

Abstracts

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Mateusz M. Bieczyński

The "artistry" of the poster as the founding myth of the "Polish school of posters"

The article deals with three issues. First of all, it deals with the problem of the sources of a peculiar founding myth of the "Polish school of posters", which was the claim that it was "artistic". It also presents its semantic evolution on the theoretical level. The second part examines the contexts of using the statement about the "artistic" character of the poster as a value criterion and as a propaganda slogan, in order to make the poster a kind of "flagship" of the state's cultural policy. The third part combines the two previously discussed perspectives and refers to the artistic practice itself and the critical and artistic reflection on it. The findings then allow the author to summarize a question about the effects of shaping the identity of the "Polish school of poster" based on the "myth of the artistic". •

Zdzisław Schubert

"Polish School of Posters" – Reality or Illusion?

This text is a summary of the author's reflections to date on the "Polish school of poster", published in various publishing houses since 1969. As the author argues, many misunderstandings arose around the Polish poster of the 1950s and 1960s, to which the term "Polish poster school" was applied, ranging from delineating the time frame in which it was to function, to poster designers identifying with it. Graphic artists debuting in the years when the era of the "Polish school" was about to end or was only a historical memory often refer to their affiliation with the founders of the "Polish school". In his article, he deals with the concept of the "Polish school of posters" and sets a clear framework for its periodization. •

Mariusz Knorowski

Polish Poster School – about freedom of thought and a special kind of synergy

The author of the article makes a critical evaluation of the notion of "Polish poster school". It starts from the assumption that in the popular dis-

course on Polish contemporary art, the term "Polish poster school" seems to be indispensable and obvious, while it is a naming convention. After all, it is not without a trace of irony that he states that it is difficult to set an unambiguous point of reference for him, and the sum of artifacts that can be included in the notion of "Polish school" is great, and perhaps even immeasurable. ●

Katarzyna Matul

About some important turning points in the first post-war decade of Polish poster

Reconsidering the problem of periodisation of Polish poster art during the People's Republic of Poland is crucial for a better understanding of this important phenomenon in the history of Polish art. I focus here on the first decade after the war because it touches upon the "infamous" period of socialist realism, which is usually overlooked in Polish studies on Polish poster art, but which is a very important stage in the formation of the phenomenon commonly referred to as the "Polish school of poster". It was formed not only in opposition to socialist realism, but also in confrontation with it and in relation to the political events which set the course for the cultural policy of those years. ●

Anna Grabowska-Konwent

Roman Cieślęwicz (1930–1996) **– The Beginning**

The article describes the first years of the professional life of one of the most important Polish designers – Roman Cieślęwicz. Right after graduating from studies in Cracow, the graphic designer came to Warsaw in 1954 and made posters for various publishers. It was a period and place of intensive development of this field of art, in which he wanted to implement his own ideas. In a short period of time, until he left the country in mid-1963, he achieved enormous success and completed many projects. Many of them have become a permanent part of the canon of Polish poster art. In the article, I try to see the sources from which he was drawing. I describe his searches and attempts related to discovering his own work technique on the example of selection of outstanding opera and film posters. ●

Barbara Górecka

**Illustrated books by the creators of
the “Polish poster school” – off-poster traces
of the works of Henryk Tomaszewski,
Jan Młodożeniec and Jan Lenica**

The article is devoted to examples of the works of graphic designers Henryk Tomaszewski, Jan Młodożeniec and Jan Lenica that go beyond the field of posters: book and press illustration. In the works mentioned one can perceive the characteristics of the design of these three artists considered to be the leading artists of graphic design of the 1950s and 1960s in Poland, and who combine two areas of art – the Polish School of Posters and the Polish School of Illustration. What distinguished both the poster and the books published at that time was the great artistic freedom of designers, the development of an individual style, reaching for intriguing artistic solutions, the presence of a metaphor and visual poetry that made the objects of graphic design unusual and unique. •

Krzysztof Dydo

**Through the eye of an observer
and collector – my life with a poster**

The author shares with the reader his experiences from the decades-long history of his relationship with Polish posters from the collector's point of view. Personal observations are combined here with an attempt to generalize the transformations of Polish poster in the post-war period. The article refers to several generations of Polish poster artists. •

Justyna Budzik

**(Eco)poster in the Face of Landscape
Transformations in the Anthropocene**

The paper proposes an ecocritical approach towards posters designed by two Polish artists: Ryszard Kaja and Magdalena Sołodyna. The selected posters represent the Baltic Sea and the Pomerania landscape. The author argues that both artists depict the environmental crisis taking place in the

world and finding its reflection in landscape transformations. The selected posters may be a starting point for discussing littering, ecological traps, drought, climate change and other issues related to the anthropocene. ●

Jacob Zhicheng Zhang

Two Comparative Studies:

Repositioning the Work of Antoni Starczewski

Tekst jest próbą reinterpretacji twórczości Antoniego Starczewskiego, dokonaną zarówno w relacji do dotychczasowego stanu badań, jak i w kontekście transkulturowym. Autor porównuje bowiem dzieła polskiego artysty z realizacjami m.in. Víctora Grippa z Argentyny czy Xu Bing z Chin, wskazując zarówno na podobieństwa, jak i różnice. Istotną zaletą tego rodzaju porównań jest rezygnacja z pary pojęć wpływ/oddziaływanie, co pozwala na ocenę dzieł bez ich hierarchizacji, sprzyjając mniej przewidywalnym wnioskom. Różnice w zawarte kontekstach historyczno-kulturowych odgrywają w tym ujęciu istotną rolę w określaniu konotacji i znaczeń poszczególnych dzieł, pozwalając na redefiniowanie twórczości Starczewskiego oraz repozycjonowanie jej wobec perspektyw transkulturowych. ●