

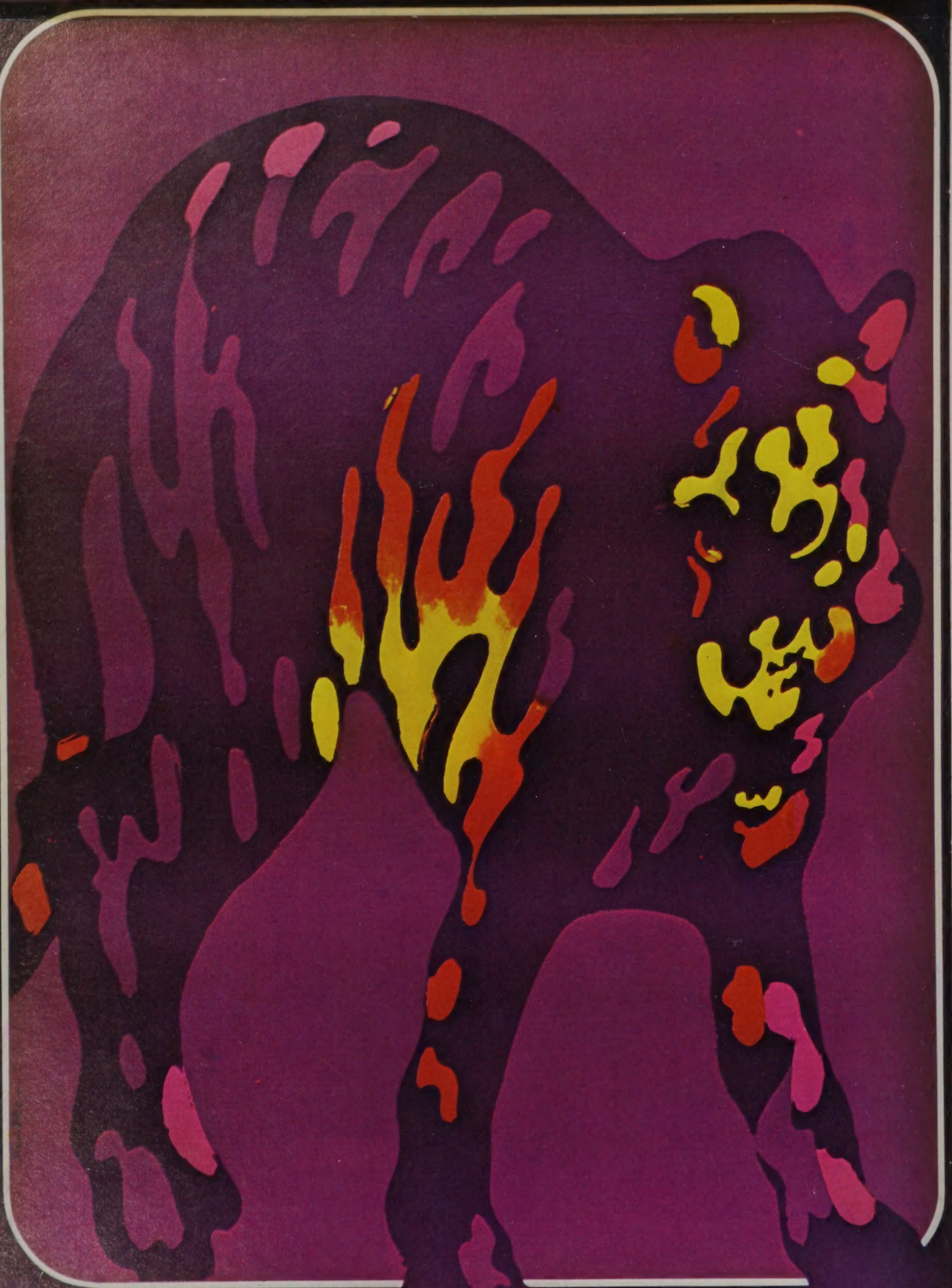
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1979

CONTEMPORARY POLISH POSTERS IN FULL COLOR

46 PLATES



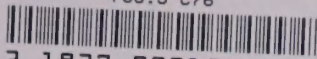
Selected and Introduced by
Joseph S. Czestochowski



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Contemporary Polish posters in
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CONTEMPORARY POLISH POSTERS in Full Color

Selected and Introduced by
JOSEPH S. CZESTOCHOWSKI

EXECUTIVE DIRECTOR
CEDAR RAPIDS ART CENTER, CEDAR RAPIDS, IOWA

in cooperation with
JANINA FIJAŁKOWSKA
CURATOR, MUZEUM PLAKATU (POSTER MUSEUM), WILANÓW

DATE DUE

OC 19 '87			
DE 15 '88		DEC 01 2010	
THREE DAY JA 26 '93		DEC 18 2010	

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ACKNOWLEDGMENTS

This publication is the combined effort of several individuals and institutions. The original impetus was provided by a research grant to the Maryland Institute, College of Art (Baltimore) from the Smithsonian Institution Foreign Currency Program. Subsequent support was provided by the Polish Ministry of Culture and Fine Arts, and the National Museum in Warsaw. This culminated in the organization of an exhibit of 180 posters, which after opening in Baltimore in 1978, is to tour the United States for two years. For their kind consideration in this endeavor, I would like to thank the following individuals: S. Dillon Ripley, Francine Berkowitz, Reggie Lipsky, Theodore Klitzke, John Slorp, Cyril Satorsky, The Honorable Barbara Mikulski, The Honorable John Brademas, Frank Sullivan Jr., Janina Fijałkowska, Peter Becskehazy, Zdzisław Kozłowicz, Krystyna Orchowska and Janusz Przewoźny. Above all, I am grateful to His Excellency Romuald Spasowski, Ambassador of the Polish People's Republic, for his gracious patronage of this exhibit and publication. Finally, I would like to thank Hayward Cirkor, President of Dover Publications, for recognizing the merit of this project and for furthering cultural exchange between Poland and the United States.

I completed the work on the present volume while Director of the Decker Gallery of the Maryland Institute, College of Art.

JOSEPH S. CZESTOCHOWSKI

Front cover. **Jan Lenica:** the opera *Don Giovanni* (1975)

Inside front cover. **Waldemar Świerzy:** circus (1975)

Inside back cover. **Robert Knuth:** the musical *Reanimation* (1976)

Back cover. **Hubert Hilscher:** circus (1970)

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Introduction

Polish posters have achieved singular distinction in the past twenty years. Gradually they have evolved from a rather traditional interpretation to an innovative and refreshing graphic statement. Almost immediately, their imagery transcended national boundaries and attained international acclaim. Although these posters have been exhibited extensively throughout Europe, they are rarely presented either to the American public or to the many students of graphic design in this country.

The current collection is a survey of the most important cultural posters of recent years (1961–77). Selected from the world's first museum devoted exclusively to poster art, the Muzeum Plakatu at Wilanów near Warsaw, these works document the outstanding achievement of contemporary Polish designers. Finally, this publication follows not long after Warsaw's 1978 hosting of the Seventh International Poster Biennale, an event that in itself acknowledges Poland's contribution to this art form.

Polish poster art became an organized movement between 1890 and 1905 in the ateliers of several great painters. Its participants included Stanisław Wyspiański (1869–1907), Józef Mehoffer (1869–1946), Teodor Axentowicz (1859–1938) and Wojciech Weiss (1875–1950). Cousin to European Art Nouveau and intimately connected with the resurging interest in Polish folk art, these earliest posters were characterized by decorative color patterns and a rhythmic flow of line. From the outset, their distinctiveness was recognized by critics in Paris, Vienna and Munich.

Between 1919 and 1939, Polish designers assembled a rich repertoire of visual images. They continued to respond with sensitivity to the experiments of the numerous European art movements—Cubism, Constructivism, Futurism and Surrealism. Increasingly, their ranks attracted individuals from disciplines other than applied graphic design. Among others, these disciplines included printmaking, painting, architecture, sculpture and cinematography.

In order to fully appreciate the modern Polish poster, it is necessary to understand its role in the recovery of Polish cultural life following the devastating Second World War. Working within a totally state-supported artistic system, Polish designers assumed one of the most important positions in the reconstruction of a viable social psychology. Their immediate problem was to reconcile the autonomous aims of art, beauty and aesthetics with the realistic demands of an emerging state. The solution was not an easy one, since

works from the 1950s were characterized by both an extremely didactic approach and a hard, architectonic quality of line. By the beginning of the 1960s, the stylistic innovations of Henryk Tomaszewski and Tadeusz Trepkowski prompted a new attitude and approach. The earlier label of a uniform "Polish school of posters" became outdated as a diversity of individual expressions prevailed. Also, Polish society gradually began to regard poster design as an art form equal in importance to painting.

As might be expected, contemporary Polish posters have little to do with advertising in the Western sense. Only recently has this imagery been applied to tourism and rarely does it reflect political opinions. Rather, it is applied to themes of a social nature (health, the environment) and, much more frequently, to themes of a cultural nature (the circus, national celebrations, education, films, theater performances, music and sports events, and artistic exhibitions). The circus posters, an ongoing series, are not related to specific troupes or performances.

For several years, critics have been able to detect the emergence of a new "intellectual" genre in the art of the poster. This genre operates on the frontier of both the conceptual vision of optic painting and of visual communication through functional typography.

Many of the younger poster designers, such as Jan Jaromir Aleksy, Jerzy Czerniawski, Jan Sawka and Eugeniusz Stankiewicz, are also working as painters, printmakers and cinematographers. This situation has caused a particularly interesting phenomenon, namely the reconciliation of the modern poster and the so-called free disciplines. On a visit to Warsaw, this writer was startled by the sudden appearance of a recently installed sculpture display. Located on the sidewalks on both sides of a busy street, the sculpture depicted a gradually descending figural group and on the other side, a similar group of figures ascending from the ground. Passersby were at once surprised and intrigued. When inquiries were made, it was revealed that students in poster design were experimenting with alternative ways of expressing their visual metaphors. This current trend should have a profound effect on both the development of the poster's visual language and the diffusion and adoption of its imagery in the West.

JOSEPH S. CZESTOCHOWSKI

The Artists and the Posters

Jan Jaromir Aleksiun. Born 1940 in Nowa Wilejka. Attended the Academy of Fine Arts in Wrocław, where he is now an assistant professor. Awards: Cracow (Kraków), 1970; Lugano, 1972; Warsaw (Warszawa), 1974. **Plate 1:** *Anna Livia* (1977), play by Maciej Słomczyński adapted from works by James Joyce, at the Contemporary Theater (Teatr Współczesny), Wrocław; 96 × 67 cm; published by the theater; printed by the State Graphic Workshops (Państwowe Zakłady Graficzne), Wrocław.

Roman Cieślewicz. Born 1930 in Lvov (Ukraine). Attended the Academy of Fine Arts, Cracow. Since 1963, lecturer at the Ecole Nationale Supérieure des Arts Décoratifs, Paris. Has won 40 prizes. **Plate 2:** *The Prisoner* [Il Prigioniero] (1962), opera by Luigi Dallapiccola, at the Warsaw Opera; 95 × 66.7 cm; published by the Opera; printed by the Capital-City Printshops (Stołeczne Zakłady Drukarskie No. 4), Warsaw. **Plate 3:** *"Che" Si* (1967), abstract portrait of Che Guevara, from the series of Opus posters commissioned by the Parisian journal *Opus International*; 81 × 55 cm; published by Georges Fall, Paris; printed by S.E.R.G., Paris.

Jerzy Czerniawski. Born 1947 in Kwiatow. Attended the Academy of Fine Arts, Wrocław. Awards: Warsaw, 1974; Cagnes-sur-Mer, 1976. **Plate 4:** *A Study of Hamlet* (1975), design commissioned by the Teatr Ateneum, Warsaw; 66.5 × 98 cm; published by the Foreign Trade Enterprise "Desa," Warsaw; printed by the Job-Printing House (Drukarnia Akcydensowa), Warsaw. **Plate 5:** *Ballets by Birgit Cullberg* (1975), for works staged for the Swedish choreographer at the Big Theater (Teatr Wielki), Warsaw; 97.5 × 66.5 cm; published by the theater; printed by the Job-Printing House, Warsaw. **Plate 6:** *Circus* (1975); 97.5 × 67.5; published by the United Entertainment Enterprise (Zjednoczone Przedsiębiorstwo Rozrykowe), Warsaw; printed by the State Graphic Workshops, Bydgoszcz. **Plate 7:** *Pan* [Mr.] *Jowialski* (1977), classic 19th-century comedy by Aleksander Fredro, at the Contemporary Theater, Warsaw; 97.5 × 66.5 cm; published by the theater; printed by the Job-Printing House, Warsaw. The couplet reads: "The man who seeks truth is heading for trouble."

Hubert Hilscher. Born 1924 in Warsaw. Attended the Academy of Fine Arts there. Art director of the magazine *Projekt*. Numerous awards. **Back cover:** *Circus* (1970), from the series commissioned by "Desa"; 68.5 × 98.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by the State Graphic Workshops, Workers' Publishing Cooperative (RSW) "Prasa" ["Press"], Bydgoszcz. **Plate 8:** *Circus* (1970), from series for "Desa"; 99 × 67 cm; published by the United Entertainment Enterprise, Warsaw; printed by

"Prasa," Bydgoszcz. **Plate 9:** *Circus* (1974), from series for "Desa"; 97 × 66.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by "Prasa," Bydgoszcz. **Plate 10:** *Visual Art and Design* (1974), advertising poster for *Projekt*; 67 × 98 cm; published by the KAW publishers, Warsaw; printed by "Prasa," Bydgoszcz.

Robert Knuth. Born 1952 in Bydgoszcz. Attended the Academy of Fine Arts in Gdańsk. **Inside back cover:** *Reanimation* (1976), musical with music by Józef Skrzek and words by Agnieszka Osiecka, at the Baltic Opera, Gdańsk; printed by the Graphic Workshops, Gdańsk.

Jan Lenica. Born 1928 in Poznań. Attended the Technical University in Warsaw. Also a cartoonist and animator. Awards: Versailles, 1961; Warsaw, 1966 (gold medal for *Wozzeck*); Oberhausen, 1966. **Plate 11:** *Wozzeck* (1966), opera by Alban Berg, at the Teatr Wielki, Warsaw; 95.5 × 67 cm; published by the theater; printed by the Capital-City Graphic Workshops (Stołeczne Zakłady Graficzne No. 2), Warsaw. **Plate 12:** *Variations on a Theme by Purcell* (1964), ballet by Benjamin Britten, at the Teatr Wielki in Łódź, from the series commissioned by "Desa"; 97.5 × 67 cm; published by the theater, 1971; printed by "Prasa," Bydgoszcz. **Plate 13:** *Poland Invites You* (1970), tourist poster published in five languages; 95.5 × 67 cm; published by the Polish Tourist Information Centre, Warsaw; printed by "Prasa," Bydgoszcz. **Plate 14:** *Fantazy* (1973), play by 19th-century poet Juliusz Słowacki, at the Teatr Ateneum, Warsaw; 94 × 67 cm; published by the theater; printed by the State Graphic Workshops, Workers' Publishing Cooperative "Prasa-Książka-Ruch" ["Press-Book-Action"], Wrocław. **Front cover:** *Don Giovanni* (1975), opera by Wolfgang Amadeus Mozart, at the Teatr Wielki, Warsaw; 96 × 66 cm; published by the theater; printed by the Job-Printing House, Warsaw. **Plate 15:** *6th International Poster Biennale Warsaw 1976* (1975); 97 × 66 cm; published by the Central Office for Art Exhibitions, Warsaw; printed by the Job-Printing House No. 3, Warsaw. **Plate 16:** *Phèdre* (1977), classic French play by Jean Racine, at the Little Theater (Teatr Mały), Warsaw; 96 × 65.5 cm; published by the National Theater (Teatr Narodowy), Warsaw; printed by the Job-Printing House, Warsaw.

Jan Młodożeniec. Born 1929 in Warsaw. Attended the Academy of Fine Arts there. Awards: Vienna, 1955; Leipzig, 1965; Brno, 1966. **Plate 17:** *I Pagliacci* (1974), opera by Ruggero Leoncavallo, at the State [Państwowa] Opera in Wrocław; 98 × 66.5 cm; published by the Opera; printed by the Cartographic Printshop (Drukarnia Kartograficzna), Wrocław.

Józef Mroszczak. Born 1910 in Nowy Targ, died 1975 in Warsaw. Attended the Schools of Applied Art in Cracow and Vienna. Taught at the Academy of Fine Arts in Warsaw. Awards: Zurich, 1968; Brno, 1974. **Plate 18:** *Boris Godunov* (1961), opera by Modest Mussorgski, commissioned by the State Opera in Warsaw; 97.5 × 67; published by the Artistic Graphic Publishing House (Wydawnictwo Artystyczno-Graficzne), Warsaw, 1969; printed by the State Graphic Workshops, Workers' Publishing Cooperative "Prasa" in Łódź. **Plate 19:** *Coppélia* (1975), ballet by Léo Delibes; 97 × 67.5 cm; published by "Desa," Warsaw; printed by the Zakład [Workshop] Poligraficzny "AGPOL," Warsaw.

Julian Pałka. Born 1923 in Poznań. Attended the Academy of Fine Arts in Warsaw, where he now teaches. Awards: Warsaw, 1968; Sofia, 1968. **Plate 20:** *Romeo and Juliet* (1970), ballet by Sergei Prokofiev, at the Teatr Wielki in Warsaw; 98 × 65.5 cm; published by the theater; printed by the Job-Printing House No. 2, Warsaw.

Andrzej Pągowski. Born 1953 in Warsaw. Student at the Academy of Fine Arts in Poznań. **Plate 21:** *Husband and Wife* (1977), 19th-century comedy by Aleksander Fredro, at the Teatr Mały, Warsaw; 96 × 67; published by the National Theater, Warsaw; printed by the State Graphic Workshops, Wrocław. **Plate 22:** *Świerzy* (1977), portrait of poster artist Waldemar Świerzy (see pages 30–35 and inside front cover), with allusions to his style; 93.5 × 67 cm; published by the National Theater, Warsaw; printed by the Job-Printing House No. 2, Warsaw. **Plate 23:** *F. Starowieyski* (1977), portrait of poster artist Franciszek Starowieyski (see pages 26–29), with allusions to his style; 91.5 × 65; published by the National Theater, Warsaw; printed by the Job-Printing House No. 2, Warsaw.

Jan Sawka. Born 1946 in Zabrze. Attended the Technical University and the Academy of Fine Arts in Wrocław. Award: Cagnes-sur-Mer, 1975. **Plate 24:** *Circus* (1973); 95 × 67 cm; published by the United Entertainment Enterprise, Warsaw, 1974; printed by the State Graphic Workshops, Workers' Publishing Cooperative "Prasa-Książka-Ruch" in Katowice. **Plate 25:** *Buffalo Bill* (1975), play by Arthur Kopit, at the General Theater (Teatr Powszechny), Warsaw; 97.5 × 67.5 cm; published by the theater; printed by the Printshop of the Publishing Institute (Drukarnia Instytutu Wydawniczego), Central Workers' Sales Agency (CRZZ), Warsaw.

Franciszek Starowieyski. Born 1930 in Cracow. Attended the Academy of Fine Arts there. Awards: Warsaw, 1974; Los Angeles, 1976; Cannes, 1976. **Plate 26:** *The Lover and A Slight Ache* (1970), two plays by Harold Pinter, at the Experimental Division of the Dramatic Theater, Warsaw; 83.5 × 59; published by the theater; printed by the Military [Wojskowe] Graphic Workshops, Warsaw. **Plate 27:** *Illumination* (1973), film directed by Krzysztof Zanussi; 80.5 × 57.5 cm; published by the Film Distribution Office (Centrala Wynajmu Filmów), Warsaw; printed by the Lublin [Lubelskie] Graphic Workshops, Lublin. Additional text on poster: (left side) "In the principal roles: Stanisław Latało, Małgorzata Pritulak"; (right side) "Photography: Edward Kłosiński. Pro-

duction: 'Tor.'" **Plate 28:** *The Sandglass Sanatorium* (1973), film directed by (Wojciech) J(erzy) Ha(a)s; 79.5 × 58; published by the Film Distribution Office, Warsaw; printed by the Lublin Graphic Workshops. Additional text: (top) "Award-winning film, International Film Festival, Cannes. Based on writings by Bruno Schulz"; (bottom) "Photography: Witold Sobociński. Production: 'Silesia' Collective"; (sides) "Players: Jan Nowicki, Tadeusz Kondrat, Mieczysław Voit, Halina Kowalska, Gustaw Holoubek." **Plate 29:** *The Wedding* (1975), play by Witold Gombrowicz, at the Polish Theater (Teatr Polski) in Wrocław; 94 × 66.5 cm; published by the theater; printed by the State Graphic Workshops, Wrocław. Inscription around central form: "Man is exposed to the necessity of forming himself out in the world of people and he possesses no divinity other than that which arises from that world . . . here people unite in shapes like this"

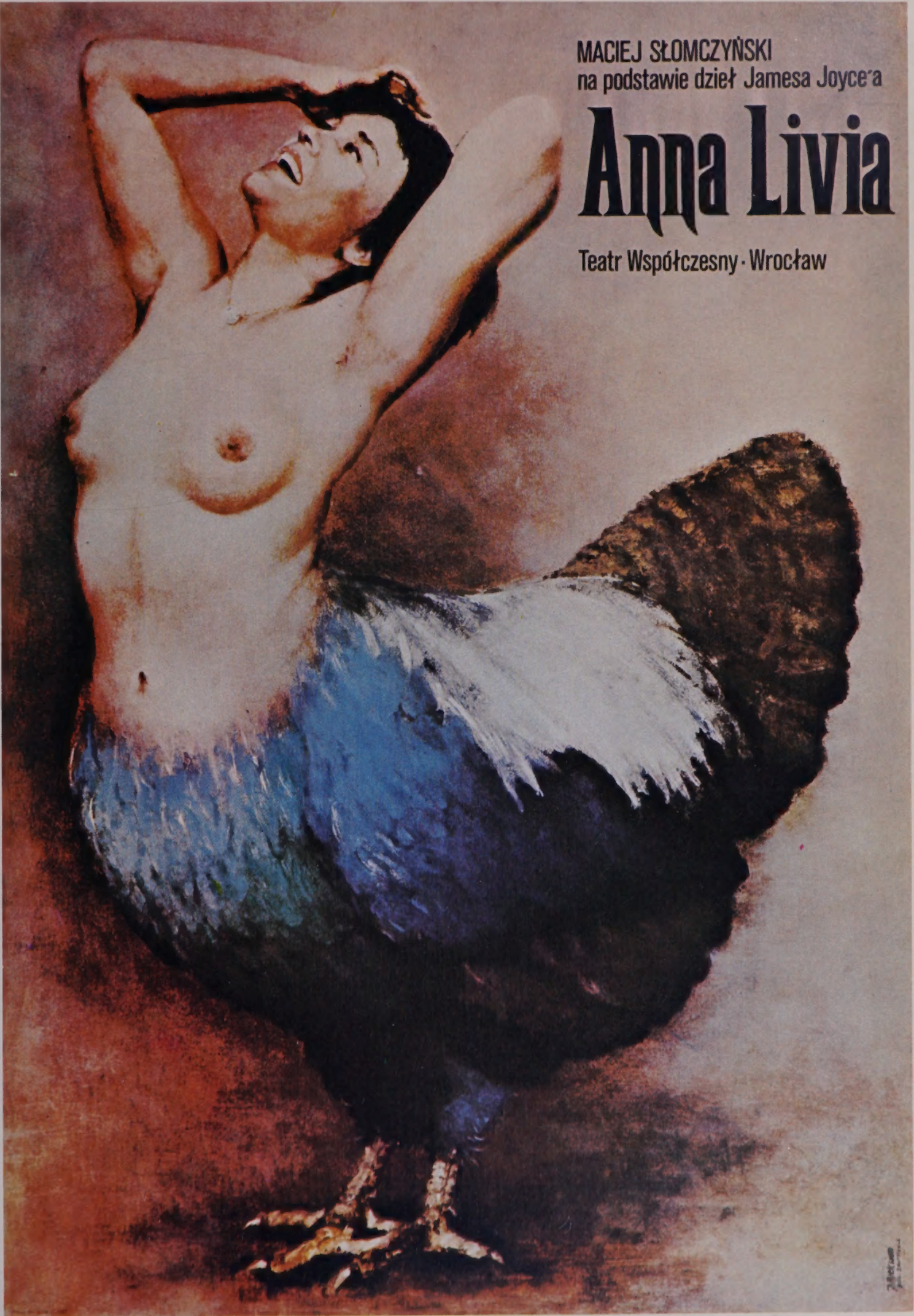
Waldemar Świerzy. Born 1931 in Katowice. Attended the Academy of Fine Arts there. Assistant professor at the Academy of Fine Arts in Poznań. Awards: Copenhagen, 1964; Versailles, 1969; São Paulo, 1969; Warsaw, 1976; Los Angeles, 1976. **Plate 30:** *The Lady from Maxim's* [La Dame de chez Maxim's] (1968), play by Georges Feydeau, at the Variety Theater (Teatr Rozmaitości), Warsaw; 84 × 58.5 cm; published by the theater; printed by the Job-Printing House No. 2, Warsaw. **Plate 31:** *Warsaw Autumn* (1969), music festival, at the National Philharmonic Society, Warsaw; 97 × 68; published by the office of the festival; printed by the Job-Printing House No. 2, Warsaw. **Plate 32:** *Circus* (1971), from the series commissioned by "Desa"; 93 × 67.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by "Prasa," Bydgoszcz. **Plate 33:** *Circus* (1972), from series commissioned by "Desa"; 98 × 67.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by "Prasa," Bydgoszcz. **Plate 34:** *Jimi Hendrix* (1974), from the series "Jazz Greats"; 97.5 × 67 cm; published by the Polish Jazz Association (Polskie Stowarzyszenie Jazzowe), Warsaw; printed by "Prasa," Bydgoszcz. **Inside front cover:** *Circus* (1975), from series commissioned by "Desa"; 95.5 × 67.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by the Printshops of Foreign-Trade Publications (Zakłady Drukarskie Wydawnictw Handlu Zagranicznego), Warsaw. **Plate 35:** *Circus* (1975), from "Desa" series; 97.5 × 67.5 cm; published by the United Entertainment Enterprise, Warsaw; printed by the Printshops of Foreign-Trade Publications, Warsaw.

Henryk Tomaszewski. Born 1914 in Warsaw. Attended the Academy of Fine Arts there, where he is now a professor. Awards: Vienna, 1948 (5 prizes), São Paulo, 1963; Leipzig, 1965; Warsaw, 1970. **Plate 36:** *The Belgian Secession* [Art Nouveau] *Poster* (1973), for an exhibition at the Poster Museum at Wilanów; 98.5 × 67.5 cm; published by the museum; printed by "Prasa," Bydgoszcz. Full text: "Poster Museum at Wilanów; the Belgian Secessionist poster from the collection of L. Wittamer de Camps in Brussels; June–August 1973."

Maciej Urbaniec. Born 1925 in Zwierzyniec. Attended the Academy of Fine Arts in Warsaw, where he now teaches. Awards: Brno, 1970; Kiel, 1976. **Plate 37:** *Circus* (1970); 98 × 67 cm; published by the United Entertainment Enterprise, Warsaw; printed by the State Manufacture of Stocks and Bonds (Państwowa Wytwórnia Papierów Wartościowych), Warsaw. **Plate 38:** *Boris Godunov* (1972), opera by Modest Mussorgski, at the Teatr Wielki, Warsaw; 96 × 67 cm; published by the theater; printed by the Job-Printing House No. 2, Warsaw. **Plate 39:** *International Children's Day* (1973), for the celebration on June 1, 1973; 97.5 × 66.5 cm; published by the Society of Friends of Children (Towarzystwo Przyjaciół Dzieci), Warsaw; printed by "Prasa," Bydgoszcz. **Plate 40:** *The File* (1975), play by Tadeusz Różewicz, at the Teatr Mały, Warsaw; 67.5 × 94.5 cm; published by the National Theater, Warsaw; printed by the Offset Printshops (Zakłady Offsetowe), Warsaw.

Janusz Wiktorowski. Born 1939 in Warsaw. Attended the Academy of Fine Arts in Łódź. Awards: Buenos Aires, 1966; Paris, 1968; Mannheim, 1973. **Plate 41:** *Atelier 72* (1972), for an exhibition of contemporary Polish art at the Richard Demarco Gallery in Edinburgh; 98 × 69.5 cm; published by the gallery; printed in Edinburgh.

Danuta Żukowska. Born 1932 in Łódź. Attended the Academy of Fine Arts there. Since 1967, art director of the State Publishing House for Agriculture and Forestry. **Plate 42:** *Circus* (1970); 99 × 67 cm; published by the United Entertainment Enterprise, Warsaw; printed by the Military Cartographic Workshops (Wojskowe Zakłady Kartograficzne), Warsaw.



MACIEJ SŁOMCZYŃSKI
na podstawie dzieł Jamesa Joyce'a

Anna Livia

Teatr Współczesny · Wrocław

DALLAPICCOLA

Wieżień



R. CIEŚLEWICZ 1962

OPERA WARSZAWSKA







Balety Birgit Cullberg Warszawa
Teatr
Wielki



6 Jerzy Czerniawski: circus (1975)



PAN JOWIALSKI

Teatr Współczesny
Warszawa

J. CZERNIAWSKI 77

TO O PRAWDZIE DZWONI!
TEN NA GUZA GONI!



CYRK



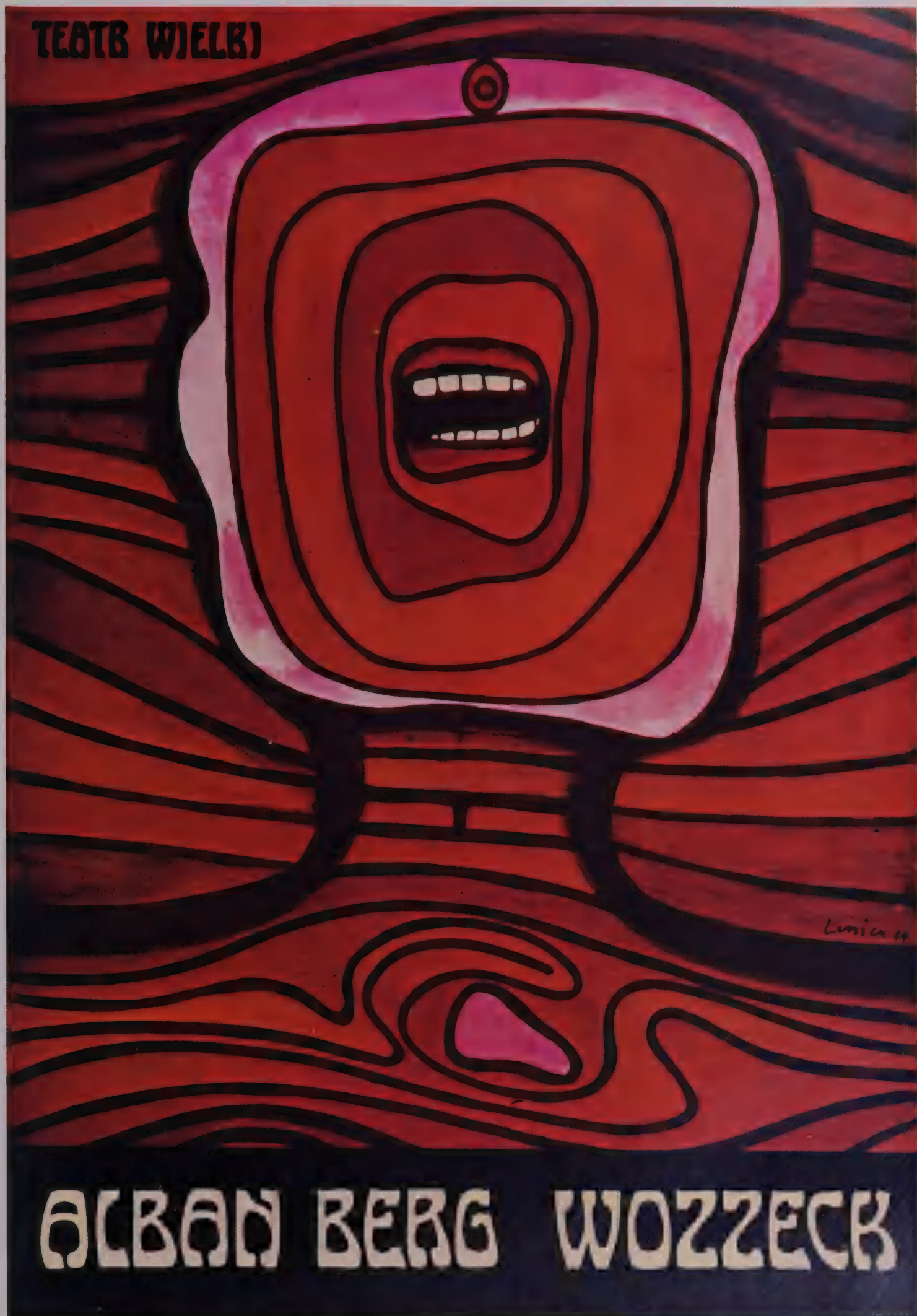
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VISUAL ART AND DESIGN



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ALBAN BERG WOZZECK

Teatr Wielki



BRITTEN Wariacje na temat Purcella

Poland invites you



Lenica







Ruggiero Leoncavallo

PADJACE

Państwowa Opera we Wrocławiu



JAN MŁODOŻENIEC



BORYS GODUNOV





Julian Pałka

Prokofjew

ROMEO i JULIA

TEATR WIELKI - WARSZAWA



Artyści

ALEKSANDER FRIDRO

mąż i żona

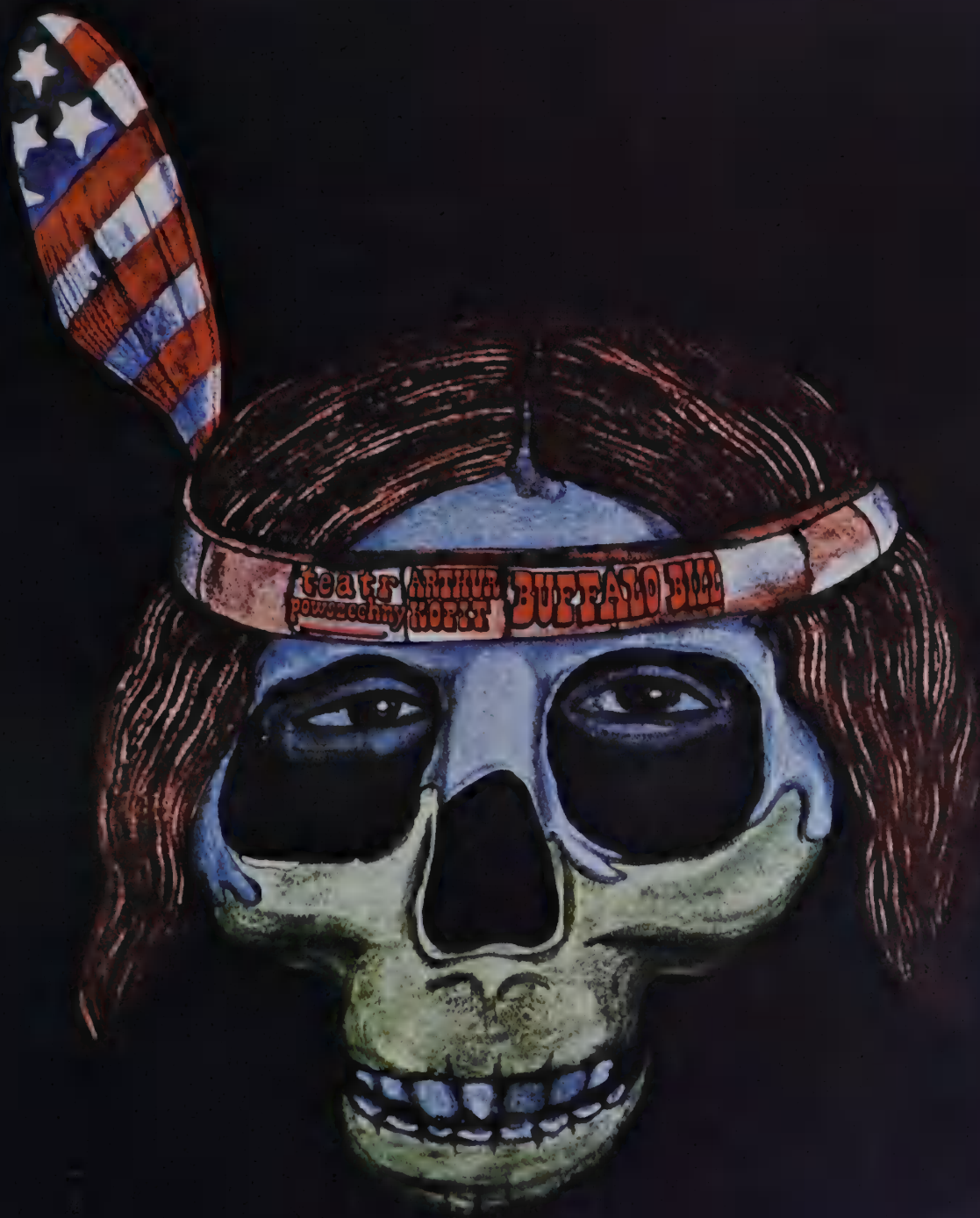
Husband and wife



22 Andrzej Pakowski: portrait of Waldemar Świerzy (1977)







SAWKA



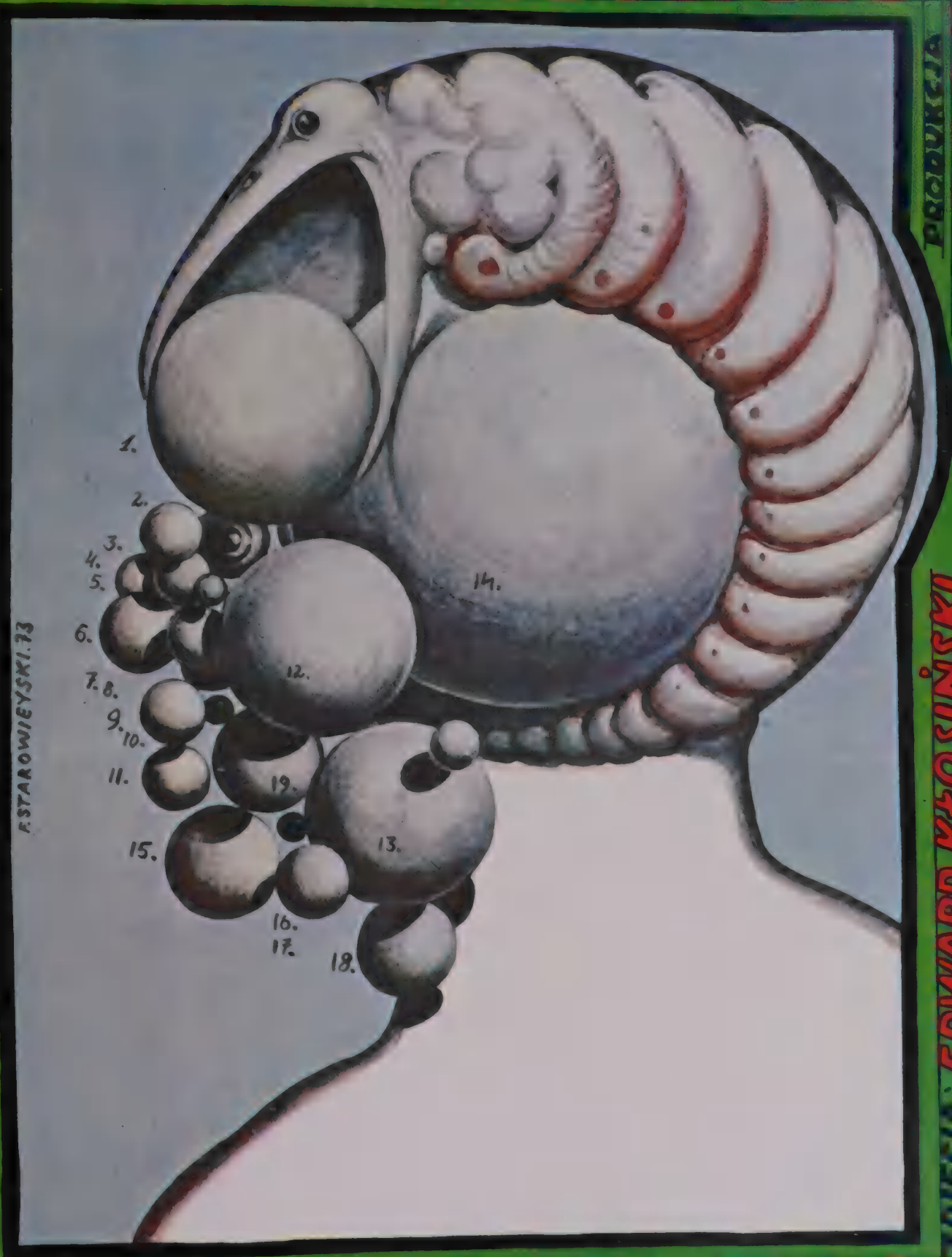
F. B. STAROWIEYSKI. 70.

HAROLD PINTER **KOCHANIEK** **TEATR** **SALA PRÓB**
LEKKI BÓL **DRAMATYCZNY**

FILM KRZY-SZTOFA ZANUSSI'EGO

WROLACH GLOWNYCH: STANISŁAW LATAŁO
MATEJGORZATA PRYTULAK

PREMIERA
'70 R.



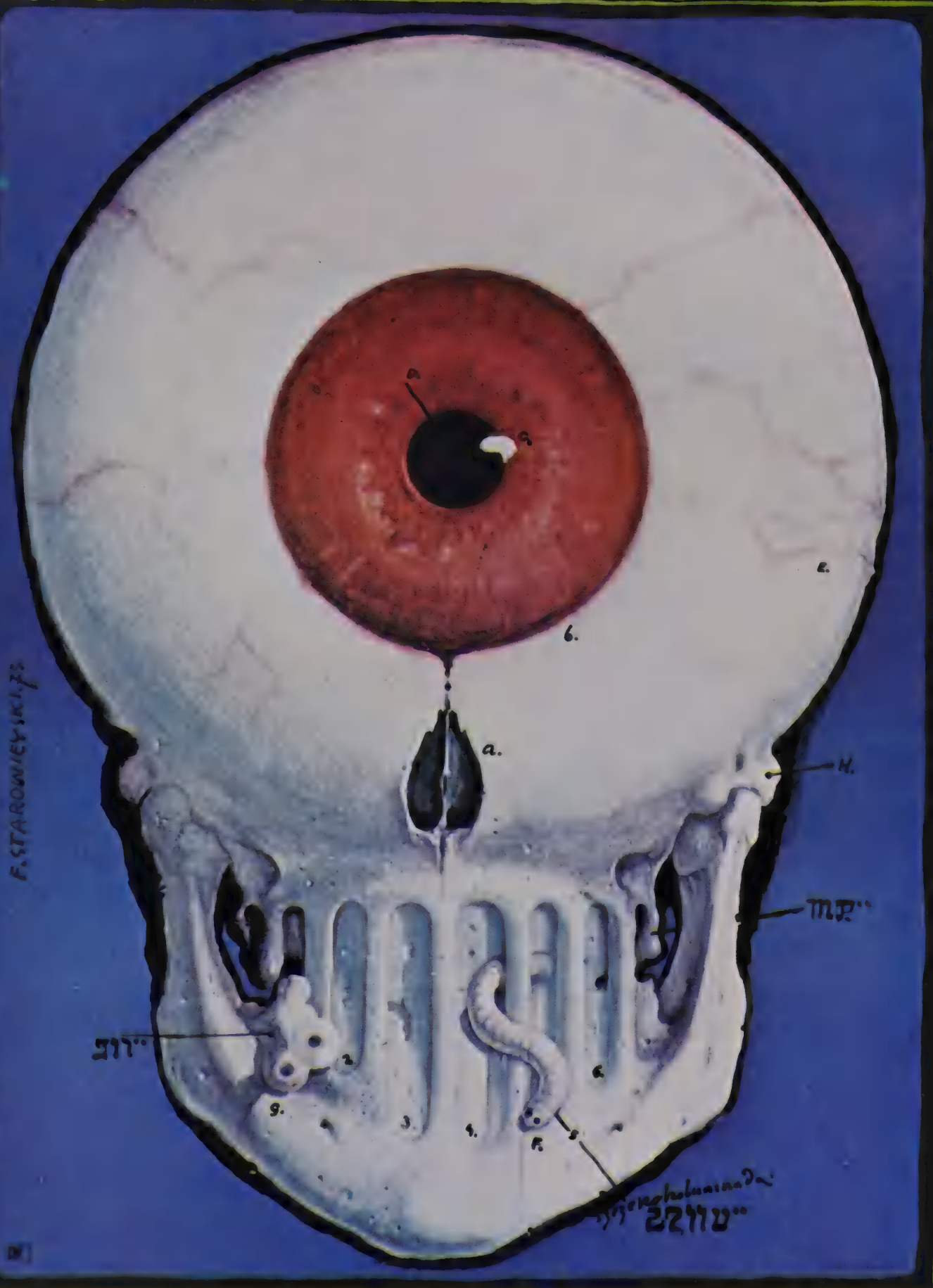
F. STAROWIEYSKI. 73

REDAKTOR: EDWARD KŁOSIŃSKI

ILUMINACJA

NA MOTYWACH PROZY BRUNO SCHULZA

HALINA KOWALSKA. GUSTAW HOŁOUBEK



REŻYSERIA: **HAS** ZDJĘCIA: WITOLD SOBOCIŃSKI.
WOJCIECH J. **HAS**. PRODUKCJA: ZESPÓŁ SILESIA.

TEATR
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OD MAXIMA**





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JIMI HENDRIX



EXPORTER - FOREIGN TRADE COMPANY DESA
Al. Jerozolimskie 2 00-374 Warszawa POLAND

Muzeum Plakatu w Wilanowie

Belgijski Plakat
Secesyjny ze zbioru
L. Wittamera-de Camp,
z Brukseli

czerwiec - sierpień 1973





BORIS

**Y
GODUNOV**



MUSORGSKI

TEATR WIELKI

WARSZAWA



TOWARZYSTWO PRZYJACIÓŁ DZIECI
międzynarodowy dzień dziecka



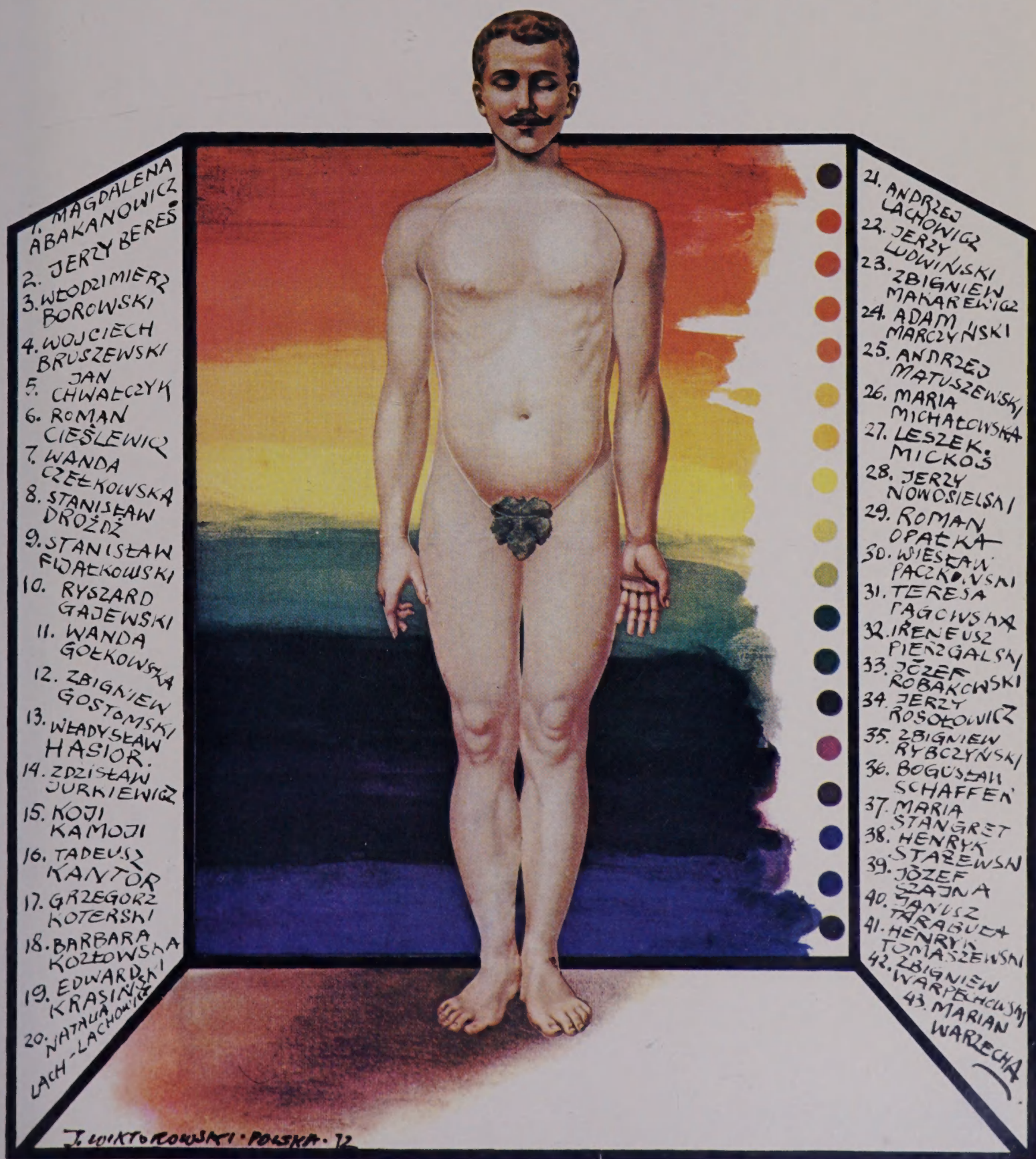
EDINBURGH INTERNATIONAL FESTIVAL 1972 20 AUGUST - 9 SEPTEMBER

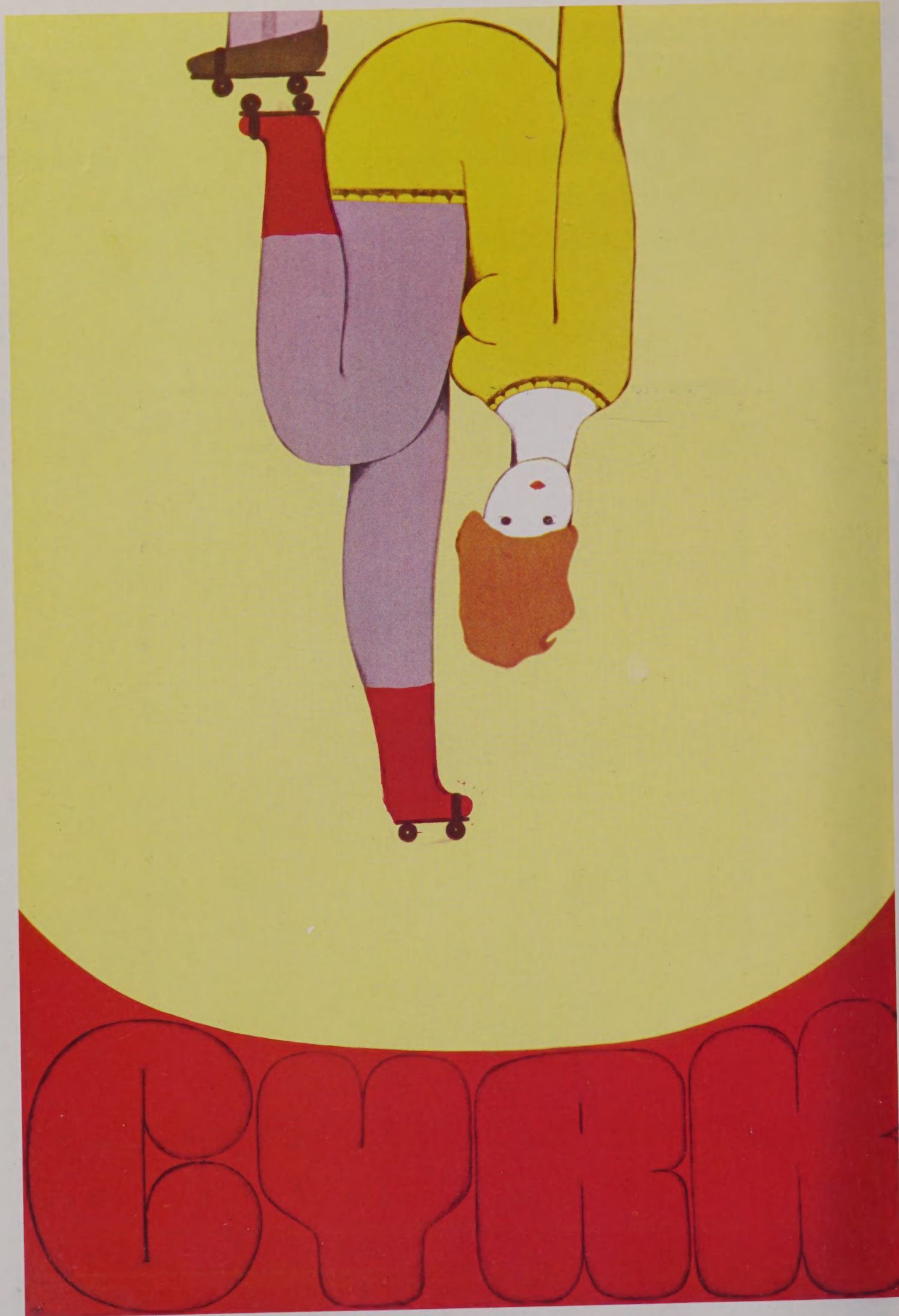


ATELIER 72

THE RICHARD DEMARCO GALLERY

8 MELVILLE CRESCENT EDINBURGH EH3 7NB







Reanimacja
muzyka Józef Skrzek
libretto Agnieszka Osiecka

Opera Bałtycka



CONTEMPORARY POLISH POSTERS IN FULL COLOR

Selected and Introduced by
Joseph S. Czestochowski

The world's first museum devoted solely to poster art is the Muzeum Plakatu, at Wilanów, near Warsaw. This simple fact reflects the status of the graphic arts in Poland—this and the number of awards won by Polish artists at international exhibitions. Though long familiar to Europeans, few Americans are aware of the richly imaginative field of Polish poster design.

Contemporary Polish Posters in Full Color presents 46 of the finest recent works by award-winning Polish artists. These posters comprise part of a Muzeum Plakatu exhibition currently on a two-year tour of the United States. Though all of current vintage (1961–77), they recall Polish poster tradition since the beginning of the century, including the influence of Art Nouveau and the various European art movements, as well as elements of Polish folk and nationalist themes—particularly in the many representations of a favorite institution, the circus. Ideology rarely figures in the Polish poster; primacy is given to theater, cinema, music, sports, and education.

Polish musicians, film directors and novelists are recognized abroad; this book brings the names and brief biographies of the great modern poster artists to American attention. Artists and designers will value this chance to study a new progressive source of color and form. A vibrant national force in graphic art lies on the Eastern horizon—*Contemporary Polish Posters* provides (in vivid color on coated paper) a first and unique opportunity to appreciate its freshness.

Original Dover (1979) publication of selected posters from Muzeum Plakatu, Wilanów, Poland. Introduction, identification of artists and posters by Joseph S. Czestochowski. 46 colored plates (including covers). 48pp. 9³/₈ x 12¹/₄. 23780-X Paperbound

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