then we should trace our history of the European poster back to the examples of the art of ancient times.

As long ago as 1895, Charles Hiatt remarked that “the poster is one of the oldest and most obvious forms of advertisement”\(^1\), pinpointing its source in specimens of Egyptian papyri or the Greek inscriptions uncovered by Charles Clermont-Ganneau in the early eighteen seventies\(^2\). In turn, an exhibition held in 2008 at the National Gallery of Art in Washington and devoted to research into life in Pompeii\(^3\) demonstrated that the poster form can just as well be traced back to the replicated tiles bearing rough paintings which were affixed to the exterior walls of the houses in that town in the first century A.D., their enticing pictures provided with the appropriate captions advertising bath houses.

On similar grounds, we could also accept that the origins of the poster can be perceived in the first prints produced by Johannes Gutenberg in Germany or William Caxton in England, in the initiation of the great wave of “reproduction” which inaugurated a new era of visual-linguistic communication and/or in the birth of the concept of turning a composition of word and image, duplicated over and over again, into a method of rapidly conveying meanings, be they obvious or be they implied. From the early sixteenth century to the mid-seventeenth, that concept was consistently developed, making of the marriage of word and picture in print a long-range weapon used both to glorify and to censure ideas, beliefs, opinions and people. In this early phase, it is impossible to separate graphic art used in books and occasionally, as well as satires, printed bills and even illustrations torn from books and put up on the doors of churches, town halls and on town and city gates, from the poster’s ancestral forms, the proto-posters. Before print attained the status of an artistic field, the proto-poster in a duplicated form combining an image with a verbal announcement was already widespread everywhere where European civilisation had shone a light on the educational and promotional uses of reproduction.

\(^1\) Charles Hiatt, Picture posters. A short history of the illustrated placard, with many reproductions of the most artistic examples in all countries, London 1895, p. 3.

\(^2\) Cf. Feliks Gryglewicz, “Charles Clermont-Ganneau” [entry in:] Encyklopedia katolicka, vol. 3, Lublin: Towarzystwo Naukowe KUL, 1989, pp. 510–511. Hiatt was referring to the widely commented upon discovery in Jerusalem of a stone which had once occupied a place in that city’s temple and which bore a description prohibiting pagans from entering a courtyard set apart for the Jews.

By the mid-seventeenth century, a poster war was already being waged in France. Hung on the walls of Paris, both with the authorities’ blessing and without permission, the materials printed on paper and pasted up much faster than scrawling graffiti, permitted opinions and spheres of influence to be signalled in a swift message.

The forebear of the poster, which is to say, the replicative and artistic printing which determined the appeal of books and newspapers in the early sixteenth century, marked the paths where ideas, information and intriguing pictures intersected. This amalgamation was put to use across the board; it turned up in holy pictures with captions, in political placards, in the first lampooning images, which were a source of political and social satire, in illustrated books, in printed portfolios and in newspapers. The potent effect of material printed on a sheet of paper which could be displayed wherever there were people was quickly recognised. In 1518, Albert, Bishop of Mainz, already aware of the consequences of tolerating the uncontrolled use of the medium, established a council of censors who were to supervise all “printing with pictures”. However, what aroused the most doubts was not the replication of images, but the addition of the written word. As Jan Pirożyński notes:

The “black art” aroused mixed feelings in society, feelings of wonder and fear alike. Alongside the myriad praise for the invention of printing, lauded as “a work well-nigh divine”, ambivalent opinions also appeared, the authors of which compared typography to “the Trojan horse”.

The printing houses of Kraków were not left bringing up the rear in the trend for juxtaposing image and writing which had become widespread in Europe. German and Venetian influences overlapped and evolved into a new style of communication... and the Polish print tradition began. What, for instance, is the woodcut dating from 1506 and entitled KIng Aleksander Jagiellończyk in the Sejm [II.3], or the White Eagle of Poland featuring the images of the nation’s rulers, which dates from 1588 and is widely known as the Treter’s Eagle [II.2], if not a duplication, innovative for the time, of a form of fusing a pictorial, textual and symbolic message, a kind of composition subordinated to the requirements of promotion and information? In the seventeenth century, there were already hundreds of printed compositions in circulation. Reminiscent of contemporary political posters, they were frequently created on the basis of well-known paintings or drawings and furnished with the relevant captions. In a work of singular importance to the history of Polish printing, Jolanta Talbierska notes that:

Engraving in the sixteenth and seventeenth centuries was dominated by illustration (…). As a result, the rendering of a realistic depiction demanded that the artist reach for the history and culture of the book, the history of printing, of illustration and of the art of typographic, since each of these fields was closely connected to the others.

The popularity enjoyed by King Jan III Sobieski and the praise accorded to his victory at the Battle of Vienna were propagandised thanks to the copperplate impressions commissioned from Charles de la Haye, the engraver who was invited to Poland for that purpose around 1690 [II.4]. This kind of practice, whereby ruling figures were promoted by means of their portrayal in posters containing an allegory of power, was a frequently occurring custom in well-nigh every court in early modern Europe. Other allegorical forms were also familiar, such as the Portrait of Jan III Sobieski with Pope Pius IV and the Eagle of Poland featuring the images of the nation’s rulers, or the White Eagle...
The image and the word

Allegory of Poland, contained within a publication entitled A Storehouse or Treasury of the Remarkable Secrets of the Economy of the Landed Gentry (...) (1693). The portrait of the king is a woodcut of lucid composition; it sinks into the memory and clearly communicates the required content [ill. 5].

An equally interesting vestige of the combination of graphic form with typography and text was what was known as “visual poetry”, earlier examples of which are known from various spheres of the ancient cultures. Within the Polish tradition, what we know from written communications is that various occasional texts related, for instance, to funerals, coronations or births, were invested with a form “meaningful in shape to the [substance of] the placard” and put up on walls, inside places of worship, in the urban spaces and during academic promotions. Viewings some of the forms of poetic notations today, such as, for instance, the sheet of paper presenting Jan Suchorzezewski’s poem [ill. 6] in the form of the Pharos of Alexandria (1624), we can discern the germ of many a subsequent concept of the metaphorical poster within the tradition of composing “meaningful typography”. The composition of the front pages of Polish newspapers such as Merkurysz Ordynaryny [ill. 7], also bore the features of a lucid graphic communication, combining an eye-catching typographic layout with illustrative supplementation.


8 Ibidem, p. 217.

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From l’affiche to L’Affichomanie

The Polish poster until the early twentieth century
In 1898, Jan Kacper Wdowiszewski, the director of Krakow’s Municipal Technical and Industrial Museum at the time, wrote:

(...) suddenly, unfolding before our very eyes [is] a movement dubbed the NEW ART OF THE POSTER [author’s emphasis].

The concept is an erroneous one. No new art is emerging. It is simply evolving and embracing an ever-wider sphere (...).

Wdowiszewski most certainly had a basis upon which to voice such an opinion in the opening sentences of his book, *Sztuka w plakatach* (Art in Posters), published at his own expense. He was both an observer of, and a participant in, the transformations bound up with the growth of industry, commerce and advertising. He also possessed a goodly knowledge of the history of printmaking and applied arts and thus argued that the “art of the streets” which had become so popular in the course of the nineteenth century was an evolution of that field: The modern poster sprang from the domain of graphic art and never in history has there been an era when that field has blossomed with more magnificence than in this, our century.

While the graphic arts were the offspring of the drawing, the latter also constituted one of the foundations of painting and the poster was thus a composite creation and heir to a multitude of artistic traditions.

However, it was not in European art alone that Wdowiszewski perceived the wellspring of the artistic poster. He went on to remark that, for him, “the best of models was indisputably the Japanese type of vari-coloured, planar decoration”, as well as citing Berlepsch’s questioning as to whether... “we would have poster art at all, in the sense it is understood today, were it not for the fact that, for decades now, works of art from the Far East have taught us how an exquisite impression may be attained by means of a few vivid splashes of colour”.

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10 Ibidem, p. 18.
11 It can be presumed that Wdowiszewski is citing the opinions of Hans Edward von Berlepsch-Valendas, a Swiss painter and architect connected with the Jugendstil movement in Zurich.
12 Jan Wdowiszewski, op. cit., p. 21.
However, a good few examples of this kind of illustration-cum-poster can also be found amongst Polish works such as those by Piotr Stachiewicz, for instance. The seamless passage from one graphic form to the other was widespread. The intensive evolution of the printed press, of printed occasional materials, of artistic books and of the blending of form and function prompts a perception of the nineteenth century as the era of a great experiment in reproduction, wherein the artistic image mingled and melded with the popular. However, what is most crucial is that the awareness of this phenomenon amongst Poland’s artists was sufficiently widespread for any and every experiment at the borders of advertisement, printing, graphic art, the book and the poster to be deemed quite natural.

Interest in the “painterly” poster dates from that time. In the eighteen thirties, a great many notable Polish artists were either “reproducing” their own works in order to bring multiple copies into circulation or were handing them over for that purpose, treating the form as an advertisement of their own output. Over the subsequent decades, the development of chromolithography made it possible to increase the print runs. The eighteen fifties or thereabouts saw the emergence of a new trend which was to continue throughout the second half of the nineteenth century, with numerous oleographs coming into commercial circulation, created from the paintings or drawings, watercolours or pastels, of the most highly esteemed and popular Polish artists of the time, such as Jan Matejko and Piotr Stachiewicz. Although a form of reproducing works of art, the addition of a description and textual commentary meant that they became a poster “alter” the picture in question. At the same time, apart from the dozens of watercolours, pastels and paintings translated into “image with text”, there was also a revival of a form which had been at the height of fashion in the eighteenth century, namely posters advertising landscapes and other views. A superb example of this is Album Kaliskie (An Album of Kalisz)20, created by the Fajans print works.

This stage of lithographing works of art was crucial to the later development of the artistic poster, since the subject on display was not some kind of event or new product, but the actual item of art itself. As such, reproduction served to advertise a particular work of art; postcards became common, as did the “posters-in-miniature” which constituted inserts for periodicals and books and were often framed and hung “for decoration and information”. The forms of the placard and typographical poster changed. The further spread of lithographic production in all three of the Partitions gave rise to a separate field of craft workshop without which the artistic poster could never have subsequently come into being.

In the mid-nineteenth century, a clear coming-together of illustration and poster occurred, meaning that what was now predominant in the latter was the narrative image. A work which is held to be an interesting example of this marriage was Édouard Manet’s cover design for a series of stories by his friend Jules François Félix Fleury-Husson, the critic, writer and theorist who wrote under the pen name “Champfleury”21.
44. Title page of Edward Stawek's book: An Album of Kalisz, Warsaw 1858, Stanisław Barcikowski (drawings), Maksymilian Fajans (lithography), Adam Asnyk. Municipal Public Library in Kalisz.


46. Piotr Stachiewicz, Sanatorium in Zakopane for the Treatment of Chest Diseases, under the direction of Dr Kazimierz Dłuski, 1902, colour lithography, 100 x 70 cm. Karol Kranikowski's Lithographic Works, Kraków, LV, EP 62113/1.
The New Language of the Poster

From the first decade of the twentieth century to the late nineteen twenties
The end of the first decade of the twentieth century brought innovation upon innovation throughout Europe; in reaction against the Secession, growing anti-decorative trends were making themselves manifest, research into the theory of colour and the psychology of sight was flourishing and the daily papers were reporting important discoveries in the fields of mathematics and physics. “Multidimensional space” and “the relativity of time” became the watchwords of the moment and, in art, the Futurist and Cubist trends were in the vanguard. After Marinetti proclaimed his *Futurist Manifesto* from the columns of *Le Figaro* on 20th February 1909, there was no turning back from the powerful wave of the avant-garde and artistic “-isms” of the new century.

The world of the eighteen hundreds, respectful of aesthetic values and decoration, began to slip into the past. By the time the First World War broke out and then the October Revolution erupted, the majority of the transformations in art had already taken place. The war shifted the balance of power which had previously held sway; the Austro-Hungarian Empire, Imperial Russia and the Prussian state all fell. Artists roamed Europe in every direction, fleeing, emigrating and arriving with hope in new centres of art. After almost one hundred and twenty-four years of subjugation, new Central European states were born; Poland regained her independence in 1918. This complex melange of artistic activities and political and social events was conducive to the development of social art and the art of the streets which the poster had become by the turn of the centuries.

Changes also occurred in the province of the poster itself. What sprang forth from a beautiful field of art which had been slightly commercial and slightly social was the political art of agitprop. It demanded new forms, new rhythms and new methods of making an impact. With increasing frequency, artists began treating the poster as an end in itself, instrumental to the struggle and not merely an addendum to their other work. Its kinship with graphic art, painting, book design and typography was still important, but its task had become considerably more far-reaching.
Exhibition Posters and Poster Exhibitions

The emancipation of the poster during the nineteen twenties and thirties is particularly well demonstrated by the special exhibitions in that field, organised not only by artists, but also by publishers and printers and, post-1918, by state and municipal offices for the promotion of culture, by associations and societies and by museums. However, before poster exhibitions on a larger scale began to be held, the exhibition poster, which had already become firmly established by the mid-nineteenth century, emerged as a genre in its own right.

The era of the great international exhibitions devoted to achievements in technology and the arts unquestionably gave rise to new requirements as far as this field of design was concerned. The Lviv Municipal Museum of Industry had its own formula for posters advertising exhibitions, lectures and talks (1910).
3. The new language of the poster

Jan Rembowski, Lviv. Podhale. An Exhibition, 1911, colour lithography, 94 x 62 cm, the Piller-Neumann Lithographic Works, Lviv, LV, [no inv no.]

Karol Zyndram Maszkowski, The First Exhibition of Contemporary Polish Ecclesiastical Art, Krakow, 1911, colour lithography, 92.5 x 66.6 cm, Aureliusz Pruszyński's Artistic Lithographic Works, Krakow, LV, EP 61843

Józef Mehoffer, The Lviv Great Exhibition of Polish Art, 1910, colour lithography, 95.5 x 63.3 cm, Aureliusz Pruszyński's Artistic Lithographic Works, Krakow, LV, N. 628
The event in Paris saw the Polish Pavilion achieve an unprecedented success and Zofia Stryjeńska’s poster, *Poland at the International Exhibition of Modern Decorative Art in Paris* became a symbol of a distinctive trend which brought together modernity of form with traditional sculpture and craft techniques. Her works, with their characteristic Sarmatian-cum-folk elements of the image and dynamism-filled composition, was intended to engender the birth of a national style. Inspiration for that style was also sought in the folklore of the Podhale region and the Hutsuls, something which no doubt derived from the “peasant mania” of the Young Poland movement. →69
Tadeusz Gronowski,
Exposition Polonaise,
Constantinople (Polish Exhibition),
1924, colour lithography,
98.5 x 79 cm.
Władysław Główczewski’s Lithographic Works,
Warsaw, PM, PL 4029/1
The Art of Design

The nineteen thirties and forties

When we compare the situation and atmosphere of the two successive decades of the interwar years from a present-day perspective, then we could come away with an impression that this was a meeting of two different epochs. The nineteen twenties were years of tremendous experimentation in art, seeing the creation of a new language, a variety of approaches and viewpoints, a democracy, an extravagance verging on folly, all kinds of play and a fascination with science and art alike. The glorious era of the “Roaring Twenties”, les années folles (the crazy years), was brought to a close by the Wall Street Crash and the onset of the recession and the Great Depression.

By the early nineteen thirties, an entirely different atmosphere held sway, with the birth of Nazism and Stalinism, the growth of nationalisms, the closing down of important centres of modern art in Europe, such as Bauhaus, for instance, and a steady, widespread migration encompassing thousands of people, intellectuals from various countries emigrating for a range of reasons. In reflections on art, the issue of reproduction, popular culture, commercialism and professional advertising was referred to with increasing frequency. The decade was also an era of sporting events on a grand scale, of the film industry and advertising on film and of the first commercialisation of art and burgeoning of mass and popular culture on such a scale. Amongst the numerous trends in European art, a return to realism, often underpinned by the absurdity and magic of Surrealism, was increasingly perceptible and a tendency toward a new objectivity, frequently teeming with the symbolic and metaphoric references, became noticeable.

The outbreak of war in 1939 came as an indisputably violent disruption of countless artistic activities and brought the collapse of established institutions, but it did not constitute an absolute interruption of the process which had already begun. Although, nowadays, reconstructing a full picture of the life of the Polish poster during the Second World War is still difficult, we have no doubts whatsoever as to the fact that this field of design played a colossal role in patriotic, military and political activities on Poland’s behalf, not only in various parts of the world, but also in those parts of the country under German and Soviet occupation. And shortly after the war had ended, when Henryk Tomaszewski won five first prizes at the International Film Poster Festival in Vienna in 1948, it transpired that the formula developed in the nineteen thirties was lasting and still valid. With that, the Polish poster became a phenomenon which was exhibited, recognised and singled out for distinction. Even the head-on charge of Socialist Realism was unsuccessful in changing the metaphoric thinking which, armed with the technical experience of the artists and experimental typography, was capable of overcoming the influences of totalitarianism. The Polish School of Posters which was taking shape was the fruit of the free creativity and intellectual discipline developed within the artists’ and designers’ milieu of the nineteen thirties and strengthened by the international experience of the war years.
317. Tadeusz Gronowski, Posters, Packaging, Artistic Adverts. The Straszewicz Family Printing Works, 1932, offset, 70.5 x 50 cm, Lviv, EP 62453

318. Tadeusz Gronowski, Saving is the Gateway to Happiness and Prosperity, 1934, offset, 100 x 70 cm, the Eugeniusz and Dr Kazimierz Koziański Printing Works, Warsaw, LV, EP 62016/2

319. Tadeusz Gronowski, Orbis. Before You Set off on Your Journey, 1932, offset, 100 x 70 cm, the Eugeniusz and Dr Kazimierz Koziański Printing Works, Warsaw, LV, EP 62585
Konstanty Maria Sopoćko,
96166 WINNERS IN THE 26TH STATE LOTTERY.
1932, POSTER DESIGN, PENCIL, PAPERBOARD,
9.9 x 6.8 cm, PM, PL 714/1
Edward Manteuffel and Stanisław Ostoja-Chrostowski were both part of the group of notable graphic artists and, at one and the same time, designers connected with the Warsaw academy. Although the aforementioned artists never designed posters on such a grand scale as the group connected with the Faculty of Architecture, the modest number which did emerge were to have a vital impact on the shaping of the second face of the Polish poster; technically perfect, focused, illustrative and poetic, incorporating the experience of other arts into the field of design.

Tadeusz Gronowski also continued the work which he had successfully begun in the nineteen twenties; his posters, recognisable at the first glance, were a consummate juxtaposition of the decorativeness so popular at the time and the clarity with which the message was conveyed. He designed for social and medical campaigns, and advertised industrial products and technological inventions, new makes of cars, exhibitions, periodicals and books. His works were created within Cassandre’s sphere of influence and he enjoyed a friendship which extended beyond their professional lives with the Ukrainian-French painter, commercial poster artist, and typeface designer whose real name was Adolphe Jean-Marie Mouron. At work in his Paris studio, he frequently met the most outstanding contemporary representatives of the art of poster design. He was fascinated not only by the philosophy and theory of design, but also by any and every technological innovation, which he seized upon, adapted and, following his return to Poland, immediately introduced onto the “poster market”. Such was the case, for instance, with the spray painting technique, by which means he illuminated the space of the poster, endowing the composition with an illusion of spatiality (ill. 35).
353. Tadeusz Gronowski, Superior Egyptian Cigarettes. Aromatic and Smooth, 1931, offset, 70.5 x 49.5 cm, the Eugeniusz and Dr Kazimierz Koziński Printing Works, Warsaw, LV, EP 62409

354. Tadeusz Gronowski, Smokers Everywhere Have Been Conquered by Tatra Cigarettes, 1931, offset, 100 x 70 cm, Władysław Główczewski's Lithographic Works, Warsaw, LV, EP 62465

355. Tadeusz Gronowski, Bespoke Cigarettes. A Constant Object of Desire, 1931, offset, 70.5 x 49.5 cm, the Eugeniusz and Dr Kazimierz Koziński Printing Works, Warsaw, LV, EP 62350

356. Tadeusz Gronowski, Nile Cigarettes. Fit for a Pharaoh!, 1931, offset, 70.5 x 49.5 cm, the Eugeniusz and Dr Kazimierz Koziński Printing Works, Warsaw, LV, EP 62551
The Socialist Realism Episode

524. Lucjan Jagodziński, What Have You Done Towards Carrying Out the Plan?, 1953, offset, 85 x 58.2 cm, PM, PL 291/1

525. Anonymous artist, Long Live the World Peace Conference, a montage featuring Pablo Picasso’s lithograph, Dove (1949) and text, 1949, offset, 99.5 x 70 cm, PM, PL 3440/1. The poster appeared when the Peace Conference was taking place in Paris from 20th to 23rd April in the year following the one held in Wroclaw.

526. Tadeusz Trepkowski, Forward to Socialism under Stalin’s Banner, 1953, design, poster paint, colour photomontage, paperboard, 100 x 70 cm, PM, PL 1021/1

527. Witold Skulicz, 1945, 1951, offset, 99.5 x 68 cm, PM, PL 265/1

528. Maciej Nehring, The Polish-Soviet Friendship Means Peace, Independence and a Happy Future for Our Homeland, 1952, colour rotogravure, 100 x 69.7 cm, PM, PL 269/1
In the immediate post-war period, between 1945 and 1949, just when it seemed that Polish art was attaining contact with the world and the traumas of war were giving way to the building of a new reality, when the Peace Conference in Wroclaw in 1948 had welcomed not only Pablo Picasso and Paul Éluard, but many other notable scholars, writers and artists from various parts of the world and when the 1st Exhibition of Contemporary Art had opened in Krakow, then came the moment when it was once again cut off.

In 1949, an initiative on the part of Włodzimierz Sokorski, a member of the Legislative Sejm and, from 1952, Minister of Culture, introduced instructions for artists issued from on high by the authorities and setting out how art should be shaped in a socialist state and which values should be propagated. The first sign of the changes emanating from the Soviet Union was a speech given by Bolesław Bierut at the Warsaw Conference of the Polish United Workers’ Party on 3rd July 1948. A conference held in Nieborow on 12th to 13th February 1949 was to have a practical significance for the visual arts. During the proceedings, Sokorski and Juliusz Starzyński argued the need for art which would reach people. In order to get the ideological import across to the public, art would have to become communicative and comprehensible to all, not providing an artistic education, but facilitating indoctrination. It was to be realistic in form and socialist in content.
In her book *Giantesses. Women and Socialist Realism*, Ewa Toniak provides an excellent description of this poster-painterly manifesto; writing from a feminist angle, she calls attention to the promotion, under Socialist Realism, of the new cult of woman-as-worker, with the simultaneous exclusion of woman as a person ([ill. 554, 556]). Sensitivity, subtlety and delicacy, all traits which had thus far been attributed to women, were now identified with weakness and with standards drawn from the “degenerate” aristocracy and were deemed reprehensible and unworthy of presentation.

The art of Socialist Realism also shaped a new anatomical ideal; the neck thick, the hair swept back, headscarves or caps, muscle-bound hands, formidable feet and loose, appallingly fitting clothes. It would be difficult not to compare this anthropological selection both to the Nazis’ prescriptive practices after 1933, promoting the defined appearance of a “citizen of the Reich” and to Stalin’s recommendations of 1934. There were other, gentler faces to Socialist Realism; children engaged in diligent study and creative activities, for instance, or sporty girls, breaking records in jumping and running or cheerful young people, mouths open wide in song, a manifestation of a community of feeling in marches and processions of every kind, be they in support of the party, or in protest against war and the capitalist style of living, or manifestations marking 1st May.

Warsaw, the capital city of the new Poland, was a separate theme in itself, with posters ranging from Stanisław Miedza-Tomaszewski’s visionary image in *We Shall Rebuild Warsaw* (1945) ([ill. 507–508]) to the posters by Tadeusz Trepkowski, Witold Chmielewski, Jerzy Jankowski and Stanisław Gratkowski ([ill. 549-550, 584]).
559. Witold Chmielewski, Wiktor Górka, To Prosperity. To Socialism. The 1st National Congress of Agricultural Cooperatives, 1953. Offset, 100 x 70 cm, PM, PL 567/1

560. Tadeusz Jodłowski, 10 Years of Building the People’s Poland, 1954. Offset, 95 x 67 cm, PM, PL 299/1

561. Waldemar Świerzy, Build Warsaw Month, 1953. The Entire Nation Is Building Its Capital, 1953. Offset, 99 x 67 cm, PM, PL 264/1

562. Konstanty Maria Sopoćko, 1st May. Long Live the Worker-Peasant Alliance, 1948. Offset, 100 x 70 cm, PM, PL 722/1
The Polish School of Posters

“Thinking is dangerous, thank you Henryk”

HENRYK TOMASEWSKI,
FILM POSTER,
PURE MADNESS
(HELLZAPOPPIN’),
DIR. H.C. POTTER,
1959, OFFSET, 84.4 X 58.7 CM,
PM. PL 650/1
The concept of the “Polish School of Posters” appeared in the literature in the nineteen sixties, but it refers to a phenomenon of the period running from the late nineteen forties to the end of the sixties. It would be difficult today not to reiterate the questions as to what that phenomenon involved and the cause of the concept’s enormous popularity around the world.

In his foreword to the catalogue for the 1st Warsaw International Poster Biennale, held in 1966, the event’s founder and instigator, Józef Mroszczak, wrote:

In Poland, and other countries as well, it is often the case that, in various abodes, in the homes of people from diverse professions, one might well encounter posters hung on the walls. When asked “Why?”, they will answer by saying that the poster “appeals” to them, that the “picture” affects them, that they “like” it. And, further on:

The poster is a creature endowed with two souls; speaking less poetically, it can bring a twofold influence to bear, either by means of the strictly utilitarian values of advertising or by way of its purely aesthetic and artistic qualities. There are, of course, also posters in which both these values and qualities find expression with an equal and simultaneous intensity. And it is these which are the best (...). The poster, that humble object of our interest, should constitute a reflection of everything that changes, a reflection of this moment in time.

Thus reads the title of a drawing which Thierry Sarfis dedicated to Henryk Tomaszewski on the occasion of the latter’s ninetieth birthday. Cf. Heniu Tomaszewski od nas, a design for publication: Marjatta Itkonen, Piotr Młodożeniec, Maciej Biskupski, Finland 2004.

It should be added that Poland was represented at the 1st Warsaw International Poster Biennale by Roman Cieślak, Jerzy Flisak, Marek Freudenreich, Wiktor Górka, Tadeusz Grabowski, Janusz Grabowski, Hubert Hilscher, Leszek Hulakowski, Tadeusz Jodłowski, Zbigniew Kaja, Jerzy Krechowicz, Jan Lenica, Eryk Lipiński, Zbigniew Lutomski, Gustaw Majewski, Stefan Małecki, Zbigniew Malicki, Jerzy Mroczek, Jerzy Napieracz, Zbigniew Nowakowski, Jerzy Pączkowski, Jan Paliwoda, Jan Przybylski, Bożena Rogowska, Kazimierz Stawski, Jerzy Srokowski, Franciszek Staniewski, Włodzimierz Szewczyk, Stanisław Szyszko, Henryk Tomaszewski, Maciej Urbaniec, Wojciech Zamecznik, Bronisław Zelek and Danuta Żukowska.

In Poland, and other countries as well, it is often the case that, in various abodes, in the homes of people from diverse professions, one might well encounter posters hung on the walls. When asked “Why?”, they will answer by saying that the poster “appeals” to them, that the “picture” affects them, that they “like” it. And, further on:

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612. Henryk Tomaszewski, film poster, **INSEPARABLE FRIENDS (ADVENTURE IN ODESSA)**, dir. Vasily Zhuravlyov, 1953, offset, 59 x 86 cm, pm, PL 7545/1

613. Henryk Tomaszewski, film poster, **DEVIL'S CHARM (DEVIL)**, dir. René Clair, 1954, offset, 58.5 x 85 cm, pm, PL 4446/1
614. Henryk Tomaszewski, film poster, *DITTA* (CHILD OF MAN), dir. Bjarne Henning-Jensen, 1952, offset, 98 x 68 cm, PM, PL 3324/1

615. Henryk Tomaszewski, theatre poster, *The Good Person of SETZUAN*, Bertolt Brecht, 1956, offset, 85.5 x 59 cm, PM, PL 08359/1

616. Henryk Tomaszewski, theatre poster, *ROMULUS THE GREAT*, Friedrich Dürrenmatt, 1959, offset, 85.3 x 58.5 cm, PM, PL 2604/1
623. Eryk Lipiński,
film poster,
A DIGNITARY ON A RAFT (TRUE FRIENDS),
dir. Mikhail Kalatozov, 1954, offset, 58 x 84 cm,
PM, PL 363/1

624. Wiktor Górka,
film poster,
MR FABRE (AMAZING MONSIEUR FABRE),
dir. Henri Diamant-Berger, 1953, offset, 86 x 59 cm,
PM, PL 3550/1

625. Eryk Lipiński,
film poster,
One Sunday Morning,
dir. Andrzej Munk, 1955, offset, 85 x 58 cm,
PM, PL 29316/1
626. Eryk Lipiński,
READ “CROCODILE”,
THE SOVIET
SATIRICAL
& POLITICAL
PERIODICAL,
1950, OFFSET,
99.5 x 67.5 CM,
PM, PL 8208/1

627. Eryk Lipiński,
THEATRE POSTER,
JIM AND JILL
(MR CINDERS),
CLIFFORD GREY
AND GREATREX NEWMAN,
1956, OFFSET, 99 x 68 CM,
PM, PL 188/1

628. Eryk Lipiński,
FILM POSTER,
TWO GENERATIONS
(FATHERS
AND SONS),
DIR. MARIO MONICELLI,
1958, OFFSET, 82 x 49 CM,
PM, PL 821/1
629. Józef Mroszczak, opera poster, AIDA, Giuseppe Verdi, 1958, offset, 96.5 x 63 cm, PM, PL 2028/1

630. Józef Mroszczak, film poster, NEAPOLITAN CAROUSEL, dir. Ettore Giannini, 1957, offset, 86 x 59 cm, PM, PL 6193/1

631. Józef Mroszczak, film poster, DEVIL IN THE FLESH, dir. Claude Autant-Lara, 1955, offset, 86 x 59 cm, PM, PL 3238/1

632. Józef Mroszczak, THE SONATINA, [FROM THE DIORA RADIO FACTORY], 1959, offset, 96.5 x 68 cm, PM, PL 9958/1
633. Józef Mroszczak, film poster, *Othello*, dir. Orson Welles, 1959, offset, 59 x 84.5 cm, PM, PL 4181/1

634. Józef Mroszczak, film poster, *KING SOLOMON’S TREASURES (KING SOLOMON’S MINES)*, dir. Compton Bennett, 1958, offset, 85 x 59 cm, PM, PL 3597/1

635. Józef Mroszczak, film poster, *Boris Godunov*, dir. Vera Stroyeva, 1961 (PRINTED IN 1972), offset, 97 x 67 cm, PM, PL 3610/1
Private and public poster collections, which subsequently transformed into museums, were created, such as the collection of Peder Stougaard – the starting point of the Danish Poster Museum in Aarhus (opened in 1993). In 1985, Krzysztof Dydo established in Krakow a gallery for promotion of the Polish poster, which with time turned into one of the most extensive private collections in the world.

In the nineteen seventies and eighties technical, natural, science and history museums establish separate poster collections (e.g. the Transport Poster Collection at the London Transport Museum). Institutions such as the Central Institute for Labour Protection in Warsaw, where a thematic collection on campaigns for Occupational Health and Safety was created, also present their collections.

In the late seventies there was probably no arts academy in Poland that didn’t provide education about the poster. The leader is still the academy in Warsaw, but the poster is getting stronger in Wroclaw, Poznan, Lodz and Katowice (from 1947 a branch of the Academy of Fine Arts in Krakow, and from 2001 – an independent academy).

What also influenced the forming of the new poster was the art’s gradual transgressing the threshold of modernism and the rising post-modernist polyphony. The “one” acknowledged line of transformations was slowly vanishing; different propositions of art interpretation existed in parallel, sometimes as extreme as minimalism on the one hand and surrealist tendencies on the other. Conceptual art, as well as performance art and happenings, encouraged the return of the poster to the body of art and provoked its independent applications. Fluxus-inspired movements reinstated the poster to the area of conceptual experiment. The activity of Galeria Akumulatory 282 in Poznan, the Museum of Artists in Krakow headed by Maria Anna Potocka, and from 1980 of the Długa 26/28 Gallery of Emilia and Andrzej Dziuznieuski allowed Polish audiences to see the other side of the coin: the poster as a form of free speech. The works of Andrzej Dziuznieuski, Wlodzimierz Boroński and Alicja Kępińska, set in the poetics of Fluxus and conceptual art, smuggled a semantic and literary urgency of thinking, which was sometimes shocking in its simplicity, into “typical posters”.

82 The panorama of this phenomenon was perfectly rendered by the exhibition Reprografie dla galerii Akumulatory 2 (Beyond Corrupted Eye. Reprographic Art for Akumulatory Gallery), 1972–1990 (exhibition catalogue), Bogusław Cudacki and Janusz Kowalski (eds.), Warsaw: National Art Gallery Zacheta, 2012, Krakow.

83 Mieczysław Wasilewski, Don’t Get Enslaved!, 1983, offset, 70 x 50 cm, from the author’s archives.

Marek Freudenreich, Blood = Life, 1966, offset, 100 x 70 cm, from the author’s archives.

7. Transformations of the nineteen seventies and eighties

776. Waldemar Świerzy,
WHEN I WALK,
IT IS MY HEAD
THAT I USE – WHEN
I WALK, I ALWAYS
FOLLOW THE RULES!
1972, OFFSET, 97 x 68 CM,
PM, PL 16268/1

777. Marcin Mroszczań,
ANDRZEJ KRAUZE
CULTURE AT WORK –
KEEP IT IN MIND
1972, OFFSET, 65 x 47 CM,
PM, PL 20662/1

778. Marek Freudenreich,
STOP. CHILD,
1975, OFFSET,
100 X 70 CM,
FROM THE AUTHOR’S
ARCHIVES

779. Marek Freudenreich,
ALCOHOL DISTORTS
YOUR THINKING.
1970, OFFSET,
70 X 50 CM,
PM, PL 14615/1

780. Leszek Hołdanowicz,
CHILD ON THE ROAD
1997, OFFSET,
97.5 X 68 CM,
PM, PL 17130/1
802. Maciej Urbaniec, *International Children's Day*, 1973, offset, 97.5 x 67 cm, PM, PL 17131/1

803. Maciej Urbaniec, theatre poster, *Caprice*, Alfred de Musset, 1971, offset, 99 x 67.5 cm, PM, PL 15658/1

804. Maciej Urbaniec, theatre poster, *The Wedding*, Stanisław Wyspiański, 1974, offset, 96.5 x 66.5 cm, PM, PL 18148/1
Maciej Urbaniec, *Circus*, 1970, offset, 98 x 67 cm, PM, PL 13386/1
828. Waldemar Świerzy, *Jimi Hendrix*, 1973, offset, 96.5 x 67 cm, PM, PL 16975/1

829. Waldemar Świerzy, *Stanisław Teisseyre – Painting*, 1975, offset, 98 x 67 cm, PM, PL 18911/1

830. Waldemar Świerzy, *Julisteita*, 1989, offset, 84.5 x 60 cm, PM, PL 27752/1

831. Waldemar Świerzy, *Majakowski*, 1987, offset, 95.5 x 67 cm, PM, PL 27104/1

Lahden taidemuseo, Vesijärvenkatu 11, 6 krs. Avoimia päivittäin klo 10-18
837. Jan Młodożeniec, film poster, Woman in a Hat, dir. Stanisław Różewicz, 1985, offset, 96.4 x 67 cm, PM, PL 24990/1

838. Jan Młodożeniec, theatre poster, Widows, Ákos Kertész, 1984, offset, 96.5 x 66.8 cm, PM, PL 24876/1

839. Jan Młodożeniec, film poster, Klute, dir. Alan J. Pakula, 1973, offset, 82 x 57.5 cm, PM, PL 17315/1

840. Jan Młodożeniec, Cepeliada ‘78, 1978, offset, 97 x 67 cm, PM, PL 21928/1
Jan Młodożeniec,
film poster,
WAITING FOR LIFE (POOR COW),
dir. Kenneth Loach,
1969, offset,
82 x 57.5 cm,
PM, PL 11780/1
At one stage the colourful, spontaneous and rich world of the Polish poster collided with the new political and social reality, which became more and more apparent from 1976 onwards. In August 1980 a great festival of freedom and Solidarity found a separate record in posters. The former poster and artistic life continued, however, new content, symbols and references started to enrich the iconosphere and collection of the symbols in use. A notable moment was the publication of Andrzej Wajda’s *Man of Marble* in 1976, and the accompanying posters designed by Waldemar Świerzy and Marcin Mroszczak were the trigger for unrest. In 1976–1980, outside of official circulation, more and more political posters started to appear in connection with the events in Radom, the Workers’ Defense Committee, the demand to account for the events of Gdansk 1970, and eventually with preparations for a strike.
In the atmosphere of the constituting Solidarity movement, 1980 brought many anonymous pictures, leaflets, appeals and posters rarely signed by their authors, which as early as in August 1980 assumed the form of targeted and effective posters. Most of them included the logo of "Solidarność" created by Jerzy and Krystyna Janiszewscy, which was presented for the first time during the strike on 19th or 20th August 1980 in the Gdansk Shipyard. This symbol very quickly entered the public domain and became incorporated in many other graphic forms being paraphrased, cited and transformed. Once again in Polish history (as Czesław Bielecki expressed very well in his poster) the poster became a weapon in the fight for attention, ideals and values.

An interesting fact and an irony of fate is that the logo of Solidarity is a creative expansion of a poster prepared by the Janiszewscy in the nineteen seventies for the 60th anniversary of the Great October Socialist Revolution, for which they obtained a highly-regarded award of Tadeusz Trepkowski – a classic of the Polish propaganda poster. As Krystyna Janiszewska recollects: The poster background was white, and against it there was a sixty painted in red, as if with one stroke of the brush. The six merged with the zero, which could resemble the symbol of infinity, open at one end. The six reached high above with its arm. And there, at the end of that six, was a red star, which delighted the party secretaries, because of the similarity it bore to a "Sputnik" – cited in the article: Solidarna grafika, online, retrieved at: http://blueredporter.blox.pl/2010/10/Solidarna-grafika.html, on 13.04.2013.

→ 425
1064. Ryszard Beller, *Solidarity*, 1980, colour screen print, 90 x 67.5 cm, PM, PL 22661/1

1065. Krzysztof Mańczyński, *1976. June in Radom*, 1981, offset, 57.5 x 40.5 cm, PM, PL 22566/1

1066. Czesław Bielecki, *’44 ’56 ’68 ’70 ’76 ’80 Solidarity*, 1980, digital print, 30 x 42 cm, PM, PL 25011/1

1067. Ryszard Beller, *1st May – the Day of Workers’ Solidarity*, 1981, colour screen print, 61.2 x 98.5 cm, PM, PL 22659/1

1068. Ryszard Beller, *3rd May 1791–1981. Solidarity*, 1981, colour screen print, 61.5 x 98.5 cm, PM, PL 22660/1
New Paths of the Poster

Piotr Młodożeniec, theatre poster, Such We Are, based on The Wedding by Stanisław Wyspiański, 2007, offset, 98 x 68.4 cm, from the author’s archives.
Year 1989, the date of a symbolic and real return of the democratic order in Poland and the beginning of social and political transformations, was not the best time in the poster’s history. A wave of social dialogue spread and became visualised in the form of posters and leaflets in the streets; there were elections, a change of government, followed by establishment of the new order, which first and foremost resulted in the commercialisation of culture. Early nineteen nineties also brought a free market; many artists – designers, painters, graphic artists – discovered the power of free press and literature, and channelled their energy there. Of course, the poster remained mainstream in academies; this was a widely taught subject, because it already constituted a part of the Polish culture. However, the simultaneous and rapid import of international advertising, which came after 1990 together with ready products, companies, events (films, concerts) destroyed the idealistic land that had been around from the late nineteen fifties, where Polish poster designers were concentrating primarily on high artistic value and individual character of their works.
Significant support for the artistic poster came from the regular International Poster Biennale in Warsaw\textsuperscript{85}. Each of its editions proved that the world of the poster – the closer, European one and the one further away in other continents – although dependent on market conditions, can bring beautiful pieces of art. Such international confrontations also signalled other, important and deep transformations that came with printing technology. Digital images and prints began to appear; at first these were timid, but then they became popular. An outbreak of computer graphics came in the mid nineteen nineties, and since then the ways of creating, designing and printing posters have been changing from year to year, bringing new opportunities and supporting activity for a growing group of artists.

\textsuperscript{85} Cf. Bibliography, pp. 576–592.
1145. Ewa Engler, Jury of the 19th International Poster Biennale, 2004, Offset, 97.5 x 67.8 cm, PM, PL 32773/1

1146. Justyna Czerniakowska, Ewa Engler, The 20th International Poster Biennale, 2006, Offset, 98.5 x 68 cm, PM, PL 33513/1

1147. Lech Majewski, The 20th International Poster Biennale, 2006, Offset, 98.5 x 68.5 cm, from the author’s archives

1148. Justyna Czerniakowska, The 22nd International Poster Biennale, 2010, Offset, 90 x 68 cm, PM, PL 35094/1

1149. Dariusz Komorek, The 24th International Poster Biennale, 2014, Offset, 100 x 70 cm, PM, PL 37087/1
1275. Mirosław Adamczyk, theatre poster, Father H. or Angels in Amsterdam, Marian Pankowski, 2008, offset, 98 x 68 cm, PM, PL 34556/1

1276. Mirosław Adamczyk, And it's still there, 2006, offset, 97 x 68 cm, from the author's archives

1277. Mirosław Adamczyk, theatre poster, Plasticine, Vassily Sigarev, 2005, offset, 97 x 67 cm, from the author's archives

1278. Mirosław Adamczyk, theatre poster, The Shape of Things, Neil LaBute, 2002, offset, 97 x 68 cm, PM, PL 32268/1

1279. Katarzyna Augustyniak, 19th Biennale of Art for Children, diploma design, 2010, digital print, 99.5 x 70 cm, PM, PL 35927/1

1280. Biennale Sztuki dla Dziecka, Spotkania z Teatrem, Poznań, 31 Maj-14 Czerwca 2011
1280. Jan Bajtlik, EURO 2012, 2012, digital print, 95 x 71.5 cm, PM, PL 35820/1

1281. Jan Bajtlik, REMEMBER, 2011, digital print, 100 x 70 cm, PM, PL 35923/1

1282. Jan Bajtlik, NO MORE FUKUSHIMA, 2011, digital print, 100.5 x 70 cm, PM, PL 35924/1

1283. Krzysztof Białowicz, 3rd PLASTER, INTERNATIONAL FESTIVAL OF TYPOGRAPHY, 2012, offset, 98 x 68 cm, FROM THE AUTHOR’S ARCHIVES

1284. Krzysztof Białowicz, MEETINGS, 16th INTERNATIONAL PUPPET THEATRES’ FESTIVAL, 2009, offset, 98 x 67 cm, PM, PL 34847/1
1350. Mieczysław Górowski, theatre poster, 
EUROPE. THE MIDDLE, dir. Stanisław Mucha, 2004, offset, 98 x 68 cm, Property of the Author's Family

1351. Wiesław Grzegorczyk, Hommage à Chopin, (A Tribute to Chopin), 2010, offset, 98 x 68 cm, PM, PL 36221/1

1348. Mieczysław Górowski, film poster, EUROPE. THE MIDDLE, dir. Stanisław Mucha, 2004, offset, 98 x 68 cm, Property of the Author's Family

1349. Mieczysław Górowski, 41st Cracow Film Festival, 2001, offset, 98 x 68 cm, PM, PL 31440/1

1344. Mieczysław Górowski, theatre poster, WHAT YOU CAN'T SEE (NOISES OFF), Michael Frayn, 2003, offset, 98 x 68 cm, PM, PL 31409/1

1345. Wiesław Grzegorczyk, Hommage à Chopin, (A Tribute to Chopin), 2010, offset, 98 x 68 cm, PM, PL 36221/1
1352. Anna Goszczyńska, VHS Hell, Special Show + Exhibition, 2011, Digital Print, 100 x 70 cm, From The Author’s Archives

1353. Maria Ines Güll, Young Energy For Europe, 2012, Digital Print, 100 x 70 cm, From The Author’s Archives

1354. Anna Goszczyńska, Aleksandra Waliszewska, Film Poster, The Capsule, Dir. Athina Rachel Tsangari, 2012, Offset, 100 x 70 cm, From The Authors’ Archives

1355. Anna Goszczyńska, VHS Hell, 2012, Digital Print, 100 x 70 cm, From The Author’s Archives
1365. Joanna Górska, Jerzy Skakun (Homework), 7th Festival of Movies of the World. Ale Kino+, 2011, offset, 98 x 68 cm, PM, PL 36476/1

1366. Joanna Górska, Jerzy Skakun (Homework), theatre poster, Iwona, based on Yvonne, Princess of Burgundy by Witold Gombrowicz, 2007, offset, 98 x 68 cm, from the authors' archives

1367. Joanna Górska, Jerzy Skakun (Homework), film poster, The Aviator, dir. Martin Scorsese, 2013, offset, 98 x 68 cm, from the authors' archives

1368. Joanna Górska, Jerzy Skakun (Homework), theatre poster, To you the birdie!, based on Phèdre by Jean Racine, 2003, offset, 98 x 68 cm, from the authors' archives

1369. Joanna Górska, Jerzy Skakun (Homework), FETA. International Open Air and Street Theatre Festival, 2001, offset, 98 x 68 cm, PM, PL 32572/1
1370. Joanna Górska, Jerzy Skakun (Homework), theatre poster, There's Silence On The Mountain Tops (Over All The Mountain Tops), Thomas Bernhard, 2006, offset, 98 x 68 cm, PM, PL 33615/1

1371. Joanna Górska, Jerzy Skakun (Homework), theatre poster, The Danton Case, Stanisława Przybylszewska, 2008, offset, 98 x 67 cm, PM, PL 34376/1

1372. Joanna Górska, Jerzy Skakun (Homework), film poster, Shut Up and Shoot Me, dir. Steen Agro, 2006, offset, 98 x 68 cm, PM, PL 33627/1

1373. Joanna Górska, Jerzy Skakun (Homework), film poster, The Border Post, dir. Rajko Grlić, 2008, offset, 97 x 67 cm, from the authors' archives

1374. Joanna Górska, Jerzy Skakun (Homework), film poster, Last Tango in Paris, dir. Bernardo Bertolucci, 2011, offset, 98 x 68 cm, PM, PL 35211/1

1376. Leszek Hołdanowicz, Leszek Hołdanowicz. Posters, Graphicons. Varia, 2009, photography, 100 x 70.5 cm, PM, PL 34906/1.


1378. Krzysztof Iwański, Italo Disco, 2014, offset, 98 x 68 cm, from the author’s archives.

1379. Krzysztof Iwański, Karski. Don’t Let the World Forget, 2013, screen print, 100 x 70 cm, from the author’s archives.
1380. Sławomir Iwański,
Hommage
À KATARZYNA KOBRO
(A TRIBUTE TO
KATARZYNA KOBRO),
1994, SCREEN PRINT,
100 X 70 CM,
PM, PL 30435/1

1381. Sławomir Iwański,
23rd FESTIVAL
OF THEATRICAL
SCHOOLS,
2005, OFFSET,
98.5 X 68.5 CM,
PM, PL 33061/1

1382. Sławomir Iwański,
SLAWOMIR IWAŃSKI
POSTER,
2009, DIGITAL PRINT,
98.5 X 68.5 CM,
PM, PL 34834/1

1383. Sławomir Iwański,
Hommage
À JOHN LENNON
(A TRIBUTE
TO JOHN LENNON),
1998, SCREEN PRINT,
100 X 70 CM,
FROM THE AUTHOR’S
ARCHIVES

1384. Sławomir Iwański,
POSTERS FROM
THE CITY OF LODZ,
2013, OFFSET,
98 X 68.5 CM,
FROM THE AUTHOR’S
ARCHIVES