



P.G.S.A.
POLISH GENEALOGICAL SOCIETY OF AMERICA®
984 NORTH MILWAUKEE AVENUE • CHICAGO, IL • U.S. A. 60642

“Own a Piece of Polish Artistic History”

A Silent Auction to Benefit the Polish Genealogical Society of America

The PGSA recently received a very generous gift of original, vintage Polish posters from the collection of a serious collector. The gift covers a range of themes including opera, travel and Polish and American movies. As advertising posters, they were displayed on billboards, kiosks, walls, fences ... any place with an open surface in clear view of the general public. Thus, only a fraction of those produced survive.

Dating from 1938 to the 1960s (and one from 1985), they represent the artistic styles and cultural moods of Poland from pre-war independence through phases of the Communist period. The individuals who created these posters were true artists, some also known for their paintings, book illustrations and other graphic works. As artists, they interpreted each topic and theme as they saw fit, and they were able, within the confines of Communist aesthetic requirements and censorship.

The PGSA has decided to make these posters available through a silent auction, fund-raising event. Each winning bidder will enjoy a beautiful example Polish art and history while assisting the Society in its mission to provide the highest level of research services to its members.

A win/win for everyone!

An Introduction to Polish Poster Art and Its Context

From 1945 to the end of Communist rule in Poland, one art form dominated Poland's attention – the cultural poster. This period in Polish art history has been heralded worldwide as the most influential for innovative graphic design.

The historical context in which the Polish Style of Poster Design flourished was one of oppression and censorship. Leading Polish painters and graphic designers focused their passion on one art form, the cultural advertising poster. To the people, poster art in the streets, found on walls, fences and kiosks, represented hope and the only beauty visible in their otherwise gray landscape.

The paradox of artists doing their best work under oppressive conditions arose from the negotiation between Professor Henryk Tomaszewski and the Russian government at the end of WWII. Officials wanted artists to create posters to promote cultural events, such as films. Tomaszewski insisted that to gain his support, and thereby that of the artistic community and universities, the visual imagery created by poster designers could not be censored or made to conform to the prevailing social realism style. An agreement was reached, and a renaissance creating a new visual language using symbolism and metaphor was born.

Thus, the most passionate art students in Poland were drawn to the academies of fine art and design where inspirational artist-educators mixed with a freedom of expression not found anywhere else in Poland. It soon developed that becoming a recognized artist depended heavily on establishing a presence in poster design.

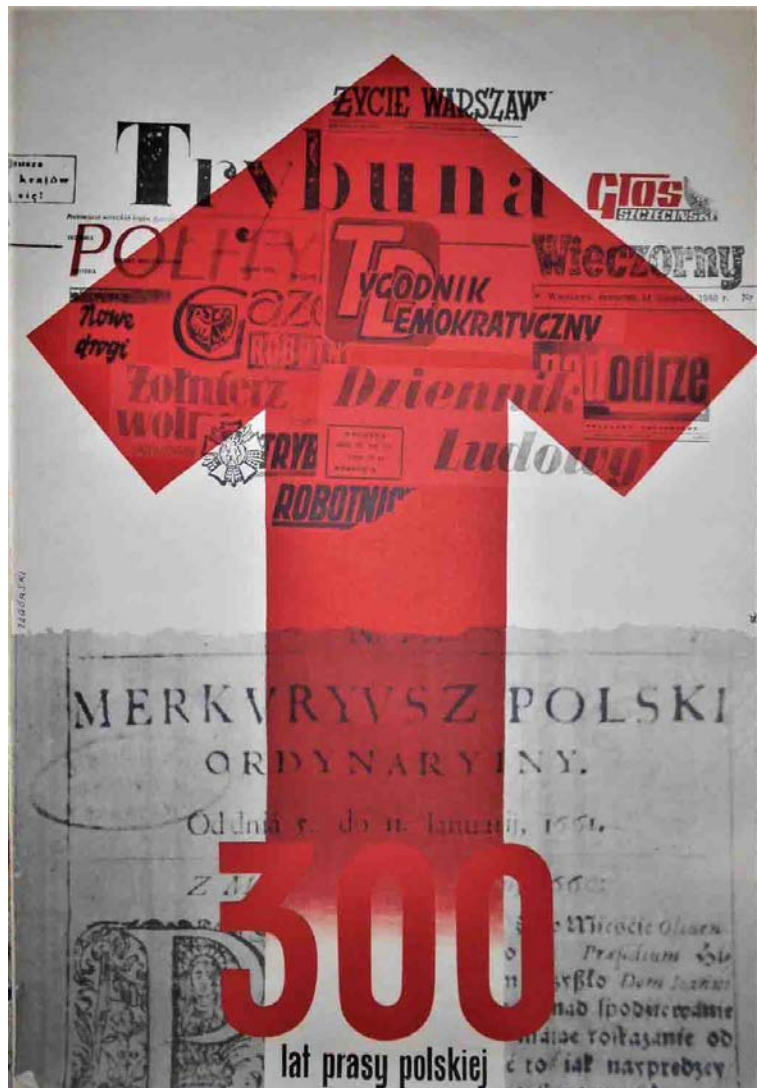
Cultural posters were produced in relatively small numbers to satisfy the limited number of locations in public places where they would be displayed. Furthermore, posters were not made for sale. Under Communist rule, private art galleries were not permitted. Enterprising collectors in Poland, Europe and elsewhere secured some posters directly from lithographic printers, but ultimately most were lost through their appointed use, being pasted on walls, fences or other sites for public display. Even those not pasted, but hung in theater displays, were not considered saving once the performance was past. And with paper and ink so expensive, there were no stockpiles of extra posters as was common in Europe and the US.

Limited production, loss through use, and their fragility, these factors combined to make the survival of Polish art posters from the great period of 1945-1980 a rarity.

300 LAT

("300 Years of the Polish Press", 1960)

Zagorski



23w x 33.25h on paper

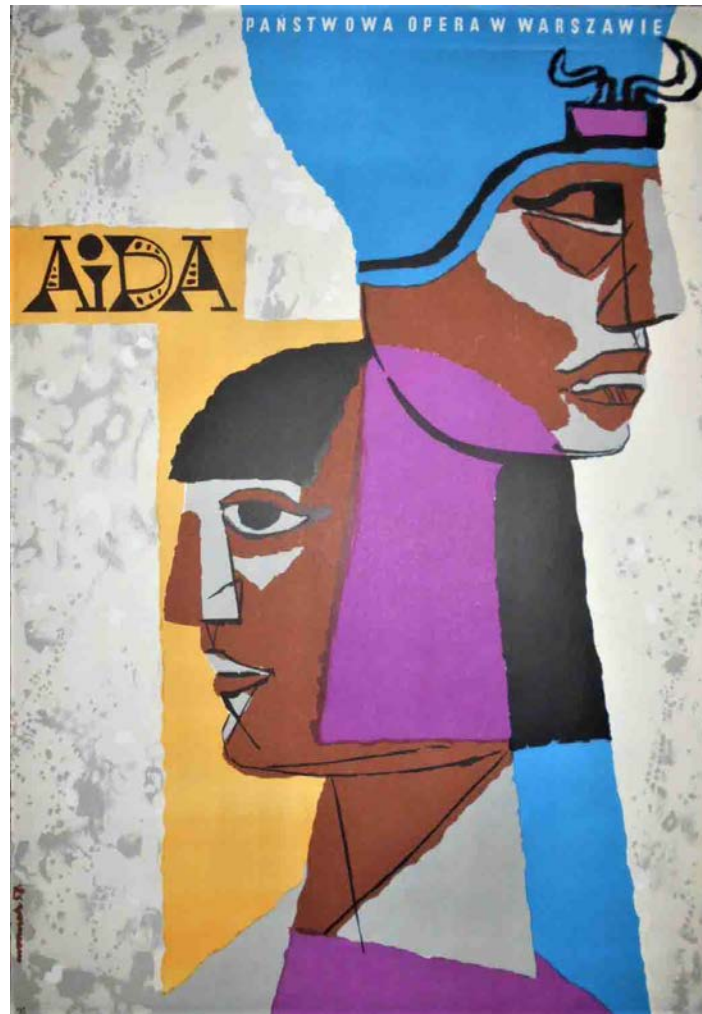
Condition: Fine

Poster celebrating 300 years of Polish press.

AIDA

(Warsaw Opera poster, 1958)

Józef Mrończak 1910 Nowy Targ – 1975 Warsaw



26.5w x 38h on paper

Condition: Fine

A distinguished graphic and poster artist, representative of the Polish School of Posters, designer of books, magazines and exhibition interiors and teacher, Mrończak studied at the National School of Decorative Arts and Artistic Crafts in Kraków (1930-34) and the Kunstgewerbeschule in Vienna (1934-37) prior to graduating from the Academy of Fine Arts in Warsaw. In 1937 he co-founded the Free School of Painting and Drawing in Katowice. Under the Nazi occupation he stayed in Nowy Targ, teaching drawing and advertising at the local trade school. After the war he returned to Katowice to revive the fine arts movement and teach at the local higher school which opened in 1947 as a branch of the National Higher School of fine Arts in Wrocław. In 1952 he moved to Warsaw where he was appointed Head of Chair of Applied Graphic Arts at the Academy of Fine Arts. He was made Professor in 1956 and from 1971 was the Dean of the Academy's Graphic Arts Faculty.

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Very active in organizational matters, he was a member of the Presidium of the Design Council at the Council of Ministers' Office and a member of the Council of Culture and Higher Artistic Education at the Ministry of Culture and Arts. He was the Polish Chairman of the Alliance Graphique International and the Deputy Chairman of the International Council of Graphic Design Association. He lectured in Darmstadt, Dusseldorf, Ulm, Vienna, Berlin, Parma, Linz, Cologne and Brussels, and developed the designs of a number of trade fairs, notably in Paris, Helsinki, Stockholm, Vienna, Barcelona, Turin and Moscow, and of the Polish art exhibitions in London, Berlin and Brussels.

He exhibited his works in Paris, Milan, Stockholm, Barcelona, Vienna, Essen, London, Berlin, Caracas and elsewhere. His awards include a Gold Medal at the 1965 International Exhibition of Editorial Art in Leipzig, a prize at the 1966 International Graphic Art Biennial, and the Association of Swiss Graphic Artists Prisma Award in 1968.

Mroszczak is considered to be one of the fathers of the world recognized school of Polish posters art alongside Tadeusz Trepkowski, Henryk Tomaszewski and Jan Lenica. His promotion of the poster art was instrumental in it becoming known and valued by large numbers of the public.

Mroszczak successfully and innovatively combined all the key ingredients of the poster: maximum information conveyed with minimum means through a persuasive pictorial aspect. His posters are more painting-like than those of most Polish artists. He covers large areas with unrestricted spots of color to achieve a decorative effect. He ensured a balance between the communicative and visual aspects - the communicative side never becoming a mere pretext for the visual side, the visual side never leading an existence of its own. His poster debut took place in 1933.

Folksiness, the most pronounced characteristics of Mroszczak's posters, was not an esthetic convention adopted with premeditation, but something that suited his personality and temper. His posters, filled with vivid spots of green and red, blue and yellow, bring to mind folk glass paintings and naive art.

Some of Mroszczak's film and theatre posters resemble children's torn-paper collages (*Karuzela neapolitanska* / *Carosello Napoletano*, 1957; *Student zebrak* / *The Beggar Student*, 1961; *Ptasznik z Tyrolu* / *the Birdman from Tirol*, 1963). Others are humorous (*Prywatne życie Henryka VIII* / *The Private Life of Henry VIII*, 1955). His painting-like works, emanating vitality and cheerful humor, sometimes exist side by side with their dramatic and dignified counterparts - like the Boris Godunov 1955 film and 1959 opera posters.

A separate group of posters are Mroszczak's works for exhibitions and advertising in which the focus is on the sign, information and typography, the latter an invariable strength of his (*Słowo i obraz* / *Word and Picture*, 1971, *Cepelia - kilim* / *Folk Art Trading House: A Kilim Carpet*, 1972).

Alongside being an accomplished poster artist, Mroszczak was also an outstanding exhibitor, organizer and teacher. In collaboration with noted architects and designers, he developed designer layouts of exhibitions, promoted the Polish poster abroad, wrote one of the most comprehensive studies on the Polish poster ("*Polnische Plakat Kunst* / *Polska sztuka plakatu*", 1963), organized a number of exhibitions of Polish posters and lectured on them throughout Europe. He was the main initiator of the world's first Poster Museum in Wilanów which opened in 1968.

He was involved in teaching for over thirty years, turning a number of his studio students into excellent and mature poster artists. His last years were devoted to packaging designs commissioned by businesses. His students collaborated with manufacturing plants, developing design prototypes during coursework.

BORYS GODUNOW

(Opera poster, 1961)

Józef Mrończak 1910 Nowy Targ – 1975 Warsaw



26.5w x 39h on paper

Condition: 2 small tears at middle and lower right

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CZYSTE SZALEŃSTWO

("Pure Madness", in the US "Hellzapoppin", ca. 1959)

Henryk Tomaszewski 1914 Warsaw – 2005 Warsaw



23w x 33.25h on paper

Condition: Light vertical crease in center, ½ inch edge tear on left

Tomaszewski was one the most important graphic designers, illustrators, stage artists and educators in modern Poland, and a figure central to the country's post-war construction of national cultural image. He is considered to be a pioneer of the Polish poster school.

The strength of Tomaszewski's graphic works lies in a simple and intelligent translation of messages and symbols from literary, theatrical, film, music and social themes into a visual language.

In 1934, Tomaszewski graduated from the School of Graphic Artists, where he specialized in drawing and lithography, from which he continued his education from 1934-39 at the Warsaw

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Academy of Fine Arts under Mieczysław Kotarbiński. He took an interest in poster art in 1936, contributing to the satirical weekly *Szpilka* (Pin). He lived in Warsaw under the Nazi occupation, his drawings being printed in the Lublin-based satirical weekly, *Stańczyk*, in 1944. He moved to Łódź in 1945 and resumed contributing to *Szpilka*. He returned to Warsaw in 1950 and began designing sets for the Syrena Theatre. In 1952 he was appointed Professor at the Warsaw Academy of Fine Arts, educating dozens of graphic and poster artists of considerable renown including Pierre Bernard (France), Gerard Paris-Clavel (France), Michel Quarez (France), Mieczysław Wasilewski (Poland), Lech Majewski (Poland), Piotr Młodożeniec (Poland), Radovan Jenko (Slovakia), Karel Mísek (Czech Republic), and Marjatta Itkonen (Finland). He headed the Poster Studio until 1985. Also, in 1956, Tomaszewski, together with Jan Lenica and Julian Palka, became the first Polish members of Alliance Graphique Internationale (AGI).

Tomaszewski received a numerous art prizes and honors in various countries, including five first place awards at the 1948 International Film Poster Exhibition in Vienna. His cartoons were printed in various literary reviews, including *Przegląd Kulturalny* and *Literatura*. His drawings were published in the volume, *Książka Żażaleń* (A Book of Complaints, 1961). He designed a number of books and exhibitions, and was a member of many international art societies such as the prestigious Alliance Graphique Internationale (AGI). The Royal Society of Arts in London conferred upon him the award “Honorary Royal Designer for Industry” in 1976.

Tomaszewski, who debuted in the second half of the 1930s, brought to the Polish poster the vigor of youth, a freedom in shaping the picture, and a rich imagination. His technique was close to painting. His works, first noticed at the 1939 World Exhibition in New York where he won the first award for competition design, used color spots and synthetic drawing. After World War II, he embarked on a provocative play with the viewer's imagination, using sophisticated poetic devices and a minimalist form. His superbly designed graphic signs, letters, symbols and metaphors made expressive comments on theatre and opera performances, exhibitions, concerts and other cultural events. He used mental shortcuts and exquisitely synthesized ideas in the form of graphic or painted signs to convey succinct yet sophisticated messages in posters, illustrations and book covers. His works are unique for their simplicity, intellectual precision, extraordinary sense of humor and easy, laconic drawing. They convey general and profound truths by commenting on events that would otherwise have gone unnoticed, and their allusions and understatements invite a creative reception.

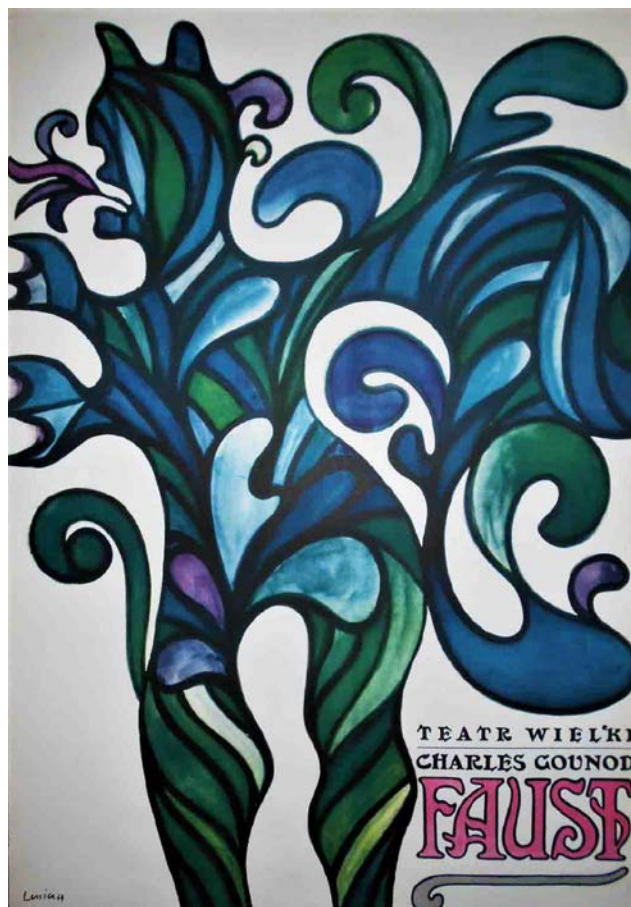
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With additional material, adapted from an essay by: Jerzy Brukwicki, June 2004, updated: September 2010

FAUST

(Opera poster, 1964)

Jan Lenica 1928 Poznań – 2001 Berlin



26.5w x 38.5h on paper

Condition: Small edge tears at center top, lower right, bottom

Lenica was one of the most influential Polish artists of the twentieth century, famed as a creator of posters and animated films (pioneer in contemporary animation). A versatile artist, he worked at the juncture of genres, blurring their borders, juggling conventions and challenging aesthetic standards in a unique, poetic style. His style is known for the difficult and provocative character of his designs that combine the surreal with the real, often employing dramatic color contrasts and a flowing linear technique to produce powerful, haunting images. With Henryk Tomaszewski he contributed to the *Szpilki* and *Wiadomości Kulturalne*, and the daily *Rzeczpospolita*. He was a forerunner of the modern Polish press cartoon by replacing the typical joke with an artistic feature bordering on a philosophical treatise. Lenica coined the term “Polish school of poster” in the title of his article for the Swiss periodical *Graphis*.

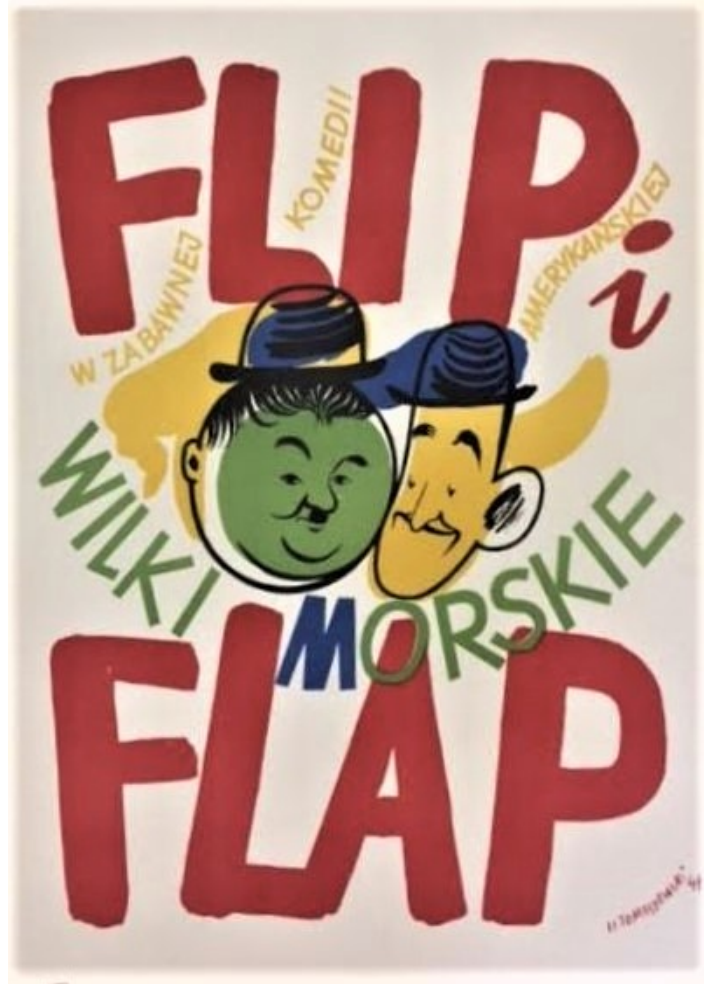
A graduate of the Architecture Department of Warsaw Polytechnic, Lenica became a poster illustrator and a collaborator on the early animation films of Walerian Borowczyk. Between 1963 and 1986 he lived and worked in France and from 1987 in Berlin. He was a professor of graphic, poster and animated cartoon at German high schools and the first professor of animation at the University of Kassel.

Awards: 1962 - 1st & 3rd Prizes Int’l Film Poster Exp, Karlovy Vary, Czechoslovakia; 1966 – 1st Prize - 1st Int’l Poster Biennale, Warsaw, Poland.

FLIP I FLAP

(Laurel and Hardy in “Sea Wolves”, in US “Saps at Sea”, 1947)

Henryk Tomaszewski 1914 Warsaw – 2005 Warsaw



24w x 33.5h on paper

Condition: Small nick at upper left side

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With additional material, adapted from an essay by: Jerzy Brukwicki, June 2004, updated: September 2010

FUNDUSZ POLONII

(Polish Rescue Funds for Victims of War in Poland, 1939)

K. J. Majowski



16w x 22.5h mounted on linen

Condition: Fine

Sponsored by the Federated Merchants Organizations of America

JOHANN GUTENBERG

(Exhibition poster, National Museum, 1968)

Hubert Hilscher 1924 Warsaw – 1999 Warsaw



27w x 38.5w mounted on linen (29.75x41.5)

Condition: Fine

Poster for an exhibition at the National Museum commemorating
500 years since the death of Johann Guttenberg -Exhibition held May 20 to 29, 1968

Hilscher studied at the Academy of Fine Arts in Warsaw (1949-55). His principal activity was as a graphic artist and book cover designer. He was the art director of the magazine "Projekt".

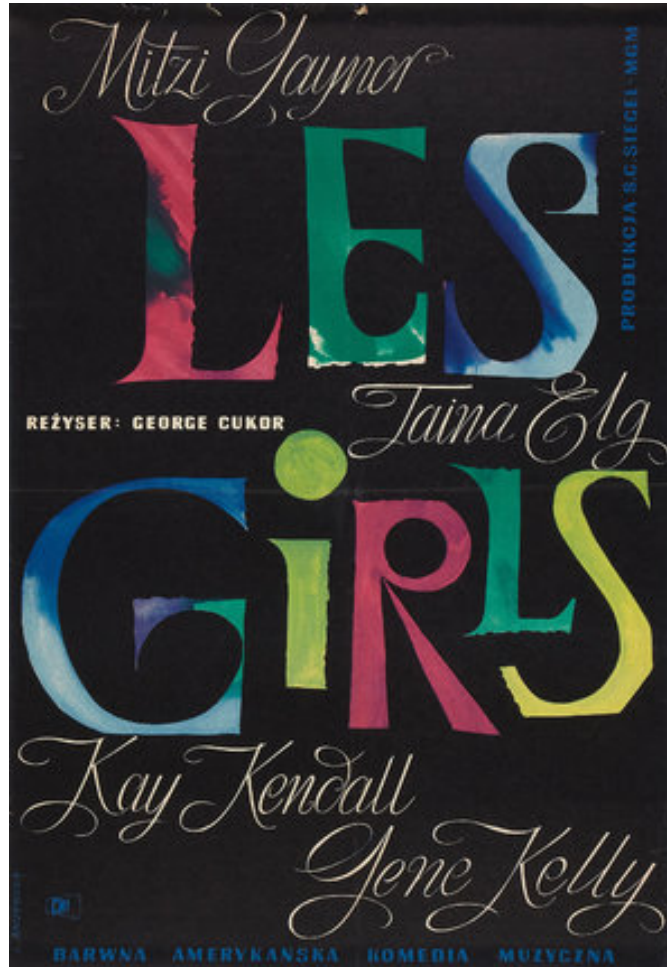
Numerous awards include: Honorable mention at the International Graphic Biennale, Ljubljana, 1964; Silver medal at the International Tourist Poster Exhibition, Milan, 1967; 2nd prize at the 4th Poster Biennial in Lahti, 1981; and the "Prize of the Year" award in the Best Warsaw Poster competitions in 1973, 1974, 1975 and 1980.

He was a member Alliance Graphique International (AG) since 1974.

LES GIRLS

(Movie poster, Polish release of American film, ca. 1957)

Liliana Baczevska 1931 Warsaw - ?



22.5w x 33.5h mounted on linen (24.5x35.25)

Condition: Small crease from rolling on lower right

Liliana Baczevska graduated from ASP in 1956.

Exhibitions: Berlin, Hamburg – 1956; Beyrouth – 1961; Warsaw – 1961; Katowice – 1967.

In 1957, awarded the Tadeusz Trepcowski Prize for “Lipca”.

The 1957 musical comedy by MGM was directed by George Cukor with music and lyrics by Cole Porter. It starred Mitzi Gaynor, Gene Kelly, Kay Kendall, and Taina Elg. Les Girls won the Academy Award for Best Costume Design and was nominated for Best Art Direction and Best Sound. The film was also awarded the Golden Globe for Best Motion Picture - Musical/Comedy, and Kay Kendall and Taina Elg together winning Best Actress.

LOTERII AKADEMICKIEJ

(Academic Lottery, 1950s?)

Artist Unidentified



19.5w x 28.25h mounted on linen (21x30.25)

Condition: Fine

“Rebuilding the University is a Science for the Masses”
200 złoty each

MANEKINY

(Mannequins, Wrocław Opera, 1985)

Henryk Tomaszewski 1914 Warsaw – 2005 Warsaw



25.75w x 38h mounted on linen (28.75x41)

Condition: A few small creases and rough paper on the right side

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With additional material, adapted from an essay by: Jerzy Brukwicki, June 2004, updated: September 2010

MOI RODZICE RODZWODZĄ SIĘ

(Movie poster for "My Parents Are Divorcing", 1938)

Schneider



27.5w x 39.5h mounted on linen (29.5x41.5)

Condition: Discoloration along folds, as seen in photo

Sixteen year old Stasia Nałęczówna (Jadwiga Andrzejewska) is experiencing a drama. The seemingly happy marriage of her parents is falling apart when the long-hidden romance of her mother Ada (Maria Gorczyńska) with handsome actor Jerzy Sławomir (Franciszek Brodniewicz) comes out. Stasi's mother moves out and Amelia (Loda Niemirzanka), secretary and also her father's lover (Kazimierz Junosza-Śtepowski) appears in her family home. Stasia falls into even greater despair when her father informs her of his intention to marry Amelia. During her stay in the village, where she goes on the invitation of her friend Krysia (Renata Radojewska), she learns that her mother is staying with Sławomir in Jurata. Stasia cannot come to terms with the separation of her parents, so she goes to her mother's lover and asks him not to break up her parents' marriage. When the requests have no effect, she attempts to commit suicide. She shoots herself. Finally, at the bed of the injured Stasi, her parents are reconciled.

WARSAW NATIONAL PHILHARMONIC

(Concert poster, German, 1958)

Artist Unidentified



33w x 23.5h on paper

Condition: 2 one-inch edge tears on bottom

Poster, in German, announcing a performance by the Warsaw National Philharmonic on Sunday, 7 December 1958 at the Komische Oper (Comic Opera Theater) in Berlin.

Komische Oper has roots to theaters at this location reaching back to 1764.

OPERA POZNAŃ

(50th anniversary poster, 1969)

Zbigniew Leon Kaja 1924 Poznań – 1983 Poznań



23w x 33.5h on paper

Condition: Small edge tears at top left and bottom right

Kaja was a painter, graphic designer, stage and costume designer and book illustrator. The creator of over 300 posters, he was one of the creators of the "Polish school of poster-making".

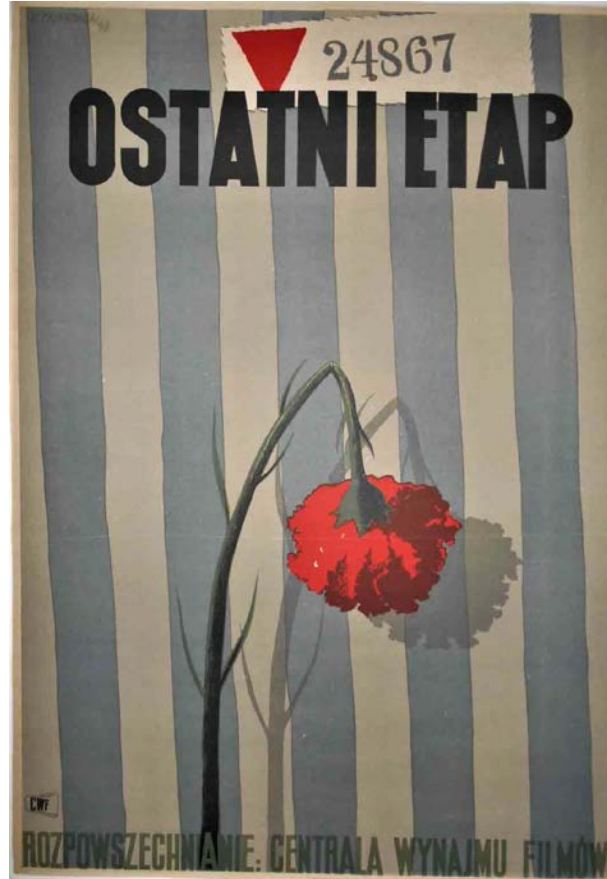
Many individual shows include: Poznan 1951, 53, 56, 58, 59, 64, 76, 78, 81, 1985 posthumously; Prague - 1957; Dessau - 1958; Kalisz - 1964, 1975; Rzeszow - 1965; Leipzig - 1961; Sydney - 1970; Dessau - 1959; Warszawa – 1965. He also participated in group exhibitions abroad, including: Germany, Korea, Australia, China, USSR, France, Hungary and Norway.

Recognitions: Poznan Award for engravings and 3rd prize at the National Exhibition of Illustration, Posters and Small Forms, 1955; Commendations at the Poster Exhibition and Prints and Drawings Exhibition "Polish Arts on the 15th Anniversary of the Polish People's Republic", 1961; "Warsaw Poster of the Year ", 1962; other prizes and diplomas at various print and poster competitions. For his contributions to the arts in Poland he received the Knight's Cross of the Order of Polonia Restituta.

OSTATNI ETAP

("Last Stage", 1947/48)

Tadeusz Trepkowski 1914 Warsaw – 1954 Warsaw



22.5w x 32.5h mounted on linen (24x33.5)

Condition: Fine

Last Stage is a 1947 Polish film directed and co-written by Wanda Jakubowska. It depicts her experiences in the Auschwitz concentration camp during World War II. One feature that makes the movie very unusual is the fact that the Polish actors depicting German guards speak German. This was an additional effort for the actors, but adds to the authenticity and atmosphere. The film was one of the earliest cinematic efforts to describe the Holocaust, and it is still quoted extensively by succeeding directors including Steven Spielberg in Schindler's List.

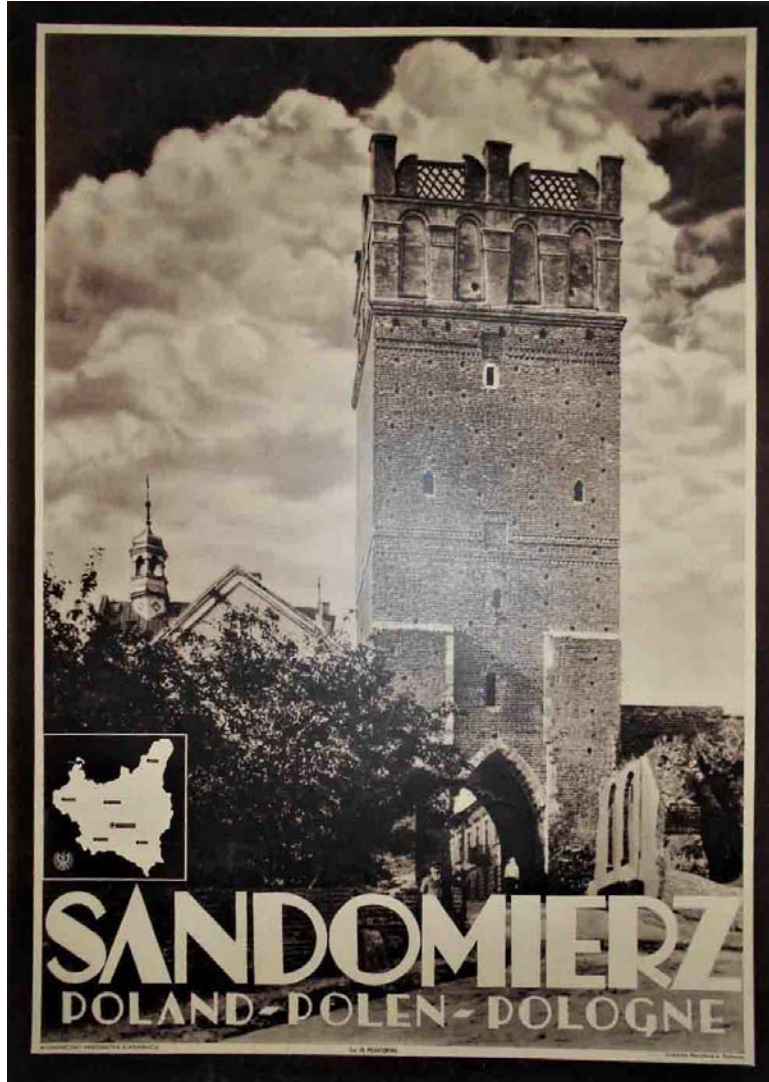
A member of the original trio, "Fathers of the Polish School of Poster Art", Trepkowski studied at the Graphics Industry School and at the Municipal School of Decorative Art & Painting in Warsaw. A Poster designer since 1931, he had international exhibitions in Canada, Italy, Denmark and Sweden. Awards for his artwork:

- 1933 - 2nd prize for "PKO" poster
- 1935 - 1st prize for poster for Tychy Brewery
- 1937 - Grand prize for "BBP" poster
- 1948 - UN poster award
- 1962 - Posthumously awarded 2nd prize for "Nie" poster

SANDOMIERZ

(Travel poster, 1950s)

Artist Unidentified



19.5w x 27h mounted on linen (22.5x30)

Condition: Fine

Advertising poster for the historic city of Sandomierz.

SERCE MATKI

(Movie poster for "A Mother's Heart", 1938)

Menes



27.5w x 31.5h mounted on linen (29.5x41.5)

Condition: Discoloration along folds, as seen on photo

Serce Matki is a Polish film released in 1938 based on the novel by Antoni Marczyński with the same title.

The young teacher Maria, during a trip to the mountains, has an affair with the well-known Wiesław Borzęcki. The fruit of their time together is a child, but on the day she gives birth to a daughter, Krystyna, she learns that Wiesław is the husband of her friend, Elżbieta, who is childless. It is agreed Krystyna will live with her father. Years later, Maria decides to find Krystyna to regain her love. She does this at the price of social degradation - she becomes a cleaner at the school her daughter attends. Wiesław is killed in a car accident. Death also threatens little Krystyna. At the child's bed, Maria and Elżbieta reconcile in the best interests of the child.

SZCZĘŚLIWA TRZYNASTKA

(Movie poster "Happy Thirteen", 1938)

Tader



28w x 39.25h mounted on linen (30x41.25)

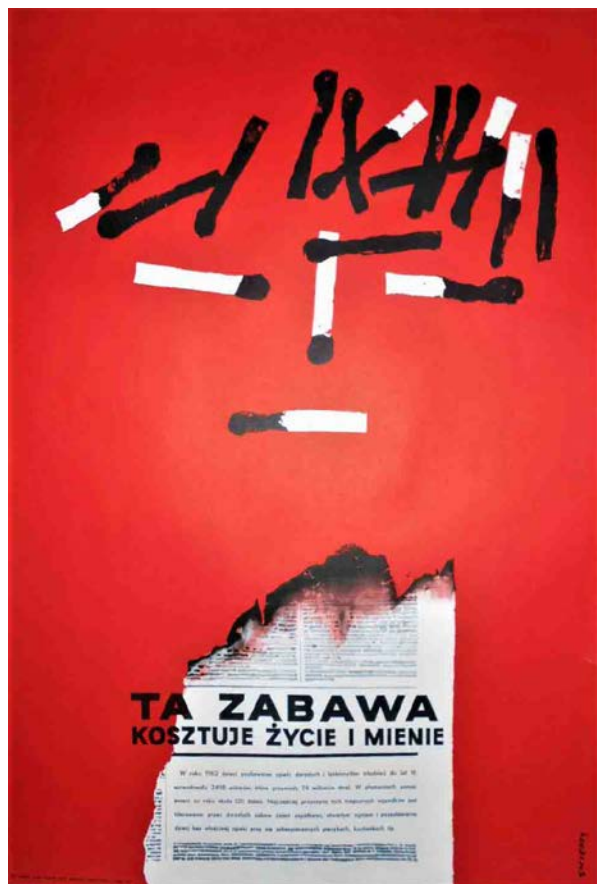
Condition: Some discoloration along folds, as seen in photo

Mr. Koziółek (Billy Goat) is very superstitious. One day he rises from bed by his left foot, breaks a mirror, confronts a black cat, and it is Friday the thirteenth. However, he is surprised to see in the newspaper that he has won the lottery grand prize. He immediately feels important, making a fuss with his colleagues and boss, ultimately losing his job. But, the newspaper made an error. His boss agrees to reinstate him as a "scapegoat". When dissatisfied customers arrive, he calls Koziółek and "throws him out of work", at which point the "Billy Goat" bursts into tears about his wife, six children, lamenting until the moved customer withdraws the complaint. However, one day a drunken Koziółek insults the client and loses his job for real. His neighbor and friend, orchestra conductor Bończa, worked in a revue but was dismissed because the star, Miss Lola, recommended her lover who is completely devoid of talent. She also saw to the dismissal of the dancer Hania because she was a better dancer. And, Lola was the client Koziółek had offended. The fate of all three is intertwined for good: Hania and Koziółek are unemployed, and Bończa plays is placed in a subordinate position to the lover. When the theater director learns about Lola's romance with the conductor he throws both of them out of work. But then he wonders how the evening review is to take place?

TA ZABAWA

(Fire Safety: "This Party Costs Life and Property", 1963)

Waldemar Świerzy 1931 Katowice – 2013 Warsaw



22.75w x 32.75h on paper

Condition: 1 inch, thin edge tear on lower right

The poster was issued by the Volunteer Fire Brigades Association.

It received competition awards:

- "The Best Poster of Warsaw", April 1963 (with distinction)
- "Congress of the International Technical Committee for Prevention and Combating Fire", Karlovac, Yugoslavia (Bronze Medal)

A graduate of the Cracow Academy of Fine Arts, Świerzy belongs to the select group of Poland's finest poster artists and is one of the founders of the Polish school of posters in the 1960s and 1970s. He acknowledged the influence of his study under the excellent graphic artist and teacher Jozef Mroszczak. During his vibrant career he produced more than 1,500 images. Some of his 1950s film posters are considered world classics. He was also a book designer and illustrator.

His works are found in the collections of the MoMA in New York, the Stedelijk Museum in

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Amsterdam, Kunstbibliothek in Berlin, the Hermitage in St Petersburg, Institute of Contemporary Art in London, National Museum in Poznan, Wilanow Poster Museum and others.

Major awards include: Grand Prix Toulouse-Lautrec, Paris, 1959 and 1962; 1st prize, Sao Paulo Biennial, 1969; Silver Medal at 4th Int'l Poster Biennale, Warsaw, 1972; Gold Medal at 6th Int'l Poster Biennale, Warsaw, 1976; 1st Prize at the 2nd Int'l Poster Biennial, Finland, 1977; Gold Medals in 1965, 1971, 1975, 1989 and Silver Medals in 1977, 1987, 1995 and 1999 at the Polish Poster Biennials in Katowice, Poland; Hollywood Reporters Awards for posters in 1975 and 1985; Gold and Bronze Medals at the International Jazz Salon "Jazzpo", 1985.

In 1965 he was appointed Head of the Graphic Design Studio at the National Higher School of Fine Arts in Poznan. In 1970 he gave a series of lectures on the graphic arts in Havana. From 1979-80 he lectured at the University of Mexico, and in 1985 at the Hochschule der Künste in West Berlin. In 1979 he was appointed Chairman of the International Poster Biennial in Warsaw and in 1994 was made Head of the Poster Studio at the Warsaw Academy of Fine Arts.

His early works put a premium on graphics rather than painting, with the human figure serving as a starting point to build the sign. In the mid-1950s his technique visibly changed to become more painting-like. The composition of his posters acquired new dynamics - as if their form was exploding from the inside. This change was influenced by the new trends in painting, especially in the branch of abstract painting which supported spontaneous expression. Świerzy was the first to introduce elements of painting to poster art - and has remained forever faithful to them. This may explain why his posters are invariably easy to recognize despite their stylistic diversity. He has an extraordinary ability to combine unrestricted painting with a clarity of the graphic sign.

Over time his posters started to echo the painting of gesture, lyrical abstraction, Art Nouveau and, more than anything, pop-art. They also betray inspiration drawn from areas as distant from applied graphic arts as folk art, naive paintings, amateur paintings and comic strips. A master of building an organic whole from what seems like clashing elements, Świerzy has used these inspirations to develop a distinct, original style.

In 1970, a circus poster of his created a sensation. Viewers' attention was caught by the red face of a clown in a blue bowler hat; those in the know identified him as WAG's editor-in-chief Woydylla. From then on Świerzy's poster art was to be dominated by human figures and portraits, possibly due to the influence of hyperrealism and figuration, then the prevalent trends in art. Poster portraits of musicians (for instance the famous series Great Jazzmen, including Duke Ellington and Louis Armstrong) brought Świerzy international fame, and his Jimmy Hendrix poster was a teenager cult object for years.

Świerzy's "music" works also include record sleeve designs, mostly published in the United States, with music by Prokofiev, Liszt, Beethoven and other composers. All in all, he portrayed over 250 people from the artistic world - painters, sculptors, composers, musicians, filmmakers.

The 1980s saw him arrive at an expressionist painting poster style. What sets it apart - besides vivid colors - is a particular dynamic targeted at the hurried viewer whose perception of the street poster is likewise hurried.

VISIT POLAND

(Travel poster, 1960s?)

Kazimierz Mann 1910 Lvów – 1975 Warsaw



24.5w x 39.5h mounted on linen (26.25x41.25)

Condition: A few fold cracks in spots at bottom in the words

Kazimierz Mann worked creatively across several media: wall and easel painting, mosaic, utility and workshop graphics, posters and the artistic setting of exhibitions. He studied architecture at the Jan Kazimierz University in Lvów from 1928 to 1930, and at the Vienna Kunstgewerbeschule from 1930 to 1935.

In the years 1936-1938, Kazimierz Mann was the head of the graphic atelier of the Polish Telegraphic Agency PAT. In 1937-38, he compiled the Yearbook of Polish Advertising Graphic PAT and the magazine of the League of Tourism Supporting Poland.

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His most important, pre-war realizations include the design and construction of polychromy in a hostel in Gubałówka in 1937. He received a gold medal for the wall panel project in 1939 at the World Exhibition in New York City.

After the war, he dealt with graphics, and was a designer and author of the visual setting of exhibitions for:

- Centrala Handlu Zagranicznego CIECH (Centrala Importowo-Eksportowa Chemikaliów),
- Headquarters of Foreign Trade Uniwersal,
- Foreign Trade Companies Cetebe,
- Headquarters of Foreign Trade PAGED, organized, among others in Vienna, Zagreb, Moscow, London, Stockholm, Paris, Budapest, Prague, Beijing, Izmir and Helsinki.

Other panel and mural projects included:

- Part of the Poznań International Fair in 1948 at the Shipbuilding Industry Pavilion,
- Recovered Territories Exhibition, Wrocław,
- Solar energy hall at the Technical Museum in Moscow in 1970.

Between 1965 and 1970 he designed and executed polychromes in the halls of the Museum of Technology Maria Skłodowska-Curie in Warsaw. In the years 1962-69 he designed mosaics for Jan, Radzionków, Michałowice and Dom Metalowca in Muszyna. He also designed the visual development of railway stations in Warsaw, Gdańsk, Terespol and Sandomierz.

From 1960, he was a member of a number of artistic commissions, including:

- Artistic Cooperative Artists' Cooperative ART,
- Warsaw Specialist Work Cooperative of Light and Neon Advertising LUMEN,
- Enterprises of Foreign Exhibitions and Fairs,
- Centralny Przemysłowo-Handlowa INCO, for which he also designed advertising materials and cosmetics packaging of the popular Celia brand.

From 1963, he was the artistic director of the Laboratory of Designing Industrial Forms and Packaging of the Association of Invalids. In 1963, he was one of the participants of the Decorative Art exhibition at the Central Bureau of Art Exhibitions in Warsaw (now the Zachęta National Gallery of Art).

Absentee Bidding Instructions

- **Print the Bid Sheet found on the following page**
- **Complete your contact information**
- **The “Opening Bid” is the lowest acceptable bid for each poster**
- **For each poster of interest, enter in the “Maximum Bid” column your highest bid – this is the highest you are willing to pay**
Your actual opening bid is the lowest proper bid amount that makes you the highest bidder against all prior bidders
 - Yes, you can bid on as few as one poster
 - Your bid must equal or exceed the stated opening bid
 - Bidding is in \$10 increments, thus bids must end in amounts of \$10 (90, 110, 120, 250, etc.)
 - Other bids will automatically increase your bid by the \$10 minimum over the last bid of someone else until either:
 - Bidding exceeds your Maximum Bid, or
 - At the end of the auction you are the highest bidder
 - Your bid will never exceed your stated Maximum Bid
 - A winning bid could be lower than the stated Maximum Bid
 - In the event highest bids tie, the earliest received date is the winner
- **Keep a copy for your records**
- **Mail the form to:**
Polish Genealogical Association of America
984 N. Milwaukee Avenue
Chicago, IL 60642-4101
or Scan the form and email to:
auction@pgsa.org
- **The “Poster Auction” section of the PGSA website will have a page for you to reference the highest bid currently recorded for each poster**
- **Bidding will close at the PGSA Conference on September 15, 2018**
Winning bidders will be notified soon thereafter

PGSA – Polish Art Poster Auction Bid Sheet

To place a bid: See the instructions on the prior page

Name: _____ Phone: _____

Email: _____ Date: _____

Title	Artist	Dimensions*	Opening Bid	Maximum Bid
300 Lat	Zagorski	23 x 33.25	\$80	
Aida	Józef Mroszczak	26.5 x 38	\$130	
Borys Godunow	Józef Mroszczak	26.5 x 39	\$100	
Czyste Szalenstwo	Henryk Tomaszewski	23 x 33.5	\$90	
Faust	Jan Lenica	26.5 x 38.5	\$130	
Flip Flap	Henryk Tomaszewski	24 x 33.5	\$150	
Fundusz Polonii	K J Majowski	16 x 22.5	\$70	
Johann Gutenberg	Hubert Hilscher	29.75 x 41.5	\$50	
Les Girls	Liliana Baczewska	24.5 x 35.25	\$150	
Loterii Akademickiej	?	21 x 30.25	\$70	
Manekiny	Henryk Tomaszewski	28.75 x 41	\$100	
Moi Rodzice	Schneider	29.5 x 41.5	\$200	
National Philharmonie	?	33 x 23.5	\$60	
Opera Poznan	Zbigniew Kaja	23 x 33.5	\$60	
Ostanti Etap	Tadeusz Trepkowski	24 x 33.6	\$170	
Sandomierz	?	22.5 x 30	\$100	
Serce Matki	Menes	29.5 x 41.5	\$200	
Szczesliwa Trzynastka	Tader	30 x 41.25	\$200	
Ta Zabawa	Waldemar Świerzy	22.75 x 32.75	\$50	
Visit Poland	Kazimierz Mann	26.25 x 41.25	\$130	

* Width and height the larger of poster or linen backing