

“Fugitives from Culture”  
The Polish Neo-Avant-Garde and Beyond



# “Fugitives from Culture” The Polish Neo-Avant-Garde and Beyond

Penka Rare Books and Archives  
Gustav-Müller-Str. 40  
10829 Berlin, Germany

+49 (0)30 286 027 40  
info@penkararebooks.com  
www.penkararebooks.com



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p. 5 Introduction	p. 53 Kultura Zrzuty and Łódź Kaliska
p. 9 Preface by Zofia Łuczko	p. 95 Jacek Kryszkowski
p. 13 Andrzej Partum	p. 103 Adam Rzepecki
p. 21 Permafo	p. 111 Jerzy Truszkowski
p. 35 Jarosław Kozłowski and NET	p. 118 Varia
p. 47 Festival Culture	p. 125 The Orange Alternative

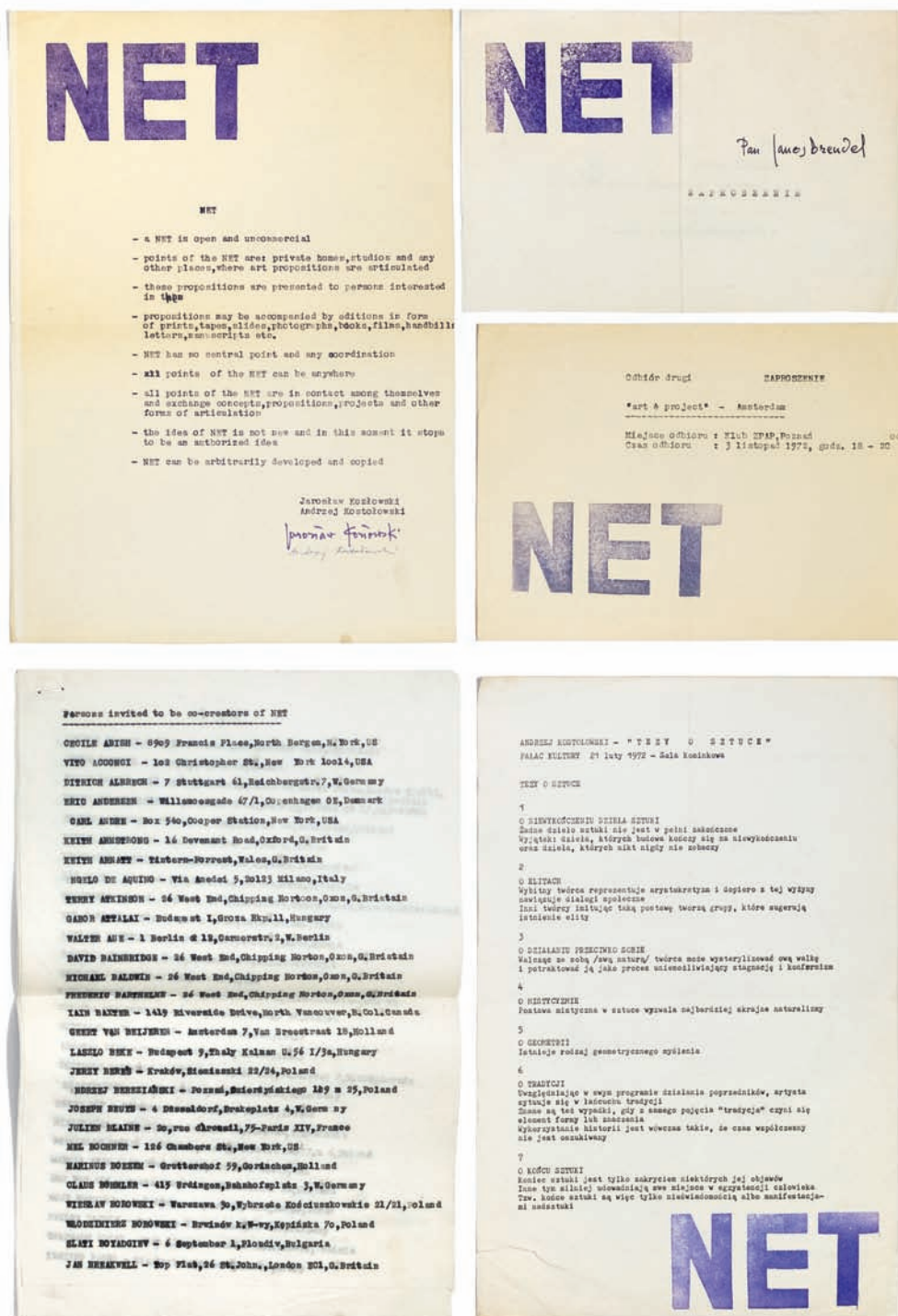
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“Design for a Statue of the Polish Father” (1981).  
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A desire to escape the confines of artistic institutions is the unifying theme of this catalog, which introduces the artists of the so-called “third circulation” (trzeci obieg) and the neo-avant-garde figures who anticipated and inspired them. In the tightly controlled artistic environment of communist Poland, artists of the “third circulation” rejected both the art institutions sanctioned by the state and those supported by the Church and the “professional” political opposition, seeking a more radical freedom and creating new ways of making, showing, critiquing, and archiving art. Encompassing unofficial art production in Poland in the 1970s and 1980s, the collection is bookended by the (anti)conceptualism of Andrzej Partum and the art activism of Pomarańczowa Alternatywa (The Orange Alternative). Partum offers a deep institutional critique with his performances and through his Biuro Poezji (Poetry Office), founded in 1971, where he self-published concrete poetry and held artistic events in his studio and home. The anarchic mass happenings of the Orange Alternative in the 1980s drew in participants off the street to orchestrate large-scale public actions that fused elements of Surrealism and Dadaism with urban protest in the tradition of Dutch Provo. The stated aim of the group’s founder, Waldemar Fydrych, was to treat the entire political system as a work of art. Censorship and controlled distribution of the arts in communist Poland brought art into the private sphere of the home and the public sphere of the street in the manner encouraged by the historical avant-garde decades earlier. Crucially, neither Partum nor Fydrych were artists by education, eluding institutional artistic origins altogether. The phenomenon of the third circulation was aptly summarized by Partum’s pronouncement, that “art is the persistence of imagination defending itself” (Ronduda 2009, p. 160).

The neo-avant-garde artists also pushed against the limits imposed on the presentation, reception, and circulation of art. The anti-institutional PERMAFO group (Natalia LL, Andrzej Lachowicz, Zbigniew Dłubak, and Antoni Dzieduszycki) emphasized the artificiality of the exhibition format by conflating their exhibitions and their catalogs. Their goal was to highlight the unnaturalness of exhibition spaces and to make shows more democratically available to a wider range of people through publications, which did not necessitate the gathering of many people in the same place and time. Jarosław Kozłowski's NET initiative (co-founded with Andrzej Kostolowski) was conceived as a centerless and non-hierarchical exchange of artistic ideas by mail, in "opposition to institutions dominated by the market in the West and bureaucratic ideology in the East." Because of its radically de-centered vision, the Polish Security Service accused the initiative of anarchism, of "using the cover of an artistic group" to "carry out illegal activities directed against People's Poland's political interests" (Ronduda 2009, p. 260). Neither PERMAFO Gallery nor Kozłowski's Akumulatory 2 Gallery, established to host NET events, had fixed spaces of their own, creating pop-up events in a variety of locations instead. To evade censorship, some exhibitions lasted only a few hours. Partum's "Poetry Office" and Kozłowski's NET, as well as a number of his artist books, shared a decoy strategy of placing official-looking stamps on the publications, a move that doubled as a commentary on and critique of the excessive bureaucratization of art and life.

The imposition of Martial Law in Poland in December 1981 brought an abrupt stop to the work of PERMAFO and Akumulatory 2, freezing all cultural activity and pushing art production further underground. The problem of creating and distributing art under the conditions of Martial Law (1981–1983) led to the activities of Kultura Zrzuty (Pitch-In Culture). This was an entirely self-funded network of artists, whose activities were confined to an attic space in a Łódź tenement building. The production of *Tango*, a series of composite artist books, became the group's main physical manifestation. Each issue was an exhibition, a catalog, and an archive in one, filling the void left by existing artistic institutions. Simultaneously, the Luxus group and the eponymous hand-assembled publication were born out of the student protests at the Academy of Fine Arts in Wrocław. These publications were inspired by Western stencil street art and countercultural musical movements such as punk and reggae. According to Zofia Łuczko, a member of the Łódź Kaliska group and curator of the digital archive of Kultura Zrzuty, the two networks did not know about each other's existence due to the socio-political climate, despite the affinity in methods and aesthetics. While making abundant social commentary, "third circulation" artists rarely addressed political topics directly. This tendency is aptly described by Piotr Rypson as a "protest against life being dominated by politics," a kind of "attempt to leave the field chosen by the enemy" (Rypson 2000, pp. 124–125). Toward the end of the 1980s, the actions of the Orange Alternative co-opted political holidays and slogans, turning them into carnivalesque events that creatively exposed the political artifice.

Self-archiving was key in the unofficial sphere, and extensive archives were created by Andrzej Partum, Jarosław Kozłowski, PERMAFO, the Exchange Gallery associated with Kultura Zrzuty, as well as by Waldemar Fydrych of the Orange Alternative. Many of these archives have since entered Polish museums, but the artists and their work remain understudied in the West. The present collection and catalog, based in large part on the personal collection of Zofia Łuczko, give a broad introduction to Polish unofficial art circles of the 1970–80s and represent a rare opportunity to acquire an extensive group of original art and elusive literature on the phenomenon.

## Kultura Zrzuty

Preface by Zofia Łuczko



42

The history of avant-garde art is full of examples of group artistic activity. In Poland this activity reached its peak in the 1980s. This spike in collective art practices was conditioned by the socio-political situation. At the time there were no government grants for the arts, and had there been any, artists creating work in opposition to the Martial Law would have never taken them. Outside of the official circulation of art, in the “underground,” it was easier to work as a collective. One of the most important places where such artists and audiences met was the Łódź STRYCH — a large space located in the attic of a nineteenth-century tenement house on Piotrkowska Street. The architect Włodzimierz Adamiak discovered this space and invited various artists to join him.

I first entered this space in May 1983, and remained there, engaging in a variety of group events — performances, film screenings, meetings, concerts, art festivals, productions of artworks, discussions about art. There were also events of a private nature, such as birthday parties, New Year’s Eve, and Christmas gatherings.

Łódź is a city associated with the history of the avant-garde. In 1930 the modernist painter Władysław Strzemiński founded The Museum of Art in Łódź, with the goal of collecting works of pre-war avant-garde. After WWII he also helped create the Academy of Fine Arts in Łódź, soon joined by the National Higher School of Theater and Film. In the 1970s this world-class film school became home to the Film Form Workshop, a pioneering group of video artists. Finally, in 1981 Łódź hosted a major international exhibition of contemporary art, *Construction in Process*, which was accompanied by the handmade publication *Fabryka*, a collection of original works by exhibition participants.

The experience gained in the production of *Fabryka* by the film students associated with the STRYCH, Tomasz Snopkiewicz and Jacek Józwiak, was useful when the art zine *Tango* was born in 1983. *Tango* was created in the spirit of contesting achievements of conceptual art, and moving away from political issues. It consisted of hand-made individual artworks in A4 format and texts printed on a duplicator. Between 1983 and 1987, nine issues were produced in a print run of 200 copies. This at least was the goal, but the vibrant social environment accompanying the assembly of each issue meant that there were sometimes even fewer copies.

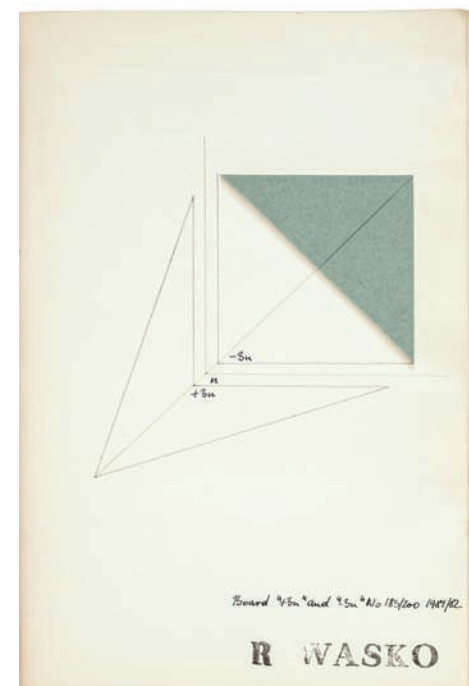
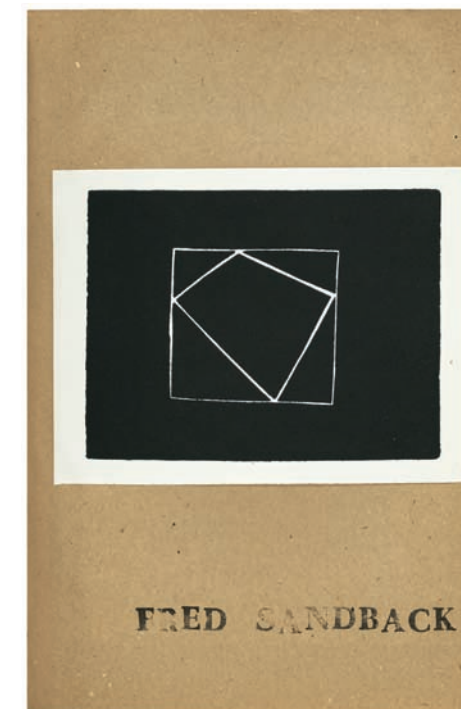
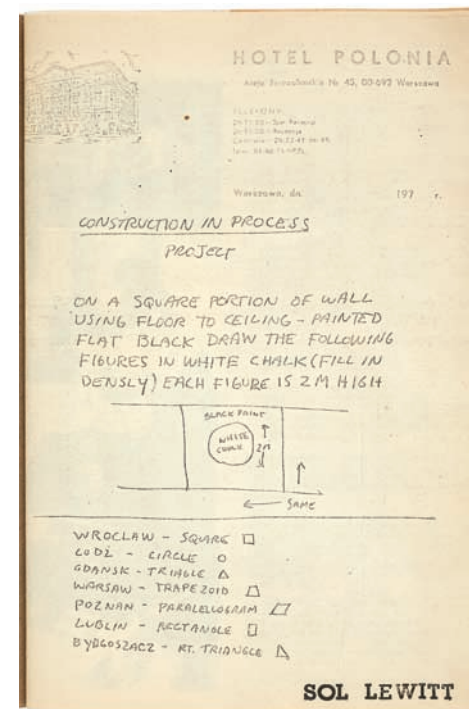
The several years of rich programming that put the STRYCH on the map of “underground” art spaces were possible thanks to the great organizational work of many people. Furnishing and equipping the space, cleaning, preparing meals and accommodations for visitors, sending invitations by mail, realizing the technical side of exhibitions and screenings — all this was made possible by the participating artists and their modest financial resources. This is why the name *Kultura Zrzuty* (Pitch-In Culture), which was coined by Jacek Józwiak, perfectly describes everything that happened at the STRYCH. The attic gatherings and open-air events held in Teofilów near Spała, a beautiful pre-war resort located on the Pilica River that belonged to the Bińczyk family, were attended by as many as two hundred people at their peak. The title of aristocracy was soon adapted by this group. “Aristocrats of all the world unite,” written in French, was the slogan that appeared on the covers of *Tango*.

Participants of Pitch-In Culture were characterized by a high awareness of the socio-political situation and of current events in the art world. They had the courage to break conventions. They were uncompromising and impudent. They had a unique sense of humor which can be seen in most of their work: it was very creative and full of comic distance toward society and society’s lack of acceptance. Ewa Nowina-Sroczyńska has called The STRYCH “a space devoid of courtesy.”

From the circle of Pitch-In Culture, many outstanding artists entered the history of Polish art: the Łódź Kaliska group (Marek Janiak, Andrzej Kwietniewski, Andrzej Wielogórski, Adam Rzepecki, Andrzej Świetlik), Zbigniew Libera, Jerzy Truszkowski, Zbyszko Trzeciakowski, Jacek Kryszkowski, as well as art historians: Jolanta Ciesielska, Krzysztof Jurecki, Agata Smalcerz. Artists of the older generation, Józef Robakowski and Andrzej Różycki, actively joined the initial activities of the STRYCH.

Out of gratitude toward and respect for all the people I met then, and the intellectual adventure in which I could participate, I created the archive and website [kulturazrzuty.pl](http://kulturazrzuty.pl). This archive is currently the richest collection of works, texts, memorabilia, documents and reports from the events that made up the universe of *Kultura Zrzuty*.

Zofia Łuczko, May 2023







most famous actions is “Milczenie awangardowe” (Avant-Garde Silence, 1974), for which he stretched a banner with the phrase across the Krakowskie Przedmieście street in Warsaw. Strategically positioned between the University and the Academy of Fine Arts, the banner commented on the historical avant-garde and its circulation in the academy and art institutions. A manifesto with the same title (1978) is included among the posters. Partum was also one of the earliest and most active practitioners of mail art in Poland. His “Manifesto of Insolent Art” (1977), included in this group, promotes mail art by making “an angry call for a revolution in art via the non-art” (→ no. 5).

In 1984, Partum moved to Copenhagen, where he established the Szkoła Pozytywnego Nihilizmu Sztuki (School of Positive Nihilism of Art), a comment on his lost relevance in exile. One of the posters refers to this new institution. Partum continued to support younger Polish artists from abroad by establishing the Partum Award. The first recipient was Zbigniew Libera in 1984 (→ no. 7). Today Partum continues to influence artists such as Libera, whose “Mistrzowie” (Masters) series from 2004 includes a tribute to the artist. Partum’s works are held by the Museum of Modern Art in Warsaw and the Marinko Sudac Collection (Museum of Avant-Garde) in Zagreb, which is devoted to the “promotion of Avant-Garde practices that have been marginalized, forbidden, and at times completely rejected, due to historical, social and political circumstances.”



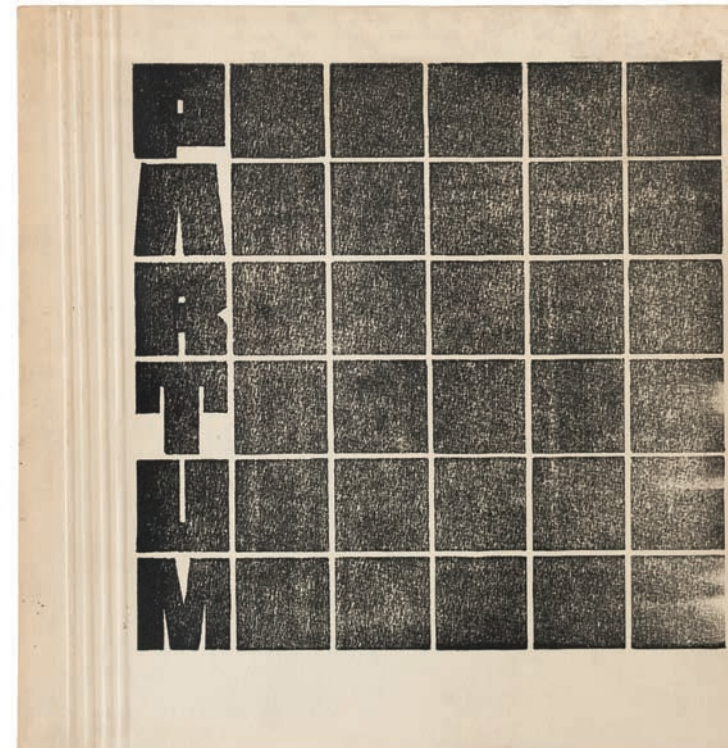
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1. Partum, Andrzej and Alfred Lenica, illustrator | **Osypka woli [Grain feed of willpower]** | [Poland], 1969 | Octavo (21 × 14.5 cm) | Original decorative wrappers; 52 pp. | With an original tempera drawing by Alfred Lenica, signed in pencil | Very good | (52137)

The third independently-published collection of poetry by Andrzej Partum. This book includes an original tempera drawing by Alfred Lenica (1899–1977) titled “Bolid” (Bolt). A liminal figure in Polish painting, Lenica held official positions in the arts due to his strong Communist convictions, while creating non-figurative compositions influenced by Cubism and Surrealism that were respected in avant-garde circles. In 1965 he was formally admitted into the avant-garde Kraków Group. Lenica’s tempera paintings for this book were always different and each work is entirely unique. Signed in pencil. One of 500 copies.

2. Partum, Andrzej and Henryk Stażewski, cover design | **Partum** | Warsaw, 1971 | Square octavo (20.5 × 20 cm) | Original stiff linocut-printed wrappers; [16] pp. | Very good | (52675)

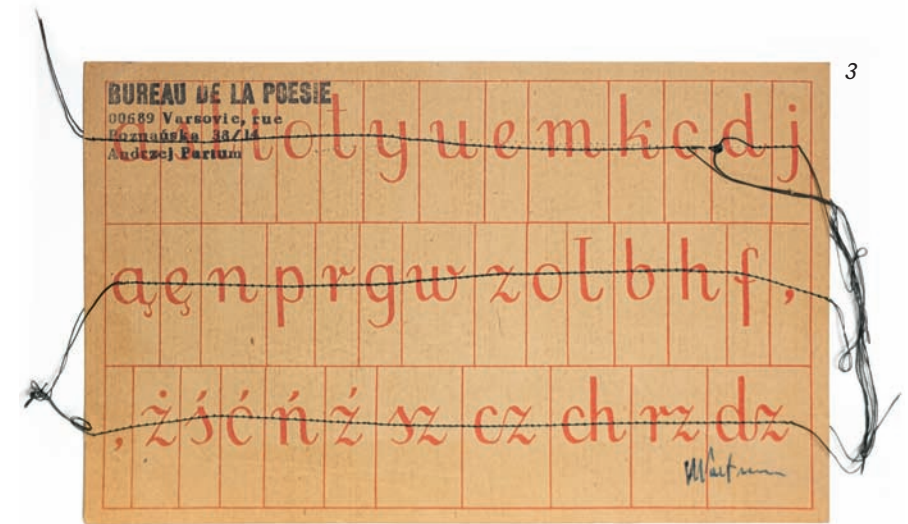
A striking album of concrete poetry by Partum, with visual poetry and surrealist texts written in “neo-Esperanto.” Wrapper design by the master of the Polish avant-garde, Henryk Stażewski (1894–1988). A student of Kazimir Malevich, Stażewski was best known as a painter. Crucially for the Polish avant-garde, he was also the editor of the avant-garde journal *Praesens* (1926–1930) and a champion of so-called elementary (or functional) typography, for which he has received “relatively little recognition.” Piotr Rypson writes: “Stażewski specialized in clear, ascetic compositions, models for which (if we consider the analogies with abstract painting) can be found in his own geometrical paintings and the works of Piet Mondrian, for whose book Stażewski designed a cover” (see Rypson 2000, pp. 73–74). Rypson 75. KVK, OCLC locate two copies located outside Poland, but none in North America.



2

3. Partum, Andrzej | **Untitled mail art object** | [Warsaw, 1972] | Oblong card, 13 × 21 cm | Printed to recto in red | With three lines of machine-sewn string and rubber stamp of the “Bureau de la Poesie” to upper left corner | Signed | Very good | (54050)

Evocative early work, most likely for distribution as mail art and created shortly after Partum established the “Poetry Office” in his private studio and apartment. A string of printed letters are there “for their own sake” rather than to communicate a message, in line with Partum’s understanding of art as pre-rational and non-commodifiable. The Poetry Office was “focused on the independent distribution and financing of mailings and flyers, and on creating ephemeral exhibitions.” It quickly became “the most important centre of mail art in Poland.” Commenting on Partum’s anti-institutional stance, art historian Łukasz Ronduda writes: “Partum connected the institutionalization of art with the growing role of the critics, curators, commentators, and promoters responsible for its excessive intellectualization, classification, hierarchization, and evaluation; and for turning it into an easily consumable commodity, locking it up in a stable and rational representation, which he argued no longer had anything to do with art” (Ronduda 2009, p. 161). Part of a wider institutional critique, a different version of this object was also mailed to the organizers of NET, an international network of artists co-created by Jarosław Kozłowski and Andrzej Kostolowski. A variant printed in dark blue is featured in: *Net — Art of Dialogue* (Warsaw, 2012), p. 165.



4. Partum, Andrzej | **Untitled mail art object (“Saturabilité”)** | [Warsaw, ca. 1971 or 1972] | Beige card, 21.5 × 15.2 cm | Hand-lettered in pink and black felt pen, with stapled piece of textile | Rubber stamp of “Bureau de la Poesie” to verso | Signed | Very good | (54051)

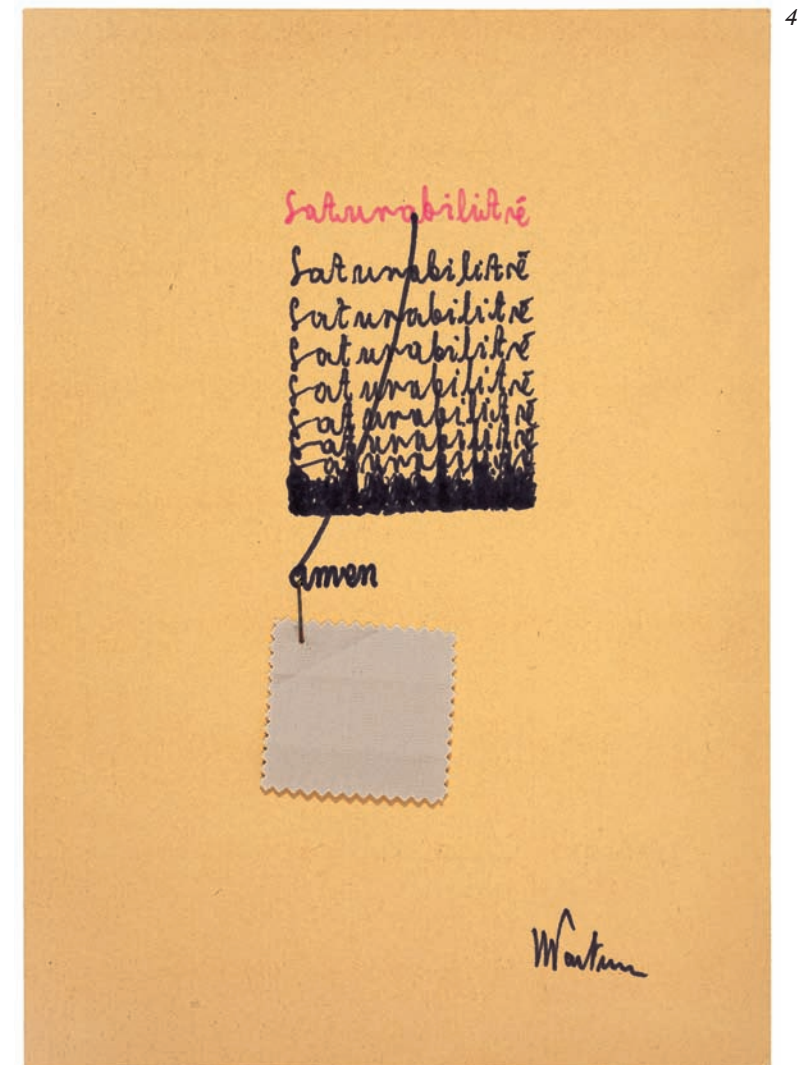
Another early work most likely intended as mail art and featuring the stamp of the Poetry Office. Perhaps inspired by contemporary concrete poetry experiments, Partum arranges the French word for “saturability” in ever closer rows, until they overlap completely and reach a point of maximal saturation, followed by an “amen” and a small gray fabric sample attached using a staple. A curious meditation on the interrelation of text and textile, of interlinked words and materialities. Likely unique; we cannot trace any mention of this work.

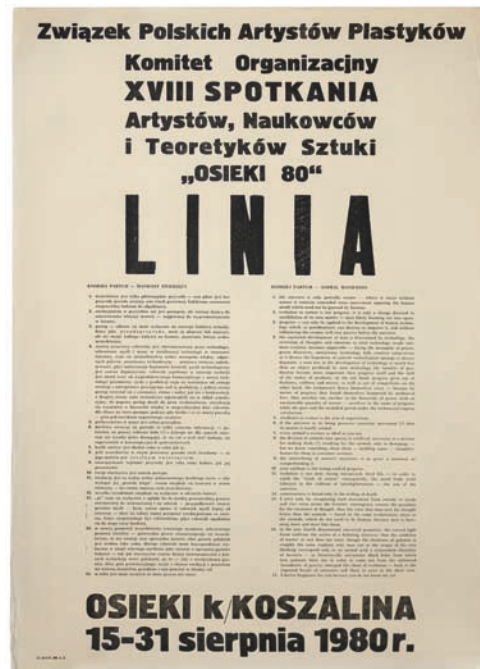
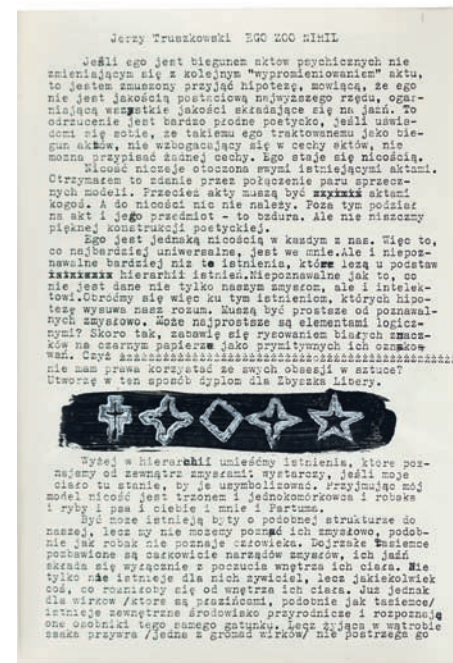
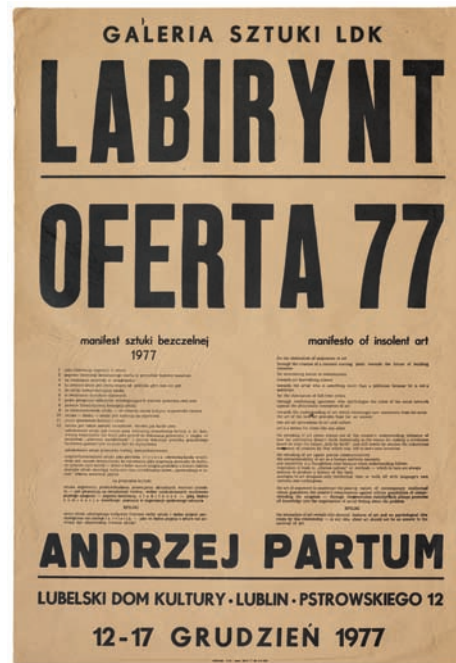
5. Partum, Andrzej | **Complete set of eleven posters advertising Partum’s performances or containing his manifestos** | Poland, 1977–1982 | Various sizes, typically ca 41 × 59 cm | Overall very good | (50431)

Containing the text of various manifestos and performance announcements, this set of eleven posters documents Partum’s often ephemeral artistic practice. Among them are his famous “Avant-Garde Silence” (1978), various printings of the “Animal Manifesto,” posters for the Osieki outdoor festivals, and a poster on the “Positive Art of the New Nihilism.” Inquire for a complete list.

6. Partum, Andrzej | **Animal Manifesto. Manifest zwierzęcy** | **Signed and inscribed to Natalia LL** | Lublin: Galeria Labirynt, 1980 | 49 × 35 cm | Double-sided offset-printed broadside | Signed and inscribed to Natalia LL (Lach-Lachowicz), a leading figure of Polish unofficial art and co-founder of PERMAFO | About very good; old creases; one small hole | (50232)

Scarce broadside reproducing Partum’s “Animal Manifesto” in English and Polish. The text derides “the arguments that rational thought makes humans superior to animals” and that “progress can be achieved only through the technology humans can create”.





7. Zbigniew Libera, Zbyszko Trzeciakowski, and Jerzy Truszkowski | **Partum: Libera 84, KwieKulik 85, Trzeciakowski 86, Truszkowski** | Nagroda imienia Andrzeja Partuma [The Andrzej Partum Award] | Cover by Jerzy Truszkowski | [Poland], 1986 | Octavo (24.5 × 19 cm) | Original side-stapled white card wrappers, illustrated with watercolor and stamped symbols; [11] leaves of original photographic prints, interleaved with [5] leaves of typescript to rectos only | Signed by the artists | Very good | [See page 10] (50775)

This hand-crafted limited edition showcases the work of the recipients of the Partum Award in 1984–1986; the award ceremony was held at the Action Art Studio on December 13, 1986. Established by Partum after his move to Copenhagen in 1984, the award was given annually to younger contemporary Polish artists. In 1984, the first recipient was Zbigniew Libera (born 1959), the most prominent Polish non-official artist of the 1980s. The publication opens with a collage by the photographer Zygmunt Rytko, showing artists assembled at Partum's Poetry Office reading his third collection of poetry, *Osyпка woli* (Grain feed of willpower; → no. 1). The introduction by painter and performance artist Jerzy Truszkowski lists the laureates and the video and performance works documented in the catalog: Libera's "Perseweracja mistyczna" (Mystical perseverance) and "Obrzędy intymne" (Intimate rites); the performance "Młot, dłoń, lód" (Hammer, hand, ice) by KwieKulik; and a video work by the performance artist Zbyszko Trzeciakowski. Truszkowski's manifesto "Ego Zoo Nihil" as well as documentation of two of his video works, "Ja" (Self) and "Audiofil" (Audiophile), is also included. The volume was assembled in the home studio of the KwieKulik duo (Zofia Kulik and Przemysław Kwiek) in Łomianki and each work is signed by the respective artists. This copy is hand-numbered no. 19 of 100. However, the number of copies created and circulated was likely below 100, as the team reported producing until they ran out of energy, rather than assembling all planned sets. KVK, OCLC show two copies in North America.

# PERMAFO

PERMAFO 15 VII 1972

GALERIA PERMAFO — WROCLAW, RYNEK-RATUSZ 24  
KLUB ZWIĄZKÓW TWORCZYCH  
KOMISARZ GALERII: ANDRZEJ LACHOWICZ — ZPAF, ZPAF

## NATALIA LL - SŁOWO



Natalia LL — Wrocław, Młodych Techników 12/9 — SŁOWO



Celem galerii PERMAFO jest prezentacja najnowszych poszukiwań z zakresu działań pojęciowych i wizualnych, kreowanych przy użyciu wszelkich dostępnych technik.  
Galeria PERMAFO jest miejscem, w którym można dokonać pokazu zjawisk artystycznych nie mieszczących się w dotychczas funkcjonującym systemie wystawiennictwa, pokaz jest traktowany jako roboczy kontakt artysta lub grupy artystów z artystami uprawiającymi sztukę, teoretykami i szeroko pojętą publicznością.  
Działanie galerii PERMAFO nie jest przywiązane do konkretnego miejsca ekspozycji lecz ujawnia się poprzez akcję organizowaną w sytuacji koniecznej dla prezentowania sztuki.  
Galeria PERMAFO nie uznaje podziału artystów na specjalistów uprawiających wybrane obszary technik ale traktuje różną sytuację artystyczną jako stan permanentnej konfrontacji postaw i poglądów.  
Galeria PERMAFO wygrywa.

Galeria PERMAFO

8

## PERMAFO

Anti-institutional and without a fixed space of its own, PERMAFO Gallery was founded in Wrocław in 1970 by a group of neo-avant-garde artists around Natalia Lach-Lachowicz (Natalia LL), Andrzej Lachowicz, Zbigniew Dłubak, and art critic Antoni Dzieduszycki. Art historian Joanna Inglot writes: “Founded after the Visual Arts Symposium ‘Wrocław 70’, which popularized conceptualism in Poland, [...] PERMAFO Gallery was the first to launch a radical critique of existing institutions in Poland. [...] The PERMAFO artists sought to reject social clichés and stereotypical systems of visual signification, while exploring what they called permanent art, consumer art, penetrating photography, artificial photography, concrete photography, post-consumer art, and extreme art” (Schmahmann 2021, p. 198). The group’s focus on photography was captured in its iconic logo, an aperture opening, designed by Andrzej Lachowicz, and in its name, an ambiguous abbreviation of “permanent photography” or “permanent form.” PERMAFO’s activities (1970–1981) would turn Wrocław into the unofficial Polish capital of conceptual art.

Located in a small room of the Creative Union’s Club, which doubled as a TV room, café, and student meeting space, the gallery rejected the “sacredness” of art as presented in a traditional gallery or museum. Anna Markowska has called PERMAFO a true “concept gallery” where the focus was on “maintaining intimate relationships ... free from the conventions of the vernissage” and where “the exhibition itself was treated as a medium and means of expression”, blurring the boundaries between the “exhibited works of art, the exhibition scaffolding, the title display, and the critical text.” To evade state control, exhibitions sometimes lasted just a few hours. To further de-emphasize the vernissage event, and the art object as a commodity, the group mailed out works in brown envelopes

(→ no. 17), and printed news sheets that “existed as a kind of multiplied exhibition which was not based on viewers’ concentration” (→ no. 8). Similarly, the catalog for NS PERMAFO — New Situation (1971) was identical with the exhibition itself, with individual pages multiplied and displayed in the show, “diffusing, decentralizing and scattering a multiplied work of art” (→ no. 9). Printed in English, with an introduction by group theoretician Dzieduszycki, it signaled the arrival of the Polish neo-avant-garde onto the international art scene. Andrzej Lachowicz’s *Perswazja wizualna i mentalna* (Visual and mental persuasion) was another exhibition in book form (→ no. 10), as was a 1976 PERMAFO publication that included the texts “Art and non-art” by Natalia LL and “Holism in Art” by Andrzej Lachowicz (→ no. 11). The group continued this practice into its last publications in 1981. (See Markowska 2012).

During its tenure, PERMAFO exhibited leading European artists, including Bernd and Hilla Becher, Joseph Beuys, Milan Grygar, Tibor Hajas, Joseph Kosuth, Dora Maurer, Ben Vautier, Jiří Valoch, and others. The gallery was shut down when Martial Law was introduced in 1981, which abruptly rendered illegal any Polish independent organizations not operated by the state.

Today, Natalia LL (1937–2022) is the internationally best known of the group, with her “Consumer Art” series held by MoMA and the Centre Pompidou, among others. A graduate of the Academy of Fine Arts in Wrocław, she took part in international feminist exhibitions such as “Women’s Art — New Tendencies” in Innsbruck (1975), appearing on the exhibition poster and invitation. Two prints in this collection are part of the 1978 “Śnienie” (Dreaming) series, described by Marika Kuźmich as “images of a woman focused on experiencing her own inner states and translating them into shared experience” (→ nos. 21–22). Andrzej Lachowicz (1939–2015), a fellow graduate of the Wrocław Academy, was behind much of the conceptual framework of PERMAFO. Along with the members of the Film Form Workshop in Łódź, he has been named as the first Polish artist to use photography in the area of fine arts. A student and close collaborator of Lachowicz, Zdzisław Sosnowski (born 1947) was one of the youngest affiliates of PERMAFO. The prints in this collection are part of the “Goalkeeper” series, his most famous work, which comments on the use of photography as a medium for communicating success (→ nos. 19–20). An active curator and organizer, he immigrated to France under the Martial Law. His significance for the Polish neo-avant-garde is currently being rediscovered. Zbigniew Dłubak (1921–2005) was the oldest and best-established member when PERMAFO was founded. A link to interwar art circles, in his position as the cultural organizer at the House of the Polish Armed Forces, he collaborated and polemicized with masters of the Polish avant-garde such as Henryk Stażewski and Tadeusz Kantor.

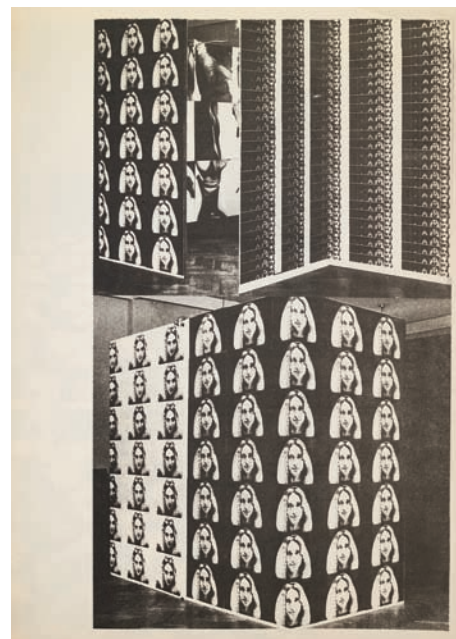
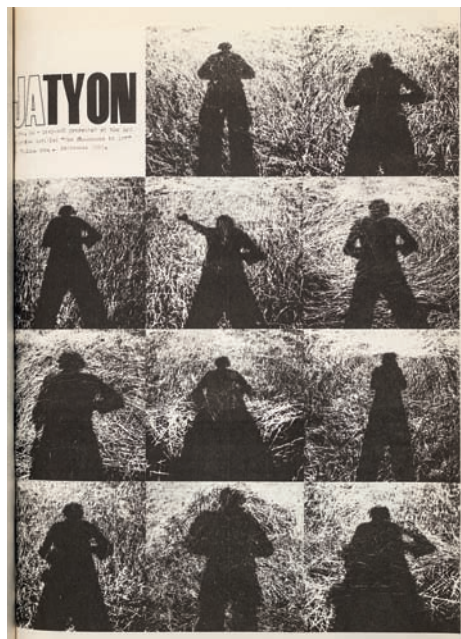
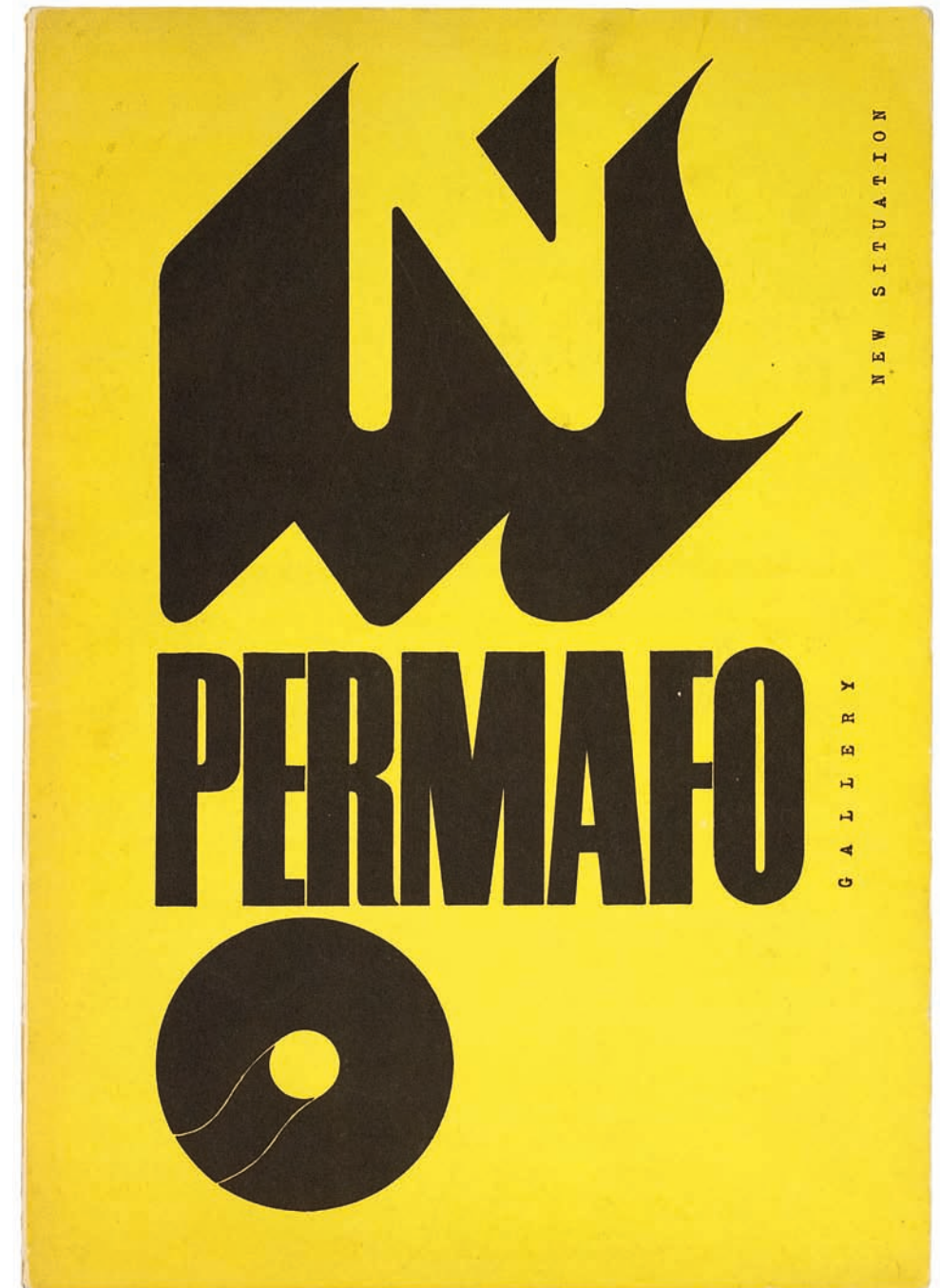


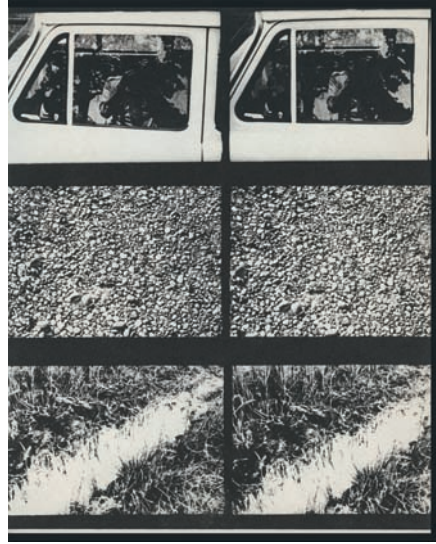
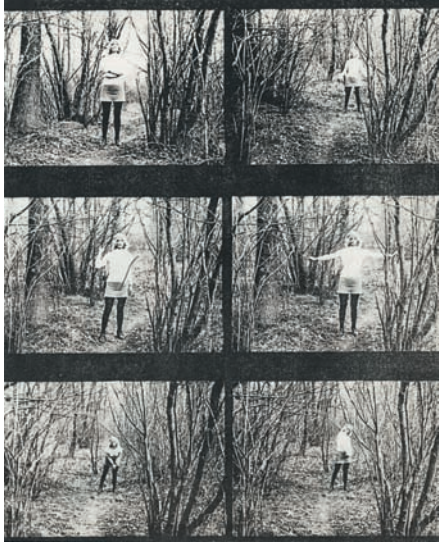
8. Dzieduszycki, Antoni and Natalia LL, Andrej Lachowicz, Zbigniew Dłubak (eds) | **PERMAFO** | Group of seventeen issues (of nineteen published) | Wrocław: Klub Związków Twórczych, 1980 | Large single leaves, measuring ca. 67 × 31.5 cm, with text and photographs printed to recto and verso and folded into several segments | Very good | (52392)

Near complete run of the news bulletin of the PERMAFO group and gallery. The opening issue includes a kind of manifesto of the gallery, stating that it shows work which “does not fit into the existing exhibition system,” and that the gallery “is not tied to a specific place” but “reveals itself through actions organized in favourable situations for presenting art.” The issue also shows the work of Natalia LL, Andrej Lachowicz, Zdzisław Sosnowski, and Klaus Groh, among others, and lists upcoming exhibitions such as “New Situation.” Published irregularly, subsequent issues include images of all major events of PERMAFO affiliates. The final issue includes documentation of Zbigniew Warpechowski’s performance “The short electric love story” (1979) at De Appel, Amsterdam, as well as a publication of Partum’s “Animal Manifesto” (1980). The issues were dated rather than numbered, with this collection including the first and last issue. Inquire for a complete list. KVK, OCLC show individual issues at two libraries outside of Poland.

9. Permafo Gallery, Wrocław | **NS — New Situation** | PERMAFO Gallery | Wrocław: Galeria Permafo, 1971 | Quarto (30 × 21 cm) | Original decorative wrappers on yellow stock; 6, [142] leaves of text and illustrations, printed to rectos only | Signed and inscribed by Natalia LL and Andrzej Lachowicz | Light wear to spine extremities; else very good | (51916)

This volume documents an important early exhibition of the PERMAFO group, which opened in Warsaw and Łódź in March 1972 before traveling to the United States in July of the same year. Individual pages were multiplied and used in the exhibition itself, making it “identical with the catalog” and part of the group’s decentralized and radically democratizing approach to art events and institutions. The publication includes artist bios, statements, and images of exhibited works by Zbigniew Dłubak, Zdzisław Jurkiewicz, Natalia LL, Andrzej Lachowicz, Maria Michałowska, Aleksandra Paderewska-Karst, Jerzy Rosołowicz, and Antoni Dzieduszycki. KVK, OCLC show four copies in North America.





10

10. Lachowicz, Andrzej | **Perswazja wizualna i mentalna [Visual and mental persuasion]** | Wrocław: Państwowa Wyższa Szkoła Sztuk Plastycznych we Wrocławiu, 1972 | Square octavo (19.5 × 16 cm) | Original decorative yellow wrappers with black abstract motif; 7 leaves of text and [75] leaves of photographs printed to rectos | Light wear to cover and spine; still about very good | (51537)

Serving both as a catalog and as an art object, this work consists of a continuous and seemingly endless sequence of photographs. It accompanied an exhibition with the same title, which developed the idea of “permanent art” and the concept of endlessness central to Lachowicz. Created for the Tenth International Biennial of Graphic Arts in Ljubljana, where Lachowicz was awarded the first prize. A number of photographs show Natalia LL. One of 500 copies. KVK, OCLC locate only a single copy in North America.

11. Klub Związków Twórczych, Związek Polskich Artystów Fotografików | **PERMAFO** | Wrocław: Galeria Permafo, 1976 | Octavo (15.5 × 12.5 cm) | Original staple-stitched printed wrappers; 47, [1] pp. | Thirty-two photographic reproductions | In Polish and English | Very good or better | (52328)

Single volume with key essays by PERMAFO members, such as Natalia LL’s “Art and Non-art” (illustrated with photographs of her performances), as well as Lachowicz’s “Holism as Art” and Zbigniew Dłubak’s photographic work “Systems.” An essay by Sarah Charlesworth and Joseph Kosuth titled “Face-Surface” closes the volume. The final pages document the exhibition “Protografia 76” and give a list of the 14 participating artists, including Joseph Kosuth, Ben Vautier, and Dora Maurer. Published in Polish and English, the publication was intended for an international audience, a testament to the inclusion of PERMAFO artists in the international art scene. KVK, OCLC show holdings in three libraries outside of Poland.

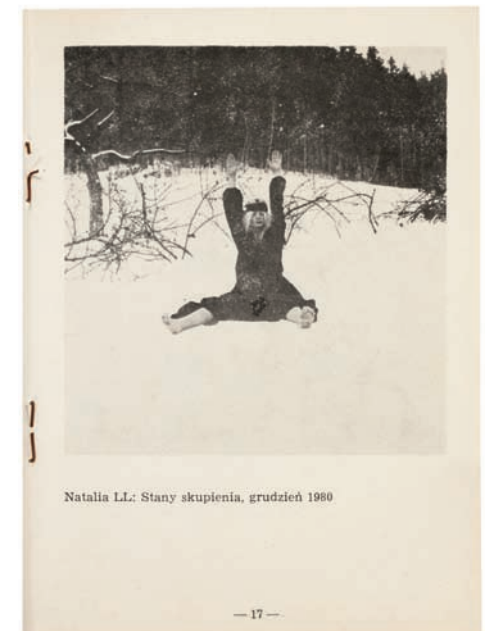
12. **Energie niezidentyfikowane [Unidentified energies], vols. I and II (all published)** | Wrocław: Galeria Permafo, January and November 1981 | Small octavos (14.5 × 10.5 cm) | Original staple-stitched printed wrappers on yellow card stock; 30, [2] and 25, [2] pp. | With 15 photo-illustrations, some full page | Very good | (52146)

Two volumes of this PERMAFO publication (all published, but issued as no. 1 and 3 of a larger series). The first volume includes a review of Natalia LL’s

1979 straight-to-camera performance work “Śnienia” (Dreaming) and Lachowicz’s 1980 work “Energia upadku” (The energy of decline). The second volume features essays by Alicja Kępińska, Bonawentura Kochel, Tadeusz Złotorzycki, and Lachowicz. In December 2012, the Wrocław Contemporary Museum organized an exhibition dedicated to the group’s activity titled “Where is Permafo?” This work is pictured on pp. 437–438 of the exhibition catalog. Each volume was printed in 300 copies. KVK, OCLC show three copies outside of Poland, all in North America.

13. **Interpretacje [Interpretations]** | Wrocław: Galeria Permafo, 1981 | Small octavo (14.5 × 10.5 cm) | Original staple-stitched printed wrappers on yellow card stock; 31, [1] pp. | With 16 photo-illustrations, some full page | Very good or better | (52900)

One of the last publications of PERMAFO gallery, released shortly before it was shut down with the introduction of Martial Law, when all independent organizations not operated by the state were abruptly criminalized. The volume includes essays by Barbara Barowska, Bonawentura Kochel, and Natalia LL, as well as illustrations of Lachowicz’s 1977 work “Shadow” and documentation of performances by Krzysztof Zarębski and Natalia LL. Pictured on p. 438 of the 2012 exhibition catalog. One of 300 copies printed. KVK, OCLC show only one copy outside Poland, at MoMA.



11–13



14. Lachowicz, Andrzej | **Wystawa prac [Exhibition of works]** | Wrocław: Salon BWA, 1972 | Square octavo (21 × 20 cm) | Original staple-stitched photo-illustrated wrappers; [8] pp. | With four reproductions | Notes and corrections in blue ink to margins, likely by the artist himself | Very good | (52603)

Catalog of an early solo exhibition by Lachowicz. This catalog likely stems from the artist's personal collection; it includes corrections in blue ink in the margins and a laid-in sheet of manuscript notes about later exhibitions he participated in, in the same hand as the notes in the text. KVK, OCLC show only the copy at MoMA (which also holds a small artist file, one folder of ephemeral materials associated with the artist).

15. Natalia LL and Andrzej Lachowicz | **Fotogramy Natalii LL, Andrzeja Lachowicza [Photograms by Natalia LL and Andrzej Lachowicz]** | Białystok: Salon Wystawowy BWA, 1977 | Large octavo (27.5 × 16.5 cm) | Original staple-stitched printed wrappers, [20] pp. | Illustrated with nine full-page photographs | Very good | (52602)

Catalog of the joint exhibition of Natalia LL and Andrzej Lachowicz in Białystok, which includes brief bios and a list of exhibitions. This exhibition presented Natalia LL's work "Zadania katagoryczne z obszaru sztuki postkonsumpcyjnej" (Categorical tasks in the field of post-consumer art), in which she continued to develop her "Consumer Art" series. Lachowicz presented his cycle "Myself," a series of photographs of the artist's shadow. One of 300 copies.

16. Dłubak, Zbigniew | **Wybrane teksty o sztuce, 1948–1977 [Selected texts about art, 1948–1977]** | Warsaw: ART TEXT, 1977 | Octavo (19.5 × 15 cm) | Original cloth-backed printed wrappers; 75 pp. | Signed and inscribed to Urszula Czartoryska in the year of publication | About very good; author's last name written on spine | (50408)

First and only edition of this samizdat publication of works on art theory as well as texts accompanying various art exhibitions, by painter, photographer, and art theorist Zbigniew Dłubak. Contains shorter essays, speeches (some held at gallery openings), on constructivism, photography, Marxist art theory and other topics, as well as original conceptual texts read in various gallery contexts. Published in the ART TEXT series affiliated with Galeria Remont in Warsaw, under the direction of Henryk Gajewski. With the printed note "Do użytku wewnętrznego" (For internal use). This copy is signed and inscribed to Polish art historian, curator, and critic Urszula Czartoryska (1934–1998), a specialist on photography.



14



15



17. Natalia LL, Andrej Lachowicz, Zbigniew Dłubak, and Zdisław Sosnowski | **PERMAFO invitations, 1971–1980** | A group of eleven original card invitations to various PERMAFO exhibitions, performances, and lectures, as well as related ephemera | Light creases; some invitations with markings in ink; but overall very good | (P6584)

The group includes invitations to significant exhibitions such as Natalia LL's "Self-made art" (1973) and "Piramida" (1979), Andrzej Lachowicz's "Permart" (1971) and Sosnowski's "Goalkeeper" (1975), as well as an original envelope with the PERMAFO logo, used for disseminating artworks. Also included is an original telegram from Poznań addressed to Andrzej Lachowicz, a memento of his involvement in artistic circles across Poland, as well as a handbill announcing the exhibition of PERMAFO held in Rome in 1979, a testament to the group's international presence. Inquire for a complete list.





18. Lachowicz, Andrzej | **Vintage prints from the series “Cień” (Shadow), 1969–1970** | Two vintage gelatin silver prints, measuring 13 × 12 cm | Both prints signed and dated in pencil by the artist | Very good | (54052)

Two vintage prints of the early images from the “Shadow” series, which the artist started in 1964 and continued to develop throughout his life. Varying in size, the shadows are photographed over a variety of surfaces, such as bark, grass, and concrete. Later shots from 1977, featured in the publication *Interpretacje* (Interpretations, → 13), show the artist’s shadow in the streets of New York. With the “Shadow” series Lachowicz also developed his theory of “permanent art.” Łukasz Ronduda writes: “The point was to undermine our illusory conviction, supported by the scientific paradigm, that we can access adequate representations of reality, and to underscore that what we have access to are only individual, subjective perceptual ‘mutations’. [...] This is particularly visible in the series *Cień* (Ja, Ty, On) [Shadow (me, you, him), 1970], in which he photographed or filmed his shadow, once again emphasizing his inscription in the world as a subject. The question he raises is to what extent he is a subject and to what extent an object in his relations with reality, with which he forms a mutually determining system. [...] The very title conveys a full range of positions: from that of full subject (me), to objectification (him). [...] In Lachowicz’s view, art should reconcile these contradictory feelings” (Ronduda 2009, pp. 82–88). The series would become his longest and most recognizable work.



19. Sosnowski, Zdzisław | **Three vintage prints from the “Goalkeeper” series, 1974–1975** | Three vintage gelatin silver prints measuring 5.5 × 5.5 cm | Cut and mounted to black paper and foam board by the artist | (54053)

Three vintage prints from the “Goalkeeper” series by Zdzisław Sosnowski (born 1947), cut and mounted by the artist in 1975 and given to Andrzej Lachowicz. The series comments on the fetishization of stardom and marketing strategies in sports and visual art; it was Sosnowski’s attempt to grapple with the mass phenomenon of soccer in the 1970s, after the Polish national team’s success at the World Cup in 1974. Overnight, footballers became objects of desire and synonymous with success. Sosnowski’s *Goalkeeper* is a worldly man, often appearing in a white jacket, with a cigar, and surrounded by women. The English title of the work also comments on Poland opening to the West during Edward Gierek’s rule in 1970–1980. The series would become Sosnowski’s best known work. Comprised of a film, photographs, and slides, it was first presented at the “Aspects of Polish Modern Art” exhibition in Galeria Współczesna (Warsaw) in 1975, later appearing at the Paris Biennale in 1977. Images from the series also appeared in the *PERMAFO* newspaper dated January 15, 1978. Most recently the series was expanded and restaged in 2009 at Galeria Piekary in Poznań.



19



20

20. Sosnowski, Zdzisław and Teresa Tyszkiewicz | **Vintage print from the “Goalkeeper” series, 1974–1975** | [Poland, ca. 1975] | Vintage gelatin silver print measuring 14 × 9 cm, with address and inscription in ballpoint pen and felt pen to verso, as well as “Goalkeeper” rubber stamp | Very good | (51638)

A postcard-sized print from the “Goalkeeper” series, produced together with Teresa Tyszkiewicz (1953–2020). Signed and inscribed by the artists, the work was sent as mail art to Lamberto Pignotti (born 1926), an Italian poet and visual artist. It was the first of many video collaborations of Sosnowski and Tyszkiewicz, who started by performing in Sosnowski’s videos and later developed her own artistic trajectory, which included pin paintings, sculptures, and installation works. This print with the blue “goalkeeper” stamp to verso, identifying it as part of the cycle.

21. Natalia LL | **Vintage print from the series “Śnienie” (Dreaming)** | Poland, 1978 | Vintage gelatin silver print, 8.5 × 19.5 cm | Signed and labeled in pencil by the artist | Very good | (54054)

An original print created for the “Dreaming” series, which was recorded over a period of 24 hours on May 21, 1978 and during which the artist was in a medically-induced sleep. The performance was captured in 35mm, from which black and white prints were produced as part of the work. Art historian Gisliind Nabakowski writes: “The subject, which was not easy to explore, was a deeply psychological state, the inner and outer experience of sleeping



22



21

and dreaming, which the camera can only register from the outside. Dream events tend to mount spiritual dissociation and illogical elements. There is no camera capable of recording the inner images of the dreamer. It is a realm of visual absence” (Markowska 2012, p. 128). This image appeared in the PERMAFO newspaper dated November 20, 1978. The subsequent issue included further documentation of “Dreaming” seances, as well as a conceptual essay on the performance. The series was part of a new turn in PERMAFO activities known as “Extreme Art” and introduced at the exhibition “Sztuka jako ekstremum świadomości” (Art as an Extreme Limit of Consciousness; Warsaw, 1978).

22. Natalia LL | **Vintage print from the series “Śnienie” (Dreaming)** | Poland, 1978 | Vintage gelatin silver print, 16.5 × 17 cm | Signed and labeled in pencil by the artist | Very good | (54055)

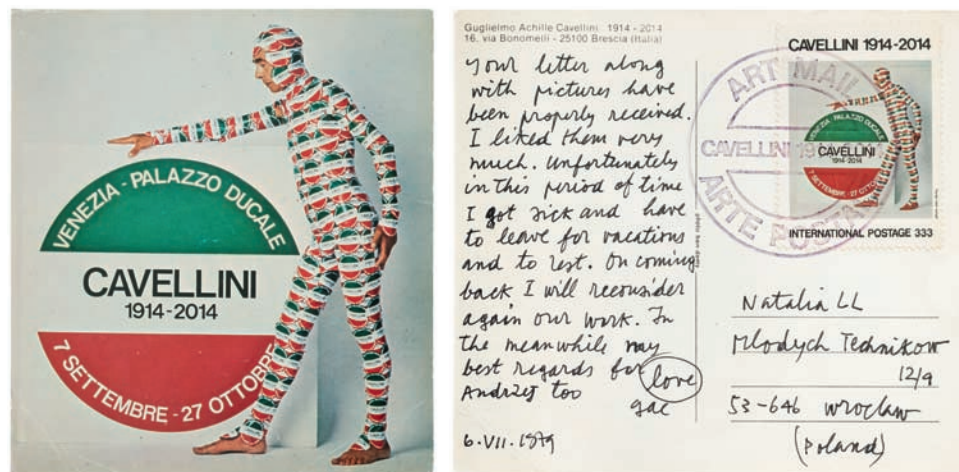
An original print, part of another séance in the same year, held at the Museum of Architecture in Wrocław. This image appeared in the PERMAFO newspaper dated January 15, 1979, along with Natalia LL’s text with the same title, in which she argued for the intuitive in art and against the overly rationalist tendency of conceptualism: “The process of perception is a holistic process and as such can be considered holistically. This assumption leads me to the conclusion that art currently requires an imaginative, intuitive correction, because the canonized metalinguistic process does not include reality in all its complexity and all its richness. Conceptualism has cleaned the glasses carefully, now let’s put them on our nose to see the world with them.”

23. **Mail art by Guglielmo Achille Cavellini to Natalia LL**, later reproduced in the February 20, 1979 issue of PERMAFO | Original postcard measuring 13.3 × 14.6 cm | Signed and inscribed by the artist | Very good | (54056)

Mail art sent to Natalia LL by the Italian artist Guglielmo Achille Cavellini (1914–1990), with whom she collaborated on the performance “Touching History” (Rome, April 28, 1979). The note to verso refers to the collaboration between the artists. Natalia LL had a strong relationship with Italian artists and was in close contact with the editors of *Flash Art*, which led to an invitation for PERMAFO to create an exhibition in Italy in 1979. The image of this postcard appeared in the February 20, 1979 issue of the PERMAFO bulletin. Several works of Cavellini are also held in the NET archive. This piece comes from the collection of Andrzej Lachowicz.

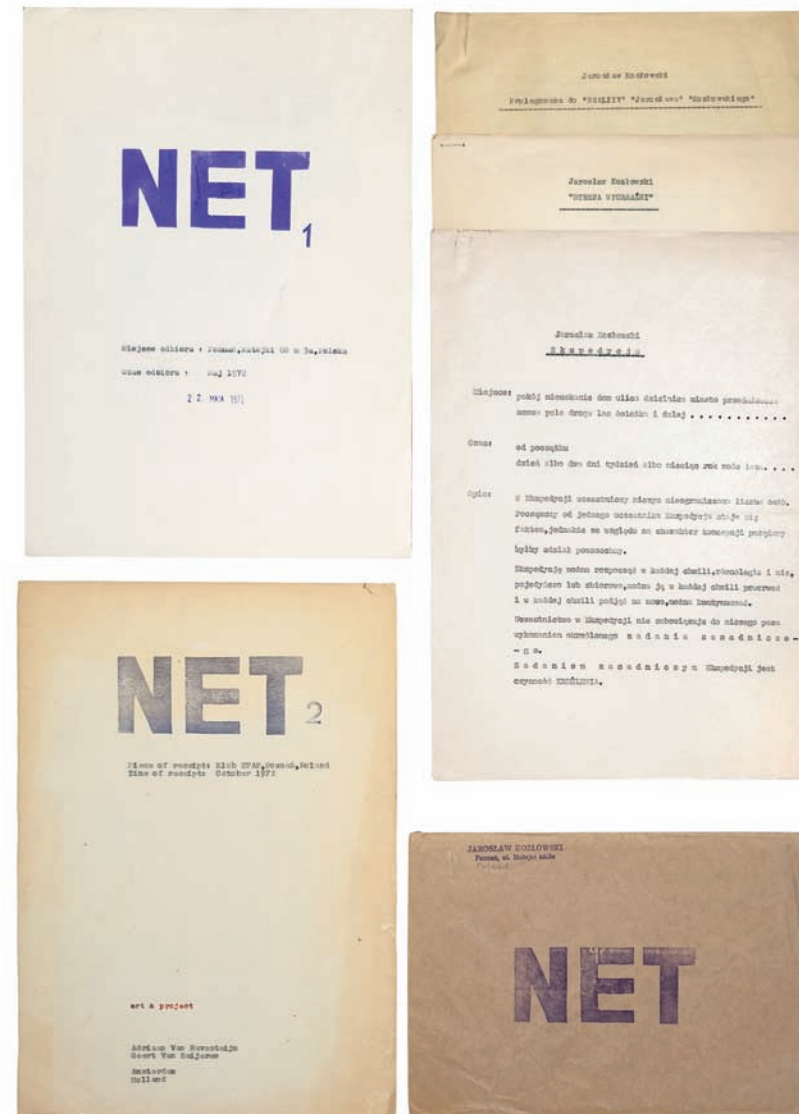
Master of Polish conceptualism and co-founder of the anti-institutional NET initiative, Jarosław Kozłowski (born 1945) studied painting at the University of Fine Arts in Poznań (1963–1967). His creative output includes drawings, artist books, performances, installations, and experimental institutional structures. In 1971, defying the tight control of national borders — and of art by institutions — Kozłowski and art historian Andrzej Kostolowski (born 1940) formulated and mailed the NET manifesto to 350 international artists. Written in Polish and English, it proposed the free circulation of artistic ideas, in “opposition to institutions dominated by the market in the West and bureaucratic ideology in the East.” NET was to be “open and uncommercial,” to have no “central point and no coordination,” and to be devoted to “open exchange of concepts, propositions, and projects.” A list of top international artists and their addresses was attached. Each artist received the manifesto, the address list, and an invitation to participate in NET by engaging directly with other artists (→ no. 24).

The manifesto was a phenomenal success and Kozłowski soon began to receive artworks, manuscripts, slides, letters, handbills, books, and films from around the world. As he explained more recently: “Many artists wanted to reject the political barriers. Here, there was strident ideologization, there, the unbridled market and the omnipresent commercialisation of art. Hence the spontaneous reaction to NET, including from already established artists” (Czubak 2012, p. 22). The first group of NET materials was shown in May 1972 in the artist’s apartment, with art objects from Poland, Czechoslovakia, Hungary, France, Germany, Italy, Canada, USA, Brazil, and Israel. The exhibition was shut down that evening



by the Polish secret police (Służba Bezpieczeństwa, or Security Service). Accused of anarchist anti-state activities, the participants were interrogated and all materials confiscated. Kozłowski was removed from his teaching post at the Poznań Academy of Fine Arts, “demoted to working at the University library,” and barred from leaving Poland for six years. Nevertheless, he would go on to found Akumulatory 2 Gallery by the end of the year, which hosted further NET events, including a Fluxus festival in 1977.

Kozłowski’s artist books are also grounded in conceptualism and in his aim to break international barriers by means of art. Piotr Rypson describes the period that led to the emergence of the Polish artist book as one of artistic optimism: “Widespread interest in the language of art; exploring the links between art and science; serious reduction of extra-conceptual elements, and fascination with new means of expression [...] served to strengthen faith in art as a *lingua franca* in which cultural dialogue could be held” (Rypson 2000, p. 104). Rypson also identifies Kozłowski as one of the first to make artist books, a form that “broke through the state monopoly, often avoiding censorship and the official publishing machinery,” and ultimately “stretching the limits of freedom.” Moving beyond the self-published concrete poetry of artists such as Andrzej Partum, Kozłowski’s artist books play with logic and reduce language to its most basic elements. His 1972 book *Language* (→ no. 31) is a “deliberation on the language of art” and the “logic of artistic expression.” Others, such as the 1972 *It is what it is* (→ no. 29) and *Deka-log* (→ no. 30), push our expectations of the way a book works, and of what we might find by turning the pages. The artist’s collaboration with Foksal Gallery also led to several artist book publications that accompanied installations (→ nos. 33–36). Finding the gallery too rigid and hierarchical, Kozłowski would move away from it by the 1980s. Most recently, this early period of his creative life was captured in the 2015 exhibition “Jarosław Kozłowski: Sensation of Reality and Conceptual Practices 1965–1980” at the Museum of Contemporary Art in Krakow.



24. Kozłowski, Jarosław and Andrzej Kostolowski | **Portfolio of promotional materials for NET, in Polish and English** | Poznań, 1972 | Original typescript documents with purple NET stamps; signed by Kozłowski and Kostolowski | Very good | (53015)

Foundational group of materials produced by NET, the international network of artists co-founded by Kozłowski and Andrzej Kostolowski in 1972. The first group of NET materials was shown in May 1972 in Kozłowski’s apartment, with the exhibition shut down almost immediately by the Security Service. Despite this conflict, NET held a second exhibition in November 1972, showcasing the work of “Art & Project” in Amsterdam. Kozłowski founded Akumulatory 2 Gallery by the end of the year, which hosted further NET events. In keeping with NET principles, Akumulatory 2 Gallery was decentralized and its exhibitions were held in pop-up locations around Poznań. Kozłowski explained that “Akumulatory 2 was a practical realization of the NET idea of artistic exchange; what’s more, it allowed artists to share the idea with others, with the public” (Czubak 2012, p. 19). In 1977 the gallery hosted a Fluxus festival with the help of George Maciunas, who sent a box of Fluxus materials including musical scores (“Concert for Clarinet” by George Brecht),

performance scripts (“Playing tennis with rackets with holes in the center” by George Maciunas), and films by Yoko Ono, Nam June Paik, Paul Sharits, among others. Active until 1990, the gallery was central to the development of the Polish neo-avant-garde and unofficial art.

This group contains all of the primary NET materials in Polish and English. In English: envelope with one leaf of typescript NET manifesto, signed and dated by the authors; six additional leaves of stapled typescript with names and addresses of artists invited to participate; one loose leaf of additional names, spanning over 200 artists in total. In Polish: typescript NET manifesto, signed by the authors; five stapled leaves of typescript with names of invited artists (a shorter list, likely an earlier copy); a critical text titled “Theses on Art” by Kostolowski; two invitations to the first and second event of NET in May and November of 1972 respectively, with additional typescript lists of participating artists for each event; three typescript documents describing three actions by Kozłowski: “Imagination Zone,” “Prolegomena do ‘REALITY’ Jarosława Kozłowskiego,” and “Ekspedycja.” These documents were distributed by Kozłowski to international artists along with the NET manifesto and contact lists. Most recently, NET materials were featured in the exhibition “Hello World. Revising a Collection” (Nationalgalerie Berlin, 2018), which sought to reassess the museum’s collection to include non-Western perspectives on artistic practice. See also Czubak 2012. KVK, OCLC show partial holdings at one North American and one German institution.

25. Kozłowski, Jarosław | **Various invitations, 1967–1974** | A group of eight invitations to exhibitions, performances, and lectures connected with Kozłowski | Various sizes, ranging from 6 × 12 cm to 21 × 12 cm | Very good | (53014)

Eight invitations to events connected with Jarosław Kozłowski. The collection includes one invitation of odNOWA gallery, an alternative space in Poznań where the artist worked in 1967–1969, as well as several invitations to Kozłowski’s exhibitions at Galeria Foksal, a leading avant-garde gallery in Warsaw. Invitations to events at Kozłowski’s Akumulatory 2 gallery complete the collection. As explained by Kozłowski, each artist designed the front page of the invitation. “On several occasions I had no money for printing, so I typed them out on a typewriter. Both the posters and invitations differ widely in terms of paper and printing quality. The only printing place I managed to persuade to work for us was a small print shop in Śrem, which had no access to paper [printing paper was rationed], so each time I had to obtain it myself, which I did by buying it illegally, usually at another print shop, where I also had the plates made, something I had no permission for either. All that was done under the table” (Czubak, *Beyond Corrupted Eye*, p. 18). Inquire for a complete list.

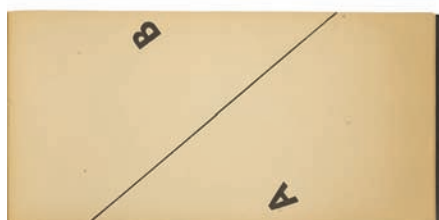
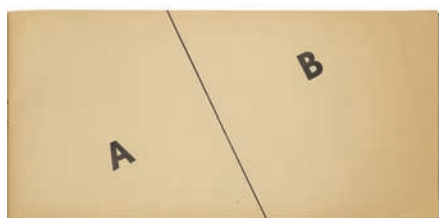


26. Kozłowski, Jarosław | **Two vintage prints from the action “Strefa wyobraźni” (Zone of imagination), 1970** | Gelatin silver prints, 18 × 13 cm | One print with the artist’s stamp and English title in ink | Very good | (53026)

Created for the Osieki 70 plein air, these prints were part of an early action for which the artist placed 21 official-looking signs with the words “Strefa wyobraźni” (Zone of imagination) within the 4 km radius of the village of Osieki and the town of Koszalin. Later that year, he repeated the action in Poznań, where the signs were removed almost immediately by the authorities. Kozłowski shared instructions for the action with international artists a year later, as part of the NET project. The typescript instructions explained the project, a comment on the neatly regimented “zones” of activity in Communist Poland: “Technical description: sign made of plastic or sheet metal, white with standard dimensions of 25 × 30 cm, typical font, black. Application: ‘Imagination Zone’ signs should be displayed everywhere: in apartments, institutions, offices, railway stations, on private buildings, in factories, reception halls, on walls, fences, in trams, railway cars, in the streets, squares, at crossroads, on highways, on roads, bridges, in parks, forests, fields, rivers, lakes, on the sea, land, and in the sky etc. ‘Imagination zone’ signs are recommended for mass production and wide distribution.”

In 2012, the artist recreated the action for an exhibition at Kunsthaus Dresden. Kozłowski commented on the recreated piece in a recent interview: “I did not ask anyone for permission to affix the plaques and clearly, they must have appeared intrusive in a public space which was intolerant of any references to imagination. That was in communist times, when all transgressions against the established norms were decidedly suppressed. But in Dresden, it turned out that such restrictions are still in force, also in a democratic system. The plaques inscribed Imaginationszone, which had been placed on buildings and railings, on walkways and in parks, disappeared just as quickly as forty-two years ago in Poznań. It leads to the conclusion that the fear of imagination has no specific political affiliation” (Czubak 2015, p. 99).

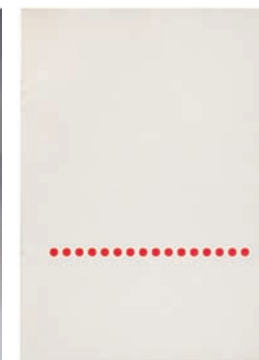
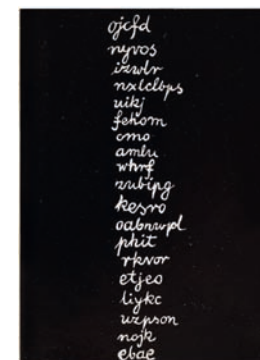




27. Kozłowski, Jarosław | **A/B. Artist book** | Poznań: ZPAP, 1971 | Slim oblong quarto (14 × 30.5 cm) | Original staple-stitched black card wrappers; [18] leaves printed to rectos only | With “NET” rubber stamp | Very good | (53016)

One of the first artist books by Kozłowski, this work was described as “a simple game of relativism” where the proposed opposition between A and B is turned on its head and reversed in the course of leafing through. Art historian Luiza Nader writes that “the book has no designated reading direction: it can be read/viewed both from the front and from the back. Moreover, the division into backward and forward movement does not apply here — it can be said that the reader is in the position of an observer of a clock whose reflection can be seen in the mirror. However, we are not dealing with a strict division of which part of the book is the mirror image of the ‘original’ situation. Which part of the work will seem to us inverted depends only on the direction of our reading. [...] Kozłowski therefore puts us in the situation of a game, the rules and meaning of which we gradually discover ourselves. As the artist suggests, not only the rules of the game are subject to relativism, but also the knowledge and values we profess do not have universal features: they depend on our individual identity, and are constantly defined by changing history and culture” (Nader 2005, pp. 191–192).

Likely printed in a run of fewer than 200. According to Nader, the publisher was actually Kozłowski himself, who indicated the fictitious publisher “ZPAP” to confuse the censors. The book was distributed through NET, which was founded around the same time. Approximately two thirds of the print run of A/B were confiscated by the Security Service following the first NET exhibition. The books were never returned, making copies of the publication especially scarce. KVK, OCLC show only one copy in North America.

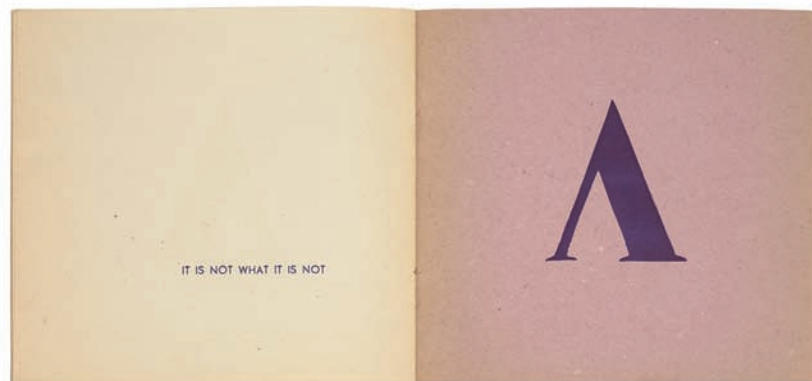
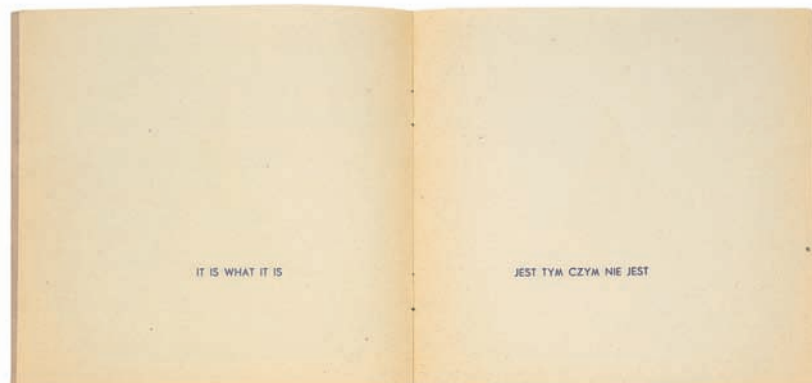
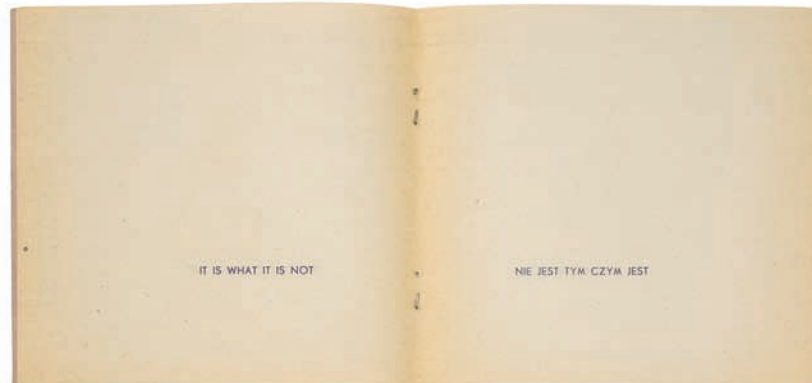
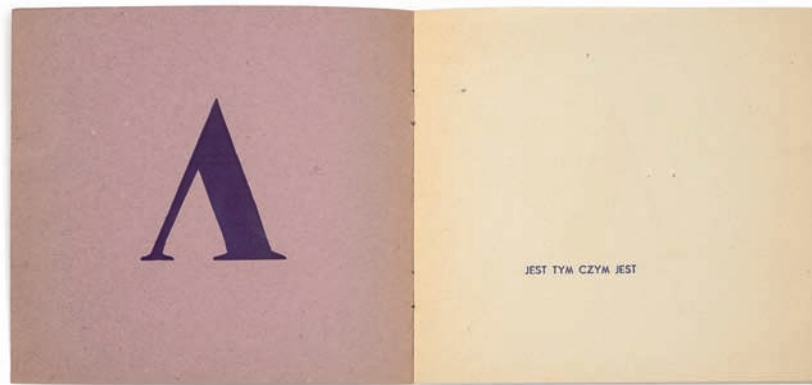


28. Kozłowski, Jarosław | **Untitled artist book** | Kraków: Galeria Krzysztofory, 1971 | Octavo (19 × 13.7 cm) | Original staple-stitched stiff card wrappers; [8] leaves of text and image | Loosely inserted leaf with the artist’s address and exhibition history | Very good | (53017)

An early artist book by Kozłowski, which subverts the viewer’s expectations of what they might find by turning its pages. The book opens with a list of nonsensical words, printed white on black, followed by several blank pages and a page with a lengthy ellipsis, apparently hand-stencilled in red. “Perhaps art begins at this moment” is written at the bottom right corner of one of the last pages. Luiza Nader suggests that time is the book’s real subject: “Time in Kozłowski’s books turns out to be as important as drawings or texts. The element that organizes the narrative and determines the pace of reading is not any specific content of signs, but above all — the logic of the page: the text is always shaped in relation to its internal organization, the whiteness of the page turns out to be as important as the sign left on it” (Nader 2005, p. 210). This and other early artist books were likely confiscated during the raid on the artist’s apartment after the first NET exhibition. It is unknown how much of the print run was returned. One of 150 copies. KVK, OCLC show only one copy, with none in North America.

29. Kozłowski, Jarosław | **Untitled artist book (“Jest tym czym jest. It is what it is”)** | Chodzież: Galeria A, Gniezno, 1972 | Square octavo (17 × 17 cm) | Original staple-stitched purple card wrappers; [4] leaves of text printed to rectos only | Very good | (53018)

Printed in Polish and English, this early artist book by Jarosław Kozłowski is “an ideal vehicle for questions about language,” which are central to his entire artistic output. The pages contain simple statements: “It is what it is not,” “It is not what it is,” and “It is not what it is not,” which play with the placement of “not” to change the meaning of the sentence. “Kozłowski questions the innocence, the transparency of language, just as he questions the innocence of all representation. He discovers the preconceptions contained in the very structure of representation – its metaphysical nature – and proves, contrary to Wittgenstein and Austin, contrary to conceptual orthodoxy, that language is not a privileged area of contact with the world. Kozłowski would probably agree with Rorty, who claims that languages are created, not discovered” (Nader 2005, p. 188). In this case, as with his earlier books, the publisher information is likely fictitious and meant to confuse the censor. One of 150 copies printed. KVK, OCLC show one copy outside Poland, with none in North America.

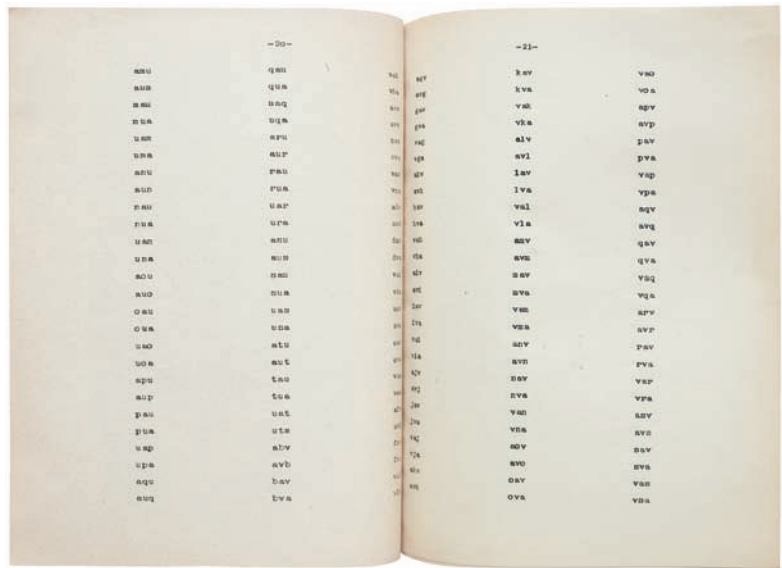


30. Kozłowski, Jarosław | **Deka-log** | [Poznań], 1972 | Slim octavo (23.5 × 10 cm) | Original staple-stitched printed card wrappers; 10 leaves printed to rectos only | Very good | (53019)

Dispensing with language altogether, this book proposes a different game of meaning. The pages contain numbers from one to ten, with each number multiplied according to its numerical value, arranged as objects in a children's elementary arithmetic book. "The abstract/symbolic value of digits is confronted with their concrete dimension — graphic, visual. The multiplication of signs, symmetrical in relation to their values, causes a paradox: only one corresponds to the real, graphically specific value one. In other cases, we have two numbers graphically presented in front of us, but their values add up to four. The artist therefore proposes a game between the abstract numerical value and its visual dimension, between the materialization of an idea and the idea, between the signifier and the signified" (Nader 2005, p. 189). Originally, the book seems to have been exhibited along with drawings of numbers arranged on the walls, with the book presenting an alternative to a mounted exhibition. One of 200 copies printed. KVK, OCLC show one copy in Europe and one in North America.

31. Kozłowski, Jarosław | **language/jezyk** | Warsaw: Galeria Foksal, 1972 | Quarto (28.5 × 20.5 cm) | Original green side-stapled card wrappers; [1], 46 leaves of reproduced typescript to rectos and versos | In Polish and English | Rust to staples; else very good | (53020)

"The questions posed by language can be considered the central questions of [Kozłowski's] entire work, especially the books written/made by the artist since the 1970s" (Nader 2005, p. 188). In this work, rather than using words or sentences, the artist creates a game with letters of the Latin alphabet. Some combinations of letters spell recognizable words in English or Polish and perhaps other languages; others form simple letter combinations with no assigned meaning. Foksal Gallery is indicated as the publisher of this text to confuse the censor. In fact, the book was self-published by Kozłowski and distributed as part of the NET project. One of 150 copies printed. KVK, OCLC show five copies outside Poland, of which two in North America.



31

32. Kozłowski, Jarosław | **Grammar (Gramatyka)** | Poznań: Akumulatory, 1973 | Octavo (23.5 × 17 cm) | Original staple-stitched tan card wrappers; 38, [2] pp. With the laid-in “glossary” leaf for the book | Very good | (53021)

Imitating the dry design of a grammar book, this book was created while Kozłowski was a librarian at the Poznań Academy of Fine Arts. After the first NET exhibition, he was removed from his teaching post at the Academy and “demoted” to the library. The unremarkable layout was thus likely both a decoy strategy and a commentary on the standard typography and design of the era. Printed entirely in English, the book includes an inserted “glossary” leaf of grammar terms in Polish. The verb “to be” is glossed first, with the remaining “grammar” playing with the various forms of this verb, in supposedly ordered, yet apparently arbitrary sequence, likely a comment on the artist’s own situation at the time. A note suggests that the book was created for the fifth exhibition of Akumulatory 2 Gallery in Poznań, which the artist founded in a student club space in 1972. KVK, OCLC show three copies, of which two in North America.

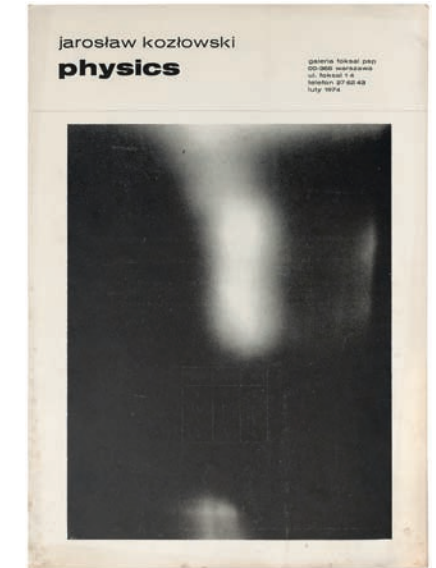
33. Kozłowski, Jarosław | **aparat (a camera)** | Warsaw: Galeria Foksal, 1972 | Quarto (29 × 20.5 cm) | Single photo-illustrated leaf, folded once; [4] pp. In Polish and English | Very good | (53022)

Part artist book, part catalog, this work documents Kozłowski’s first collaboration with Foksal Gallery in Warsaw in March of 1972. Reminiscent of the simultaneous photographic experiments by Andrzej Lachowicz of PERMAFO, Kozłowski created 1,296 photographs of the same randomly selected location in the same light conditions, until “all combinations of shutter speeds, apertures, and focus were exhausted.” KVK, OCLC show only one copy outside Poland and none in North America.



34. Kozłowski, Jarosław | **Metaphysics** | Warsaw: Galeria Foksal, 1972 | Quarto (29 × 20 cm) | Original photo-illustrated card self-wrappers; [4] pp. | Very good | (53050)

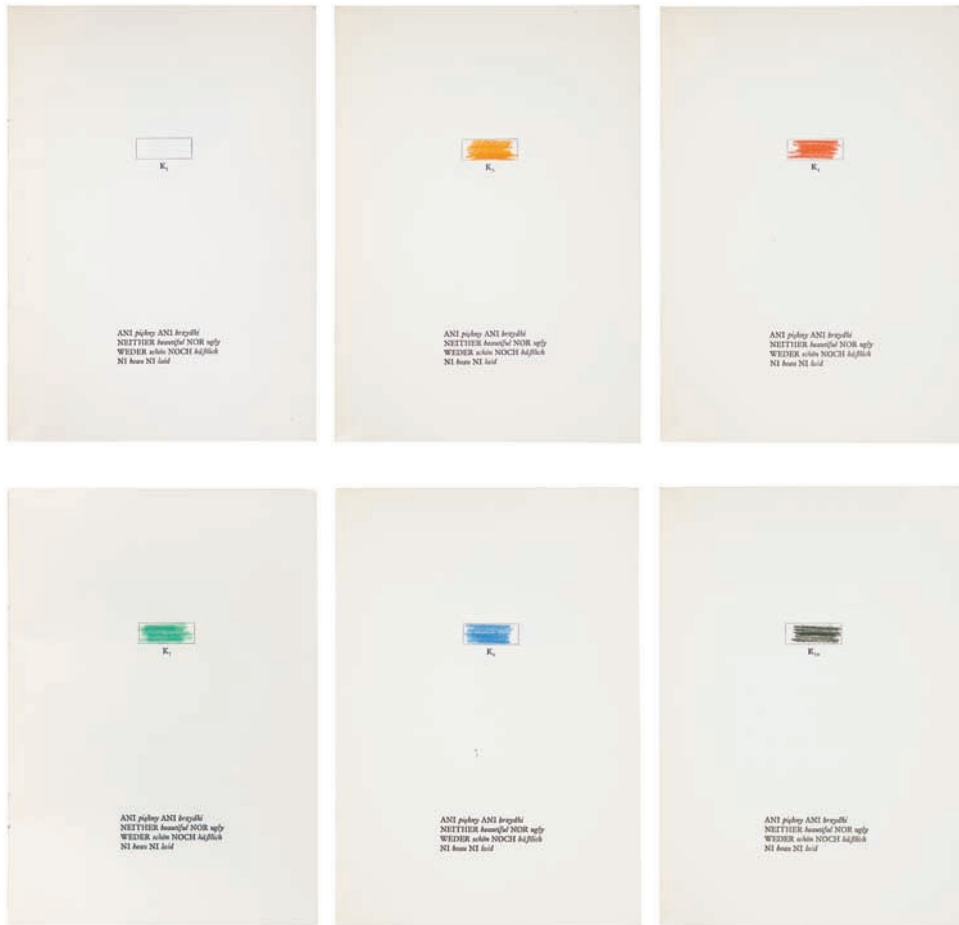
Similar to Kozłowski’s artist books in their exploration of language and meaning, this catalog followed from his second collaboration with Foksal Gallery. Printed in English, French, German, and Polish, numbered statements correspond to the numbered objects in a regular bedroom depicted on the cover of the catalog, which is reminiscent of Vincent van Gogh’s “Bedroom in Arles.” By creating correspondences between language and objects, Kozłowski’s language games are explicitly philosophical. “Language as an artistic medium was not understood by Kozłowski as either abstract or realistic; the artist simply suspended these categories. By opening his work to the discourse of philosophy, Kozłowski did not so much take control over the reception of his work, but rather sent the recipient to a different space of reference, previously alien to the ‘fine arts’.” In this way, he reformulated the conditions not only of the creation, but above all of the reception of artistic work, at the same time destroying the conceptual structure in which art in Poland was created, exhibited and received” (Nader 2005, p. 211). With an invitation card mailed to the Hungarian artist László Beke, which also uses the image on the catalog cover. KVK, OCLC show one copy outside Poland, none in North America.



35. Kozłowski, Jarosław | **Physics** | Warsaw: Galeria Foksal, 1974 | Quarto (29 × 20 cm) | Original photo-illustrated self-wrappers; [6] pp. | About very good | (53023)

Catalog of Kozłowski’s third show at Foksal Gallery, which originates in the same photograph of a bedroom as “Metaphysics” two years prior. Similarly printed in four languages, the statements still denote the objects in the room, this time pointing to their relationships to one another, such as “The lamp is under the ceiling and the chair is standing on the floor.” Playfully gesturing away from philosophy, Kozłowski returns in this exhibition to the “science of language.” “For [him] conceptualism, which includes and annexes philosophy, has become the only possible form of social involvement in a very specific sense: an area in which in which aesthetic choices are equated with ethical decisions, a space for permanent negotiation of meanings and repeated attempts to describe reality, and finally — the language of the subject translating real discourses” (Nader 2005, p. 213). KVK, OCLC show only one copy outside Poland and none in North America.

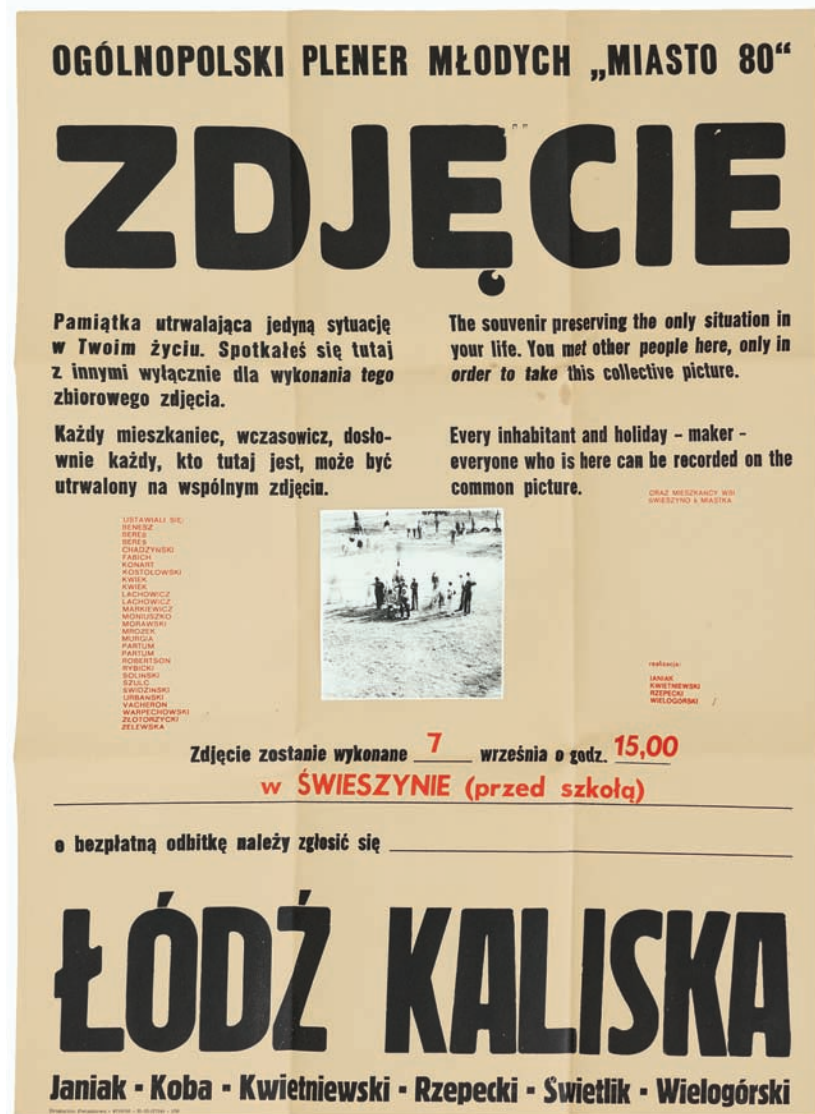




36. Kozłowski, Jarosław | **Ćwiczenie z estetyki. Exercise of aesthetics** | Warsaw: Galeria Foksal, 1976 | Octavo (21 × 14 cm) | Original staple-stitched printed card wrappers; [14] leaves of text printed to rectos only | Nine pages with original color pencil coloration | Very good | (53024)

In the catalog of Kozłowski's last exhibition at the gallery, each page features a sample of a different color, with the accompanying text asserting that the color is aesthetically neutral, "neither beautiful nor ugly." Commenting on the work, the artist notes that by then he was "immensely suspicious of all attempts at categorization and division. I dealt with their arbitrariness in my work — *Ćwiczenia z orientacji* [*Exercises in Orientation*] (1976), in which a key role is played by the text 'Not East, not West, not North, not South.'" Many other "exercise" works followed, including *Exercises in Ethics*, *Exercises in Semiotics*, *Exercises in Evaluation*, *Grammatical Exercises*, *Exercises in Freedom* (Czubak 2015, p. 102). As with some of the artist's earlier works, the book was displayed alongside framed individual sheets with color samples and accompanying texts, proposing an equivalence of book and installed exhibition. KVK, OCLC show four copies in North America and one in Europe.

A culture of plein-air art festivals, often held outside city centers, was crucial to the development of neo-avant-garde art and the move toward conceptualism in Poland. Uniting artists from across the country, the festivals also drew creators from abroad, allowing for true international artistic exchange. The Osieki plein-air workshop, held annually from 1963 to 1981, was perhaps the most famous one. The Polish conceptual artists Jerzy Fedorowicz (1928–1918) and Ludmiła Popiel (1929–1988) founded and organized the initial meetings, which included luminaries of the Polish avant-garde such as Henryk Stażewski and Tadeusz Kantor. The first meeting in 1963 featured 25 artists from Poland and abroad. It was finally allowed after heated negotiations with the authorities about removing the works of Soviet abstract artists from the exhibition. The open-air workshops, open studios, actions, and installations were combined with lectures by scientists and theoreticians. The third Osieki plein-air provided a program of events in three languages. The 1980 Osieki festival coincided with the *Solidarność* (Solidarity) strikes in Gdańsk. The final iteration was held in 1981, with later events cancelled due to the institution of Martial Law in Poland in 1981–1983. The Osieki festival inspired others, such as "Miastko 78" (→ no. 41), as well as the Solidarity-affiliated "Construction in Process" in 1981. Martial Law conditions prevented the printing of a catalog of this major festival. Instead, a commemorative publication was hand-assembled in 1982, introducing a new genre of the composite artist book (→ no. 42). These two festivals also inspired the Teofilów plein-airs, organized by artists of *Kultura Zrzuty*, which were held until 1990.

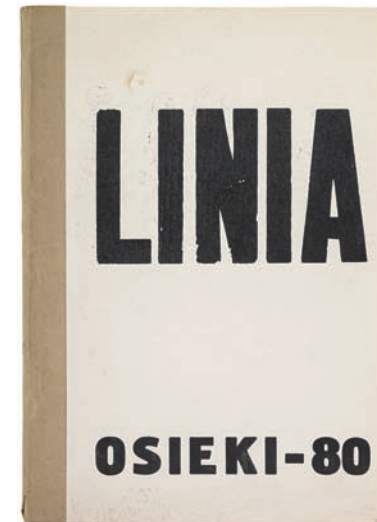


37. **Ogólnopolski Plener Młodych "Miasto 80." Zdjęcie Łódź Kaliska** [Polish open-air youth festival "Miasto 80." Photo Łódź Kaliska] | Poster printed in black and red, measuring 69 × 49 cm, with vintage gelatin silver print measuring 11.5 × 11.5 cm affixed to center | Old folds, else very good | (51603)

Advertising poster and documentation of one of the earliest performances by Łódź Kaliska, a neo-Dadaist art collective active from 1979 to today. The poster announces the staging of a group photograph, with the date, time, and location. A small mounted photograph, somewhat out-of-focus, comments on the practice of staging group photographs at official public events. Each poster seems to have used a slightly different image, making the individual posters unique. Satirical in spirit, this early work captures the group's connection to the Film Form Workshop, a neo-avant-garde group of film and video artists active in Łódź at the National Film School in 1970–1977. The poster specifically refers to Paweł Kwiek and Józef Robakowski, two key members. Other figures of the Polish neo-avant-garde named on the poster are Jerzy Bereś, Natalia LL, and Andrzej Partum.

38. **Linia: Osieki 80. Zapis stanu świadomości artystycznej** [Line: Osieki 80. A record of artistic consciousness] | Osieki, 1980 | Quarto (30 × 21 cm) | Original printed wrappers; [82] leaves of reproduced typescript and illustrations to rectos only | Very good | (52300)

A printed companion to the penultimate Osieki plein-air workshop, this volume includes original artworks as well as Jerzy Ryba's essay on Concretism, Andrzej Partum's famous "Animal manifesto," and Andrzej Mroczek's essay on the neo-avant-garde Galeria Labirynt. The gathering featured 30 artists, including Józef Robakowski, Andrzej Ciesielski, Andrzej Partum, Jan Dobkowski, Małgorzata Potocka, and Elżbieta Kalinowska. The 1980 Osieki event coincided with the August strikes at the Gdansk shipyard. The final Osieki plein-air was held in 1981, with subsequent events cancelled due to Martial Law. The full collection of the Osieki plein-airs including art, video, ephemera, and theoretical writings is held by the Modern Art Museum in Koszalin.



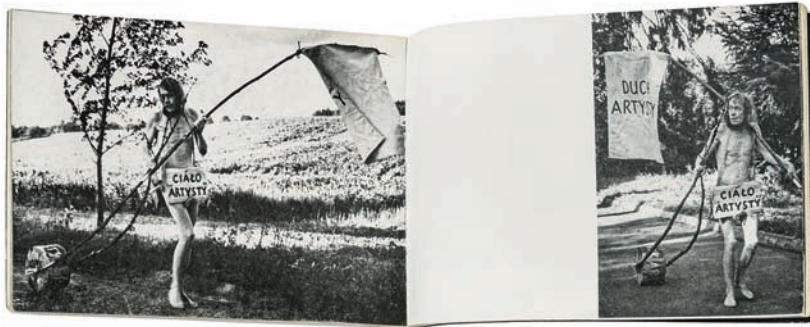
39. **Jerzy Fedorowicz, Ludmiła Popiel, and Marian Bogusz, editors | Rytm czasu, rytm sztuki, rytm pokoleń** [The rhythm of time, the rhythm of art, the rhythm of generations] | Osieki, '81 | Koszalin, August 1981 | Quarto (29.5 × 20.7 cm) | Side-stapled printed wrappers; [23] leaves of offset-reproduced and xeroxed typescript to rectos | About very good | (50445)

Volume of essays printed for the final iteration of the yearly open-air festival of artists, scholars, and art theorists in Osieki, near Koszalin. The book was given to participants at the start of the festival and includes contributions by Janusz Zagrodzki, Andrzej Matuszewski, Andrzej Kostolowski, Fedorowicz and others. See also: Popiel 2018. Popiel does not make use of the present work, which does not appear to be held in Polish institutions. See also no. 40.



40. **Jerzy Fedorowicz, Ludmiła Popiel, and Marian Bogusz, editors | Rytm czasu, rytm sztuki, rytm pokoleń** [The rhythm of time, the rhythm of art, the rhythm of generations] | Osieki, '81 | Koszalin, [August 1982] | Quarto (29.8 × 20.7 cm) | Side-stapled printed wrappers; [93] leaves of offset-reproduced and xeroxed typescript and images to rectos | Very good | (52949)





41

Though issued with the same wrapper as no. 39, this volume was planned as a summary of the 1981 festival and a preparatory document for the 1982 iteration, which could not take place due to Martial Law. It contains contributions by art historians Grzegorz Dziamski and Janusz Bogucki, and artists Piotr Kmieć, Jerzy Bereś, and the Łódź Kaliska group. The closing text is the manifesto “Art without any sense. Non sense” by Andrzej Kwietniewski, a founding member of Łódź Kaliska. The present work also does not appear to be held in Polish institutions.

41. Kostołowski, Andrzej and Katarzyna Banachowska, eds. | **Plener pytań [Open-air festival of questions]** | Warsaw: “Prasa-Książka-Ruch,” 1980 | Oblong octavo (17 × 24.5 cm) | Original staple-stitched pictorial wrappers; 72 pp. | Illustrated from photographs | Light soil to wrappers, else about very good | (52661)

Catalog of an open-air festival of artists, scholars, and art theorists held in Miastko. Over a period of two weeks, the festival featured happenings, performances, and presentations of unofficial gallery projects and developments in art theory by major names of Polish unofficial art, as well as artists from Czechoslovakia and Great Britain. Over 40 artists took part, including Andrzej Partum, Józef Robakowski, Jerzy Bereś, Maria Pinińska-Bereś, Shirley Cameron, Paweł Kwiek, Renata Kwiek. The photographs in the catalog, including extensive documentation of Bereś’s performance “Pomnik artysty” (Monument of the artist), were taken by Piotr Barącz (1922–1991).

The co-editor and organizer of the event, art historian Andrzej Kostołowski, put the festival in the context of the Osieki plein-air workshops organised since 1963, and wrote about the participating artists engaging in “creative interpretation of the idea of a meeting in a free space.” In 1971 Kostołowski co-authored the NET manifesto, which called for “free circulation of artistic facts.” The plein-air format was another articulation of this interest in art breaking out of its typical institutional structures. In addition to art history, Kostołowski also held a degree in forestry and nature conservation, and his work in outdoor art festivals combined these interests with his focus on the arts. KVK, OCLC show one copy in North America.

42. Waśko, Ryszard, editor | **Fabryka [Factory]** | Łódź, 1982 | Quarto (29 × 20.5 cm) | Original hand-stencilled card wrappers: [73] leaves with typescript text, photographs, reproductions, and original artworks and objects pasted onto the leaves or sewn into binding | Very good | (52643)

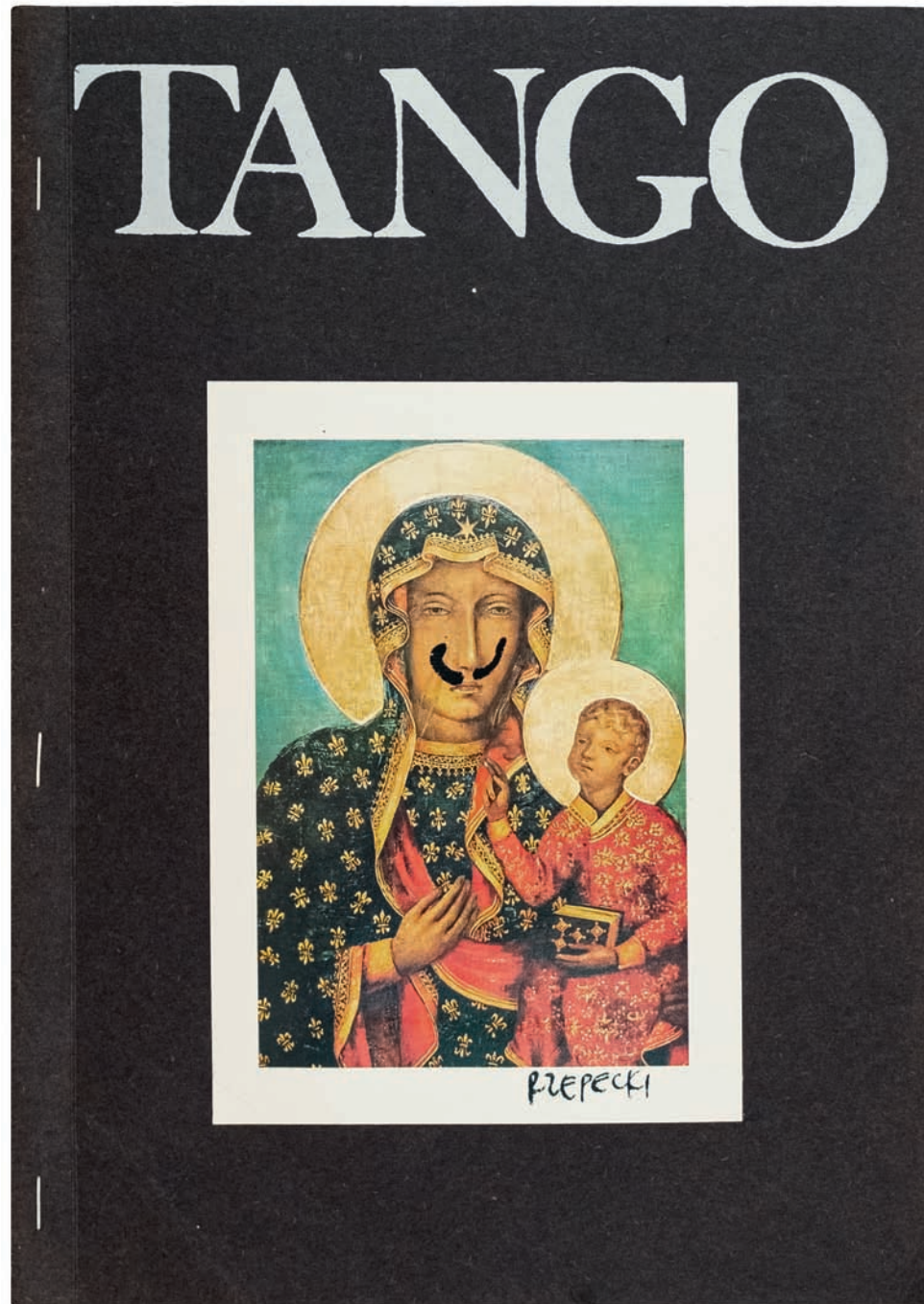
A rare compendium of the international avant-garde of the 1970s and the Polish underground art scene, this samizdat work was created to commemorate the international art festival “Konstrukcja w procesie” (Construction

in Process), held in Łódź in 1981. The festival, and this resulting publication, included works by major contemporary international artists, such as Sol Lewitt, Richard Nonas, Les Levine, Lawrence Weiner, and Paul Sharits. Curated by the artist and critic Ryszard Waśko (born 1947), the exhibit’s core was held at the Budrem factory, where artists used the factory floor to make, exhibit, and stage their art. The festival was supported by the local branch of the Solidarity trade union, connecting art with political dissent, with the festival using the Solidarność font for their posters. It enabled a curious meeting of conceptual artists from the capitalist West and Polish artists living behind the “Iron Curtain.” Both groups wanted to free themselves from customary artistic institutions — the capitalist profit-oriented art world on the one hand, and the restrictive state on the other — and to bring art to a broader public without mediation. The volume opens with an English quasi-manifesto: “[Fabryka] Is a combined effort of artists. Its content is organized by artists. [Fabryka] Has an open form. [Fabryka] Eliminates the divisions, classifications, and tendencies in art motivated by commercial, economical and political aspects. [Fabryka] Is self-governed and independent.” The festival was projected to last until 1982 and to travel to other Polish cities, but the introduction of Martial Law prevented its movement and the publication of an official catalog, with this book produced clandestinely (→ p. 8, 10).

Includes original photographic prints by Erika Kiffel, photographic collages by Peter Downsbrough, computer-generated art by Manfred Mohr, and typographic text artwork by Lawrence Weiner. Sol Lewitt’s contribution to the volume is an item of “instruction-based art” created specifically for the festival. Scribbled on the letterhead of Hotel Polonia (Warsaw), Lewitt’s instructions are for wall installations with different shapes for each city that was supposed to host the festival — Wrocław, Łódź, Gdansk, Warsaw, Poznan, Lublin and Bydgoszcz. The album also includes (inkjet) prints by noted minimalists such as Richard Nonas, Peter Lowe, and Fred Sandback. The curator, Ryszard Waśko, was part of the Film Form Workshop and the publication includes works by other members, such as Paweł Kwiek and Antoni Mikołajczyk. Finally, it features work by international artists working between cinema and contemporary art, such as the Japanese experimental filmmaker Takahiko Imura, a sketch by Paul Sharits titled “Filming non-film,” and a composition titled “Project Bergfeld: filming a room while being painted” by Dora Maurer, dubbed “the legend of Hungarian Conceptualism” by curators of the Tate Modern solo exhibition in 2020. In total, the album showcases the works of 36 artists listed on the final leaf of the publication, serving as a “who is who” of the Polish and international art world of the 1970s. The contributions by Janiak and Kwiek are signed. This is no. 183 of 200 copies published. KVK, OCLC show five copies in Europe and four in North America.

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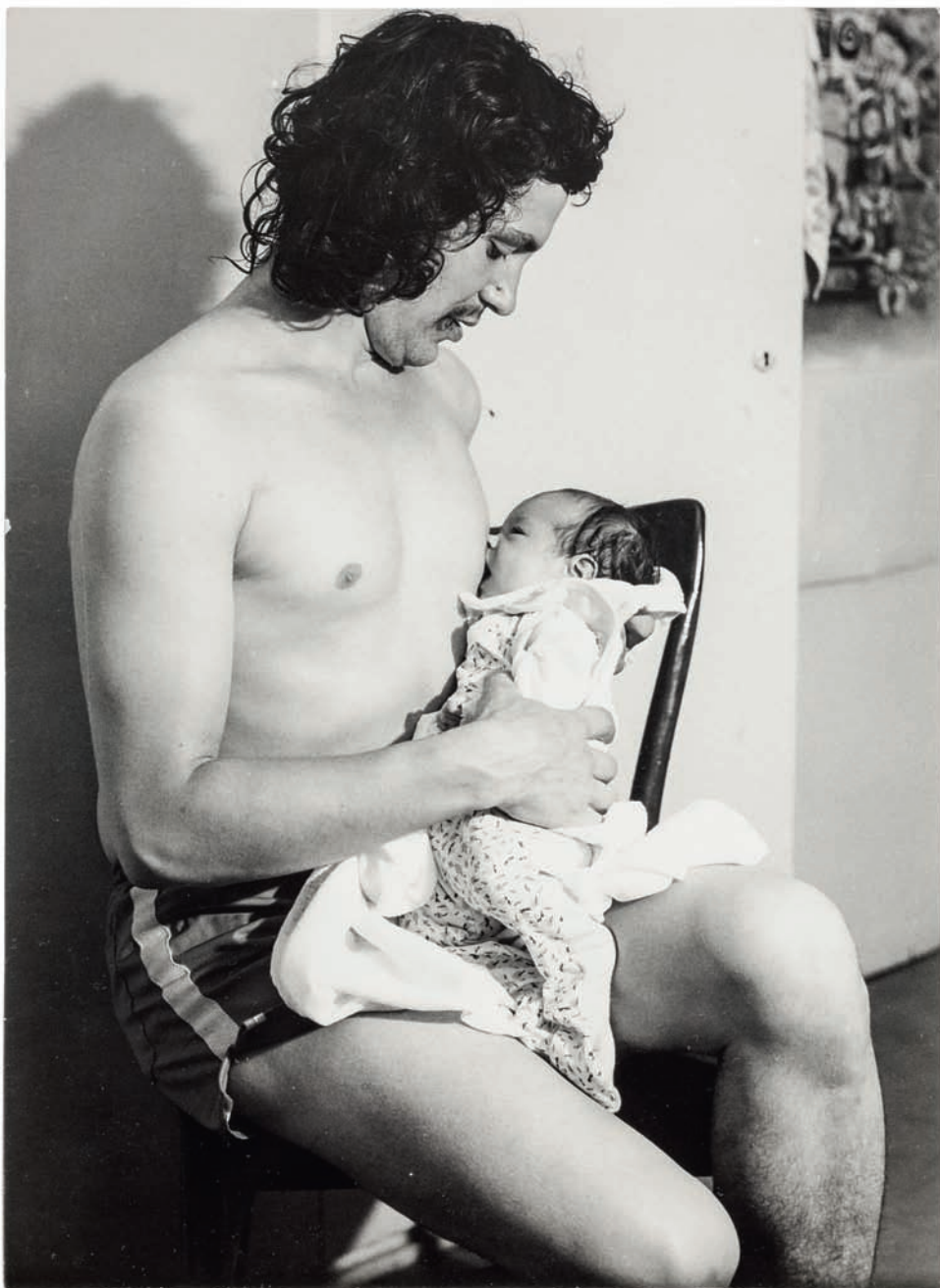




49

Coinciding with the introduction of Martial Law in Poland (1981–1983), which restricted the activities of unofficial galleries and brought cultural life to a temporary halt, “Kultura Zrzuty” (usually translated as Pitch-In Culture) began as a loose collaboration of artists at the Strych, an attic space in a Łódź tenement house. Anarchic and self-regulated, the Kultura Zrzuty community positioned itself against art sanctioned by the Communist state, as well as the art of the political opposition affiliated with the Church. Proposing a “third way,” it also rebelled against the self-seriousness of neo-avant-garde unofficial art. The name Kultura Zrzuty derives from the expression “zrobić zrzutkę” (“to pass the hat around”) and refers to the fact that the group was completely self-funded and without state resources. Other epithets that have been applied to Kultura Zrzuty artists include Punk and Neo-Dada. A “protest against life being dominated by politics” was, according to Piotr Rypson, at the heart of this new cultural phenomenon, and an “attempt to abandon the area of ideological, national or religious strife, moving to spheres of freedom of art and expression: an attempt to leave the field chosen by the enemy” (Rypson 2000, pp. 124–125).

The Strych was located in an unrenovated attic space adjacent to the studio of the architect Włodzimierz Adamiak. It hosted exhibitions, performances, and film screenings, while also serving as a space for compiling samizdat art publications. The first composite publication created there in 1981 was *Fabryka* (→ no. 42). Inspired by it, the production of *Tango* (1983–1987) became a central occupation of Kultura Zrzuty and its primary physical manifestation. An assemblage of hand-made individual artworks, bound together in a single volume, this publication inaugurated a new genre — an exhibition, a catalog, and an archive folded into one (→ no. 49). Piotr Rypson notes that an intentional “cheapness” or “shod-



101

diness” was part of the signature look of such publications, in direct contrast to the high-quality and “sham gloss” of official art publications, which were “indecently flat and empty” inside. Eventually growing critical of *Tango*, Jacek Kryszkowski and Elżbieta Kacprzak created the hand-made publication *Halo Haloo* in a small edition of under 200 copies (→ no. 95). A trio of artists around Andrzej Sulima-Suryn (1952–1998) published *SDS*, another similar compilation of multiples and original artworks (→ no. 51). The original inhabitant of the Strych, Włodzimierz Adamiak, along with Zbigniew Libera, led the publication of two untitled volumes of similar content (→ no. 50).

Aside from the Strych, other important locations for *Kultura Zrzuty* events were Teofilów near Spała, the estate of Zbigniew Bińczyk where several open-air-festivals were held; the Exchange Gallery run by Józef Robakowski and Małgorzata Potocka; and the short-lived U Zofii Gallery, founded by Zofia Łuczko. The present collection largely stems from Zofia Łuczko’s personal archive and includes composite publications, invitations, and posters created for various events, as well as a selection of original artworks by artists associated with the movement, such as Marek Janiak, Jacek Kryszkowski, Andrzej Kwietniewski, Zbigniew Libera, Zofia Łuczko, Adam Rzepecki, and Jerzy Truszkowski.

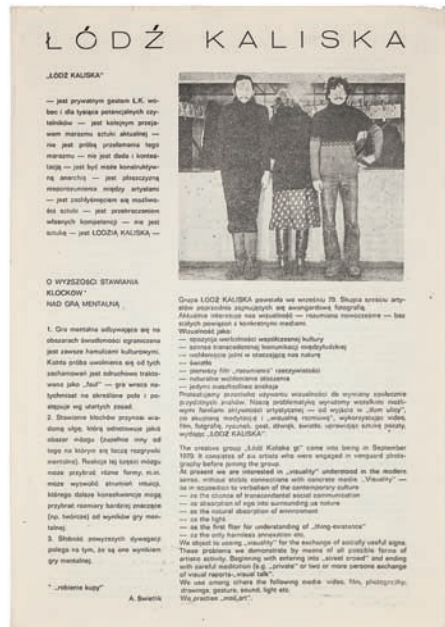
*Kultura Zrzuty* brought together two generations of artists, the older members of the famous Film Form Workshop and the younger members of Łódź Kaliska, as well as other representatives of Polish unofficial art. Ryszard Waśko, co-founder of the Workshop of Film Form (1971–1977), curated the “Construction in Process” festival and led the creation of *Fabryka*. In 1978, the film and media artist Józef Robakowski, another member of the Workshop, co-founded the Exchange Gallery in a private apartment, an important location for *Kultura Zrzuty*. The film festival “Nieme kino” (Silent movie) at the Strych was a collaboration with the Exchange Gallery. The title of the festival referred to the fact that the films were produced illegally or “silently.” Later, the gallery published the journal *Uwaga* (1988–1990), reporting on the events held at the Exchange Gallery, the Strych, as well as other activities of the artists affiliated with *Kultura Zrzuty* (→ no. 52).

The somewhat younger neo-Dadaist art collective Łódź Kaliska was founded in 1979 and included Marek Janiak, Andrzej Kwietniewski, Adam Rzepecki, Andrzej Świetlik, and Andrzej Wielogórski, with Zofia Łuczko joining in 1983. The group’s first manifesto, written by Marek Janiak and Andrzej Kwietniewski, appeared in 1980 (→ no. 45). Typed in Polish and English, the text self-consciously parodies the manifesto as the signature genre of the avant-garde. Numerous mock-manifestos appeared throughout the 1980s, using logical errors to articulate gibberish ethical codes. Art historian Piotr Piotrowski writes: “The concept of anarchism was key for this particular formation since the artists involved were mainly interested in rejecting any form of authority: political (opposition), ideological (nationalism and religion), as well as cultural (institutions and grand art historic narratives). By relying on humor, pastiche, parody and coarse eroticism, their performances and short films were supposed to strip art of its pathos, knock it off its pedestal and tear it out of the frame provided by the historical discourse” (Piotrowski 2012, pp. 130–131). In keeping with the group’s principles, most of the members had no formal training in the fine arts.



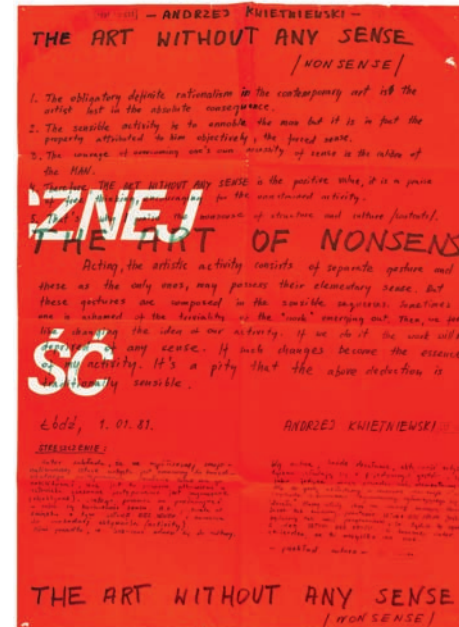
43. Łódź Kaliska | **Untitled** | Łódź, 1980 | Quarto (29.7 × 21 cm) | Original side-stapled card wrappers; 16 pp. | of reproduced typescript to rectos and versos | Rubber stamp of Łódź Kaliska in green to front wrapper | Very good | (52842)

This untitled anthology of short essays is likely the first publication by the group, with the earliest texts dated 1978–1979 and mostly signed by Marek Janiak and Andrzej Kwietniewski. The essays focus on theoretical issues in photography, capturing the group's connection to the Film Work Workshop, a neo-avant-garde group of film and video artists active in Łódź at the National Film School in 1970–1977. Similar to the members of the Workshop, the texts focus on formal questions raised by photography and its connection to reality. They maintain a serious tone typical of the neo-avant-garde. The group would develop their signature absurdist and playful tone in subsequent years, launching a full attack on the neo-avant-garde at the Osieki 81 plein air.



44. **Łódź Kaliska. Nos. 1–2, and one special issue** | Łódź and Kraków, 1981 | Two single leaves measuring 30 × 21 cm, and one folded larger leaf, printed to rectos and versos | With one photographic illustration | In Polish and English | Very good | (51122)

Three issues of a satirical art newspaper by the group, with some text in English. The first issue includes a statement about the group's founding in 1979, commenting on its focus on photography, film, and performance, as well as its practice of “idiotic art.” Each issue contains a “chronicle” section, with a parodic list of events and exhibitions from the previous months, mixing significant events, such as the visit of American performance artist Douglas Davis, with non sequiturs and nonsense. The texts also parody prominent figures of the Polish neo-avant-garde, such as Andrzej Partum. The first issue, dated January 1981, was edited by Marek Janiak and Andrzej Kwietniewski; the second is dated February/March 1981 and was edited by Adam Rzepecki. The serial appeared irregularly and is possibly all that was issued.



45. Kwietniewski, Andrzej | **Original handwritten poster manifesto: “The Art Without Any Sense/Nonsense.”** Łódź, January 1, 1981 | Large leaf measuring 90 × 67 cm, likely a repurposed section of a large official wall poster, with partial words printed in white on red stock and Kwietniewski's hand-written text in thick felt pen | Stamp of Łódź Kaliska | Old folds; two small perforations from push pins to bottom corners; adhesive marks to upper extremity; still about very good | (51602)

Apparently undocumented five-point manifesto, with text in English and Polish, which serves as a kind of “credo” of the Łódź Kaliska group and is signed by one of its founders. Hand-written with marker on a repurposed official poster, the text is a somewhat absurd celebration and critique of the nonsensical in art, or art as nonsense. With the official stamp of Łódź Kaliska. The text is unrecorded in the group's online archive and likely only preserved in this form.



46. **Łódź Kaliska | Łódź Kaliska g.t. Poznawanie rzeczywistości. The study of reality** | Kraków: Jaszczurowa Galeria Fotografii, 1980 | Poster measuring 71.5 × 49.5 cm, with text and image to recto and verso | Old folds; light soil; else very good | With one additional leaf of text printed to recto | (52157)

Photo-illustrated poster and one additional leaf of text advertising a photography exhibition by Łódź Kaliska at a Kraków gallery operated by Adam Rzepecki. This early poster likewise documents the group's connection to the Film Form Workshop and its interest in film and photography. The text in Polish and English provides instructions for the creation of the images. Participating artists included Marek Janiak, Jerzy Koba, Andrzej Kwietniewski, Adam Rzepecki, Andrzej Świetlik, and Andrzej Wielogórski. Satirizing the neo-avant-garde texts of the Workshop, which dealt with theories of visual perception, the additional text concludes with a joke: “The essence of our intention lies in the fact that I lent my glasses to Andrzej just for one day. Without them I can hardly cope, whereas he does not need them at all.”



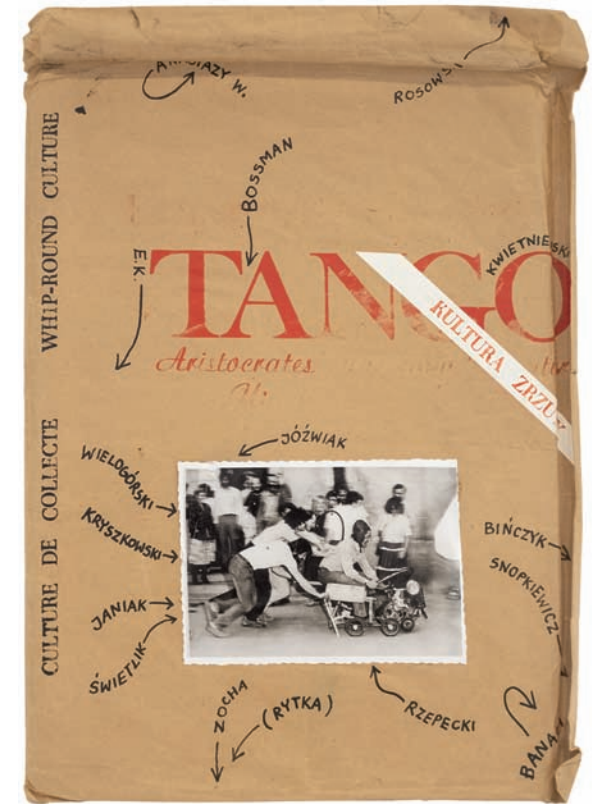
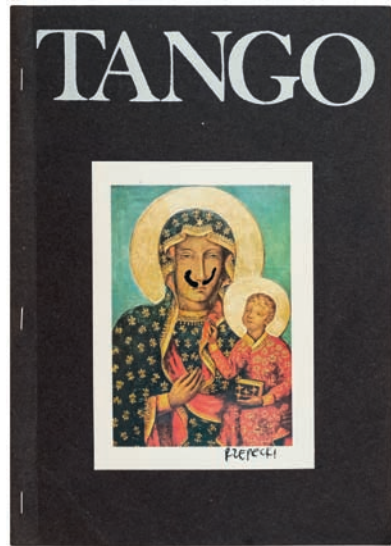
47. Łódź Kaliska | A group of six early posters of Łódź Kaliska 1980–1983 | Various sizes ranging from 68.5 × 49.5 cm to 60.5 × 45 cm | Lightly toned | Still about very good | (53013)

Group of early posters by Łódź Kaliska, from the private collection of founding member Andrzej Wielogórski. These posters further document the group's connection to the Film Form Workshop. They include posters for the open-air festival "Miasto 80," for four photography exhibitions in 1980, and for an exhibition at Mała Galeria, Warsaw, which hosted important later Łódź Kaliska events, such as the action "Vehicle" from 1984. Inquire for a complete list.



48. Kultura Zrzuty and Łódź Kaliska | Group of 14 invitations to exhibitions, screenings, performances, and lectures, 1981–1989 | Various sizes and formats; overall very good | (52340)

These invitations document the various activities of both the Kultura Zrzuty and the Łódź Kaliska groups in 1981–1989. Among others, they cover such events as "Nieme Kino 80–82" and other activities at the Strych, including performances as "Kwietniewski and Grzybowski Toporowicz. Another happening advertised was "10 years of misunderstandings between Łódź Kaliska and society" and other anniversary-related happenings. Inquire for a complete list.





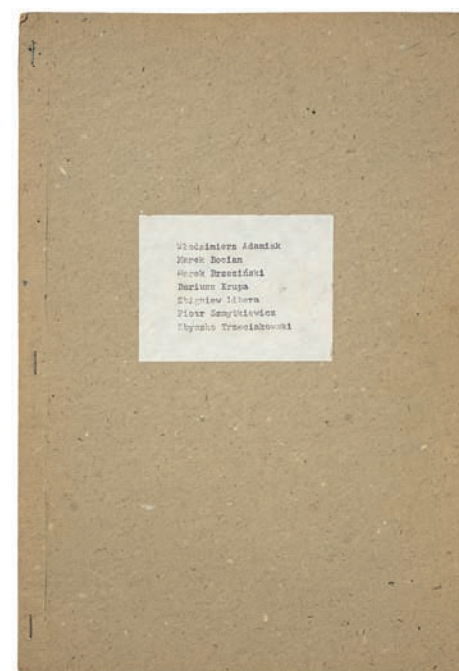
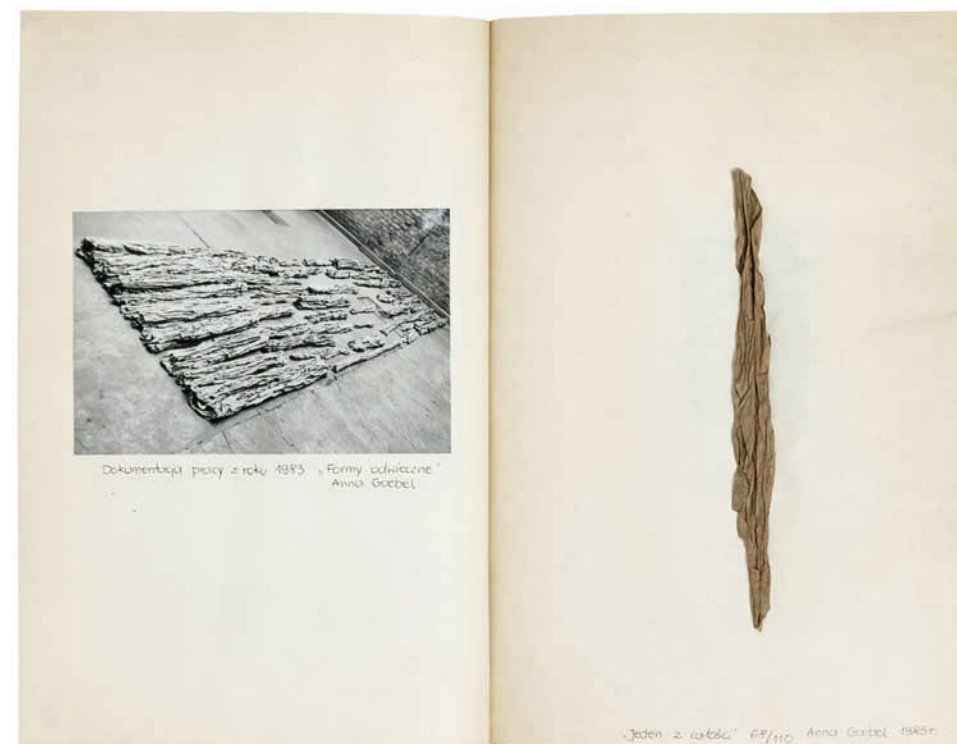
49. **Tango. Nos. 1-8** | Łódź, 1983-1987 | Quartos (29.5 × 21 cm) | Original side-stapled decorative wrappers in various media, including a tan envelope and a fabric cover; ca. 20-35 leaves per issue of text and individual artworks to rectos and versos, including drawings, photographs, screen printing, collages, decoupages, and found objects | Overall very good | (51108)

Eight volumes (out of nine published) of this handmade magazine, a kind of collective artwork and material repository of Polish Pitch-In Culture that was published irregularly from 1983 to 1987. The jointly edited issues were assembled from contributions on single leaves in various media, prepared by the individual artists. These artworks appeared alongside manifestos and other texts that were handwritten or photocopied, typed or mimeographed. The first issue was made in 120 copies, with later issues aiming for 200 copies, a limit imposed by the Polish government for reproducing print material without censorship approval. According to one of the editors, Zofia Łuczko, this limit was rarely reached because of the carnival-like, alcohol-fueled atmosphere of the assembling sessions. A total of nine issues were compiled, creating a new genre in the unofficial art scene. In characteristically anarchic spirit, the printed numbers on covers and titles rarely correspond to the sequence of publication.

A search for alternative ways of distributing art during Martial Law was the driving force behind the creation of the journal; the assembled issues were casually passed around in the arts community. Each issue was an exhibition, a catalog, and an archive in one. Rejecting preexisting cultural institutions, *Kultura Zrzuty* positioned itself against the Communist state institutions, the neo-avant-garde which occasionally straddled the institutional line, as well as the Church, which supported the political opposition. The cover of the first issue, which features the work "Mother of God with Mustaches" by Adam Rzepecki, indicates the group's rejection of the Church as a home of the arts. This issue also includes the first mock-manifesto of *Kultura Zrzuty* ("Embarrassing Art"). Many works also cite and mock art historical movements, with the notable exception of Dada. Because each issue was hand-assembled, individual issues are unique. Many issues were destroyed by Jacek Krzyżkowski as part of his critique of the fetishization of art objects, making the individual issues even more scarce (→ no. 94). The Polish National Library only appears to hold issues 1 and 9.

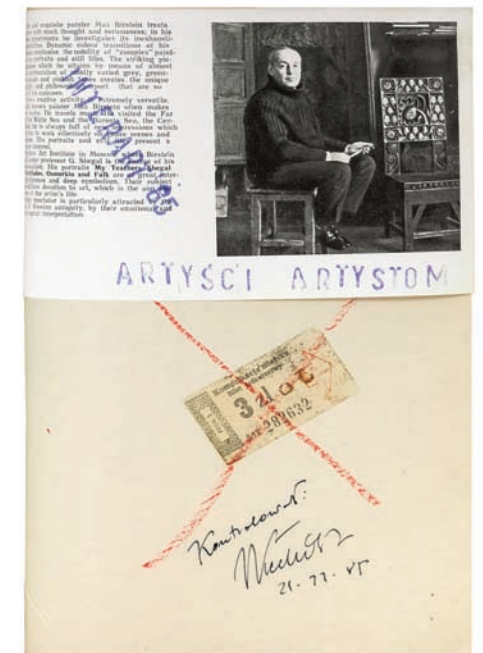
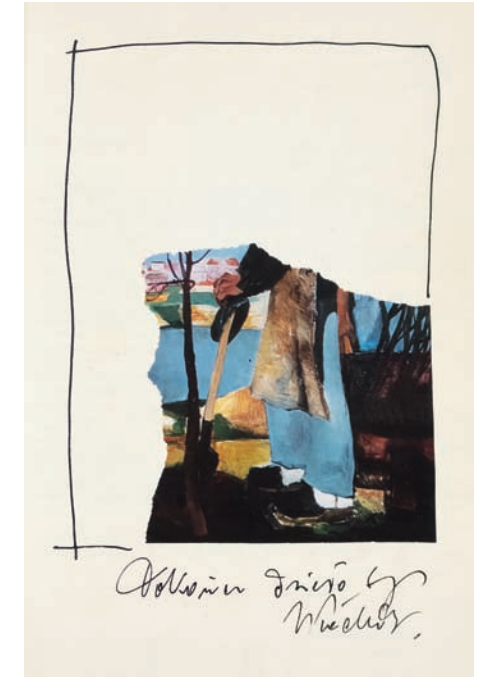
50. **"Bez tytułu", vols. 1-2 [Untitled]** | [Łódź], 1985 | Quartos (31 × 21.5 cm) | Original side-stapled stiff card wrappers; type-written list of contributors affixed to front boards; [16] and [29] leaves of typescript, photographs, reproductions, original artworks and objects pasted onto the leaves or sewn into binding | Very good | (52600)

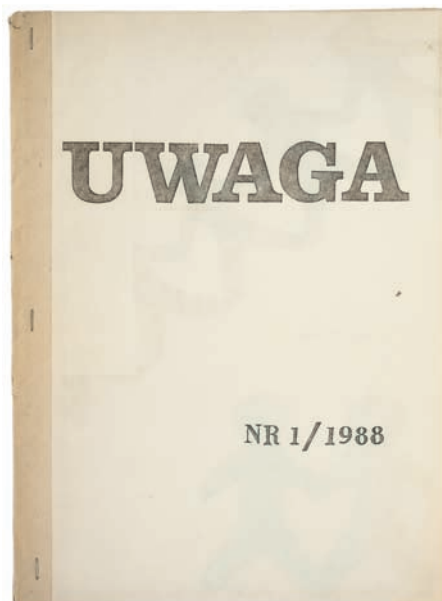
Two issues (all published) of a composite art publication by Włodzimierz Adamiak, Zbigniew Libera, and Zbyszko Trzeciakowski. A complex art object similar to underground compilations such as *Tango* and *Fabryka*, the two issues were issued in a print run of 100, with each volume a unique assemblage of multiples. Includes original works signed by Trzeciakowski, Libera, Aleksandra Trzeciakowska, Anna Goebel, and Marek Bocian. A splintering within the *Kultura Zrzuty* group led to an explosion of new group publications such as this one, as well *SDS*, *Halo Haloo*, and *Hali Gali*.



51. Sobczak, Marek and Wojciech Marek Darski, Andrzej Sulima-Suryń, editors | **SDS, nos. 1-4 (all published)** | WITH: **Raport z dachu świata [Report from the roof of the world]** | [Poznań and Suwałki], 1985-1987 | Quartos (30.2 × 21.5 cm) | Original side-stapled stencilled and hand-printed wrappers on colored card stock; [17], [25], and [23] leaves of carbon copy, hectographed, or xeroxed typescript to rectos only, with laid-in posters, mounted artworks, and photographs | Very good | (52756)

Complete run of this samizdat publication by the eponymous art group founded in 1984, another phenomenon of Kultura Zrzuty with neo-Dadaist and neo-Expressionist leanings. The group's name derives from the last names of the founders: Marek Sobczak, Wojciech Marek Darski, and Andrzej Sulima-Suryń. SDS was interested in poetry as well as visual art, also publishing eleven issues of a small poetry journal (one issue of which is here included). The elaborate publication was inspired by *Tango*, to which one of the founding members of SDS, Andrzej Sulima-Suryń (1952-1998), contributed many individual pages. The first issue includes a hand-written letter to Zofia Łuczko by the editors. The subject of the second issue is "object" and it includes the group's manifesto "Continuous manifesto," satirical critical essays, and works by artists such as the KwieKulik duo and Jacek Krzyżkowski. The second issue also refers to *Hali Gali*, suggesting a conversation among samizdat publications. The third issue is subtitled "a catalog no one needs" and is dedicated to the Teofilów Plener.





52. Ciesielski, Andrzej and Józef Robakowski, eds | **Uwaga [Attention]**, nos. 1, 3, 4, 6 (of six published) | Łódź: Exchange Gallery, 1988–89 | Original side-stapled offset-printed wrappers; 17 to 32, [2] leaves of typescript and illustrations to rectos | Occasional light wear; overall about very good | (52427)

Substantial run of a periodical affiliated with the Exchange Gallery, which appeared irregularly in 1988–1989. The first issue opens with a manifesto-like text by Józef Robakowski about Łódź-based artistic phenomena (“Kultura Zrzuty”). It calls for an “autonomous art” free of institutions that could be created “in the forest, on the tram, or in the meat queue.” Other articles, by artists such as Zbigniew Warpechowski and Andrzej Ciesielski, provide an overview of independent art in Poland of the 1970s and 1980s, listing galleries such as Partum’s Biuro Poezji (Warsaw), Adres Gallery (Łódź), and artistic groupings such as Łódź Kaliska and the Film Form Workshop. The first issue also includes photographs of events and happenings such as the Nieme Kino (Silent movie) festival hosted by Exchange Gallery at the Strych in 1982. The third issue includes an essay on the events of 1968 in Poland, as well as a discussion of George Orwell’s *1984*, which was officially banned in Communist Poland but circulated in samizdat. The fourth issue contains an essay on the history and current tendencies in Polish performance art by Zbigniew Warpechowski (born 1938), a pioneer of the genre and a seminal figure of the Polish neo-avant-garde. The final issue discusses the 1989 exhibition “Lochy Manhattanu, czyli sztuka innych mediów” (The dungeons of Manhattan, or art in other media). The exhibition, held in May–June 1989 in a section of Łódź built up with high-rise apartment blocks and jokingly referred to as “Manhattan,” was the last major event of the independent art movement in Communist Poland, and enjoyed an atmosphere of unprecedented artistic freedom.



53. Janiak, Marek | **GRA [Play]** | Warsaw: Mała Galeria PSP-ZPAF, 1981 | Octavo (19 × 16 cm) | Original staple-stitched printed wrappers; [10] pp. Illustrations | Light soil to wrappers, else very good | (52691)

Documentation of a performance by Marek Janiak (born 1955), carried out in a photo booth in 1979–1980. An architect by training, Janiak is best known as a founding member of Łódź Kaliska. Starting out as an admirer of the Film Form Workshop as well as other neo-avant-garde groups, Janiak here satirizes their theoretical texts on form and visual perception. Commenting on the images in the exhibition, he writes: “I have decided to take illegible pictures in a photo-machine. To achieve that I was moving my head with the maximum speed during the recording. The recorded effect seen by me gave birth to ‘Play!’” KVK, OCLC show two copies in North America.

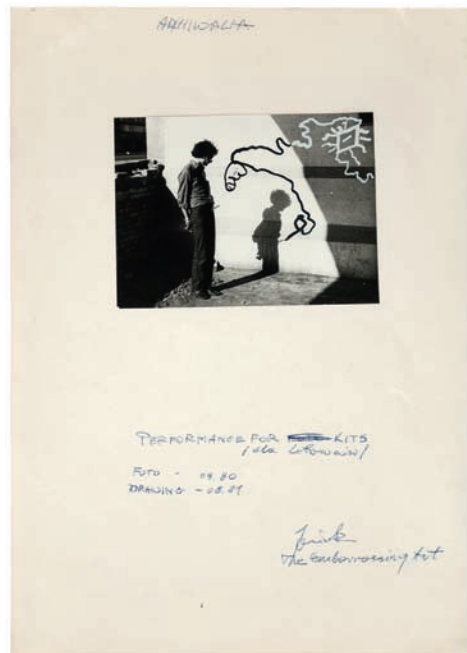


54. Janiak, Marek, Andrzej Kwietniewski, Adam Rzepecki, and Andrzej Wielogórski | **Łódź Kaliska. Performance dla fotografii [Performance for photography]** | Kraków: Jaszczurowa Galeria Fotografii, 1981 | Quarto (30 × 21 cm) | Original staple-stitched pictorial card wrappers; [8] leaves of illustrations | With two additional leaves of typescript to rectos and versos | Very good | (52843)

A catalog of early photo-performances of Łódź Kaliska, complete with three typescript texts in English, usually missing from the publication. The photographic series in the catalog cites and satirizes the photographic experiments of the neo-avant-garde, such as the image series of PERMAFO artists. One group of photos, titled “Oh merde, they delivered the bananas,” which shows a blurry grey image of Marek Janiak with a bunch of bananas, seems to reference Natalia LL’s famous “Consumer art” series, while another photo showing two men reading the newspaper sports pages (titled “Technique and skill of volley-ball players of Hutnik”) is a satire of Sosnowski’s “Goalkeeper” series.

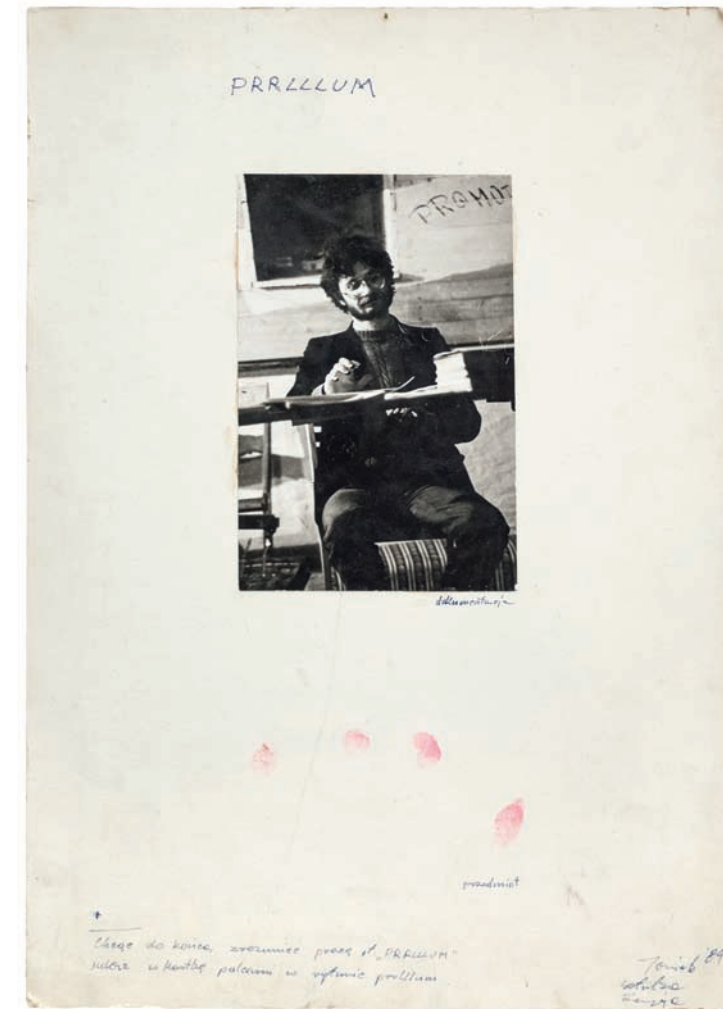
55. Janiak, Marek | **Performance for foto kits (dla lotowców) [Performance for kits (for aviators)]. Original art object, part of the “embarrassing art” performance series** | [Łódź, 1980–1981] | Vintage gelatin silver print, 9 × 12 cm, mounted to leaf measuring 29.5 × 21 cm, with drawn elements in white and black | Signed and dated by the artist in blue ballpoint pen (“Foto 1980/Drawing 1981”) | (53009)

Another original left-over work produced for the seventh issue of *Tango*, assembled after the “Porno Festival” at the Strych in January 1985. The individual pages used the same photograph of Marek Janiak with a pencil phallus, but the original drawings over the photograph varied, making each image unique. The word “foto” has been struck through in the hand-written caption.



56. Janiak, Marek | **Prrllum. Original sheet from the journal “Tango.”** | Łódź, 1984 | Single leaf, 29.5 × 21.5 cm | Finger prints, ink inscription, and rubber stamp of “The embarrassing art” | Very good | (53005)

Original left-over sheet for the fourth issue of *Tango* (marked no. 7), containing two works by Janiak. One side contains his fingerprints in purple ink, inscribed “Here is also ... Prrllum.” The other side is inscribed “Praca bez skupienia” (A work without focus) and contains squiggles in blue ink, commenting on and satirizing the work of the Expressionists. The work is marked with the “Embarrassing Art” stamp to recto and verso, a reference to a mock-manifesto co-written by Janiak in 1980. Given that few issues of *Tango* were assembled with the planned run of 200 copies, individual pages occasionally remained as leftovers.



57. Janiak, Marek | **Prrllum. Original art object and documentation of the creation of “Tango” issues** | Łódź, 1984 | Vintage gelatin silver print, 17 × 11 cm, mounted to stiff board measuring 41.5 × 28 cm | With Janiak’s fingerprints in pink ink and inscription in blue ink | Signed and inscribed by the artist | (53004)

A trained architect, and an admirer of the work of the Film Form Workshop, Janiak moved away from the analytical seriousness of the neo-avant-garde, advocating “Embarrassing Art” (1980) and “Idiotic Art” in his manifestos co-authored with Andrzej Kwietniewski. In his artistic work he explored the limits of the risks taken by an artist in his game with society. The present work, part of the “unconscious art” series, documents the nonsensical act of drumming with ink-stained fingers to produce an artwork. The playful title “Prrllum” is an onomatopoeic approximation of the sound made by the drumming fingers. At the same time, it is one of the most basic artistic gestures possible, with origins in prehistoric cave paintings. Furthermore, the work documents the very process of compiling issues of *Tango*: it shows the artist “in action,” with a stack of completed issues to his left.

58. Janiak, Marek and Andrzej Kwietniewski | **Dyplom wybitnemu miłośnikowi sztuki potrzebnej** [Diploma issued to an outstanding lover of necessary art] | Kłodzko: Kłodzki Ośrodek Kultury, 1986 | Octavo (20.5 × 14.7 cm) | Single leaf, folded once, [4] pp. of text | Very good | (52858)

Exhibition invitation styled as a diploma awarded to “an outstanding lover of necessary art.” It includes the “Necessary Art” manifesto by Marek Janiak and Andrzej Kwietniewski, which was published in the second issue of *Tango*. Written as a lighthearted satire, the text parodies Natalia LL’s famous “Consumer art” series, which showed women provocatively eating bananas, as well as other neo-avant-garde tendencies. “First of all, you need to ask the question ‘What is necessary?’ Being an artist is undoubtedly comfort, also psychological (social acceptance), unless someone is the prime minister. We must hope for even greater acceptance (art must be progressive). A hungry artist will not create anything interesting (because she only thinks about food (mainly about bananas). However, when an artist thinks about bananas, it is a completely different matter. Therefore, both acceptance and dinner are needed. Every artist would like to be talented, and an artist would like to be beautiful, but the most important thing is inner peace.” Curated by Ewa Kwiatkowska-Kosmyńska, the exhibition featured 23 artists, including participants of *Kultura Zrzuty* such as Truszkowski, Libera, and members of the Łódź Kaliska group. A full list of participating artists and their contributions is included.

59. Janiak, Marek and Łódź Kaliska | **Ćwiczenia wyzwajające. “Sztuce racjonalnej poświęcam”** [Liberating exercises. “I devote myself to rational art”] | Łódź: Ośrodek Działań Twórczych ŁDK, 1987 | Quarto (28.5 × 21 cm) | Original decorative card folder housing staple-stitched pamphlet; [12] leaves of text and images to rectos and versos | Very good | (52453)

Catalog of an exhibition by one of the founding members of Łódź Kaliska. Richly illustrated and with a list of 40 works on display at the Łódź House of Culture (ŁDK) in the spring of 1987. A manifesto-like critique of Conceptualism and Minimalism serves as an introduction. Defiant and critical of the avant-gardes, the polemical antics of the group began to receive critical recognition toward the end of the 1980s. The uncharacteristically serious tone of the artist bio included at the end suggests that Janiak welcomed this move from the artistic underground toward greater recognition.



60

60. Kwietniewski, Andrzej | **Moja wielka niedźwiedzica** [My big dipper] | Łódź, 1981 | Black card with small perforations and text printed in silver, mounted to leaf measuring 30 × 21 cm | Very good | (53002)

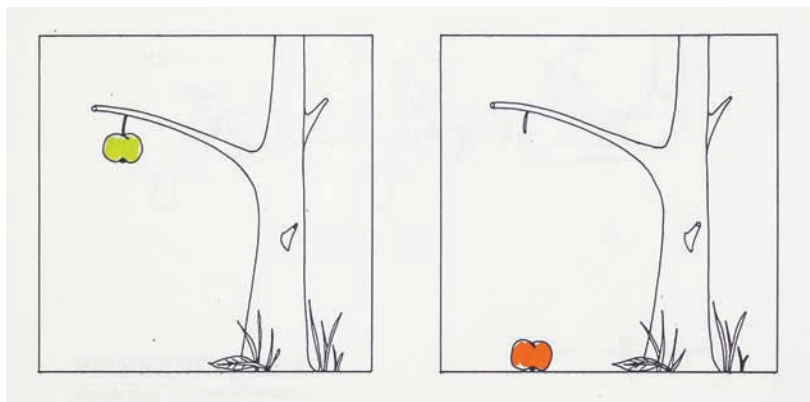
Original collage by another founding member of Łódź Kaliska, Andrzej Kwietniewski (born 1951). A biologist by training, Kwietniewski would become one of the most active artists of *Kultura Zrzuty*, contributing to numerous issues of *Tango*. He embraced “amateurism” in art, co-authoring numerous mock-manifestos on “embarrassing art,” “idiotic art,” and “unfocused art.” He is also the author of the artist books “My Europe” (1984), the satirical collage series “Maps of the Sky. Constellations” (1984), numerous nonsensical manifestos of Łódź Kaliska, as well as the films “Doing Art” (1984) and “Freiheit? Nein, danke!” (1989). The present work seems to be an early rendition of the “Maps of the Sky” series. See also no. 61.

61. Kwietniewski, Andrzej | **Gwiazdozbiory widoczne czasem po lewej stronie nieba** [Constellations sometimes visible on the left side of the sky] | [Łódź], 1984 | Original collage on card stock, 32 × 33 cm | Signed and inscribed by the artist | About very good | (53003)

A somewhat later and more elaborate art object from the “Constellations” series. Here, Kwietniewski depicts “stars” such as Łódź Kaliska, Elvis, and Andy Warhol’s Soup Cans as constellations in the sky. He also ambiguously charts the path of the artist with a diagonal line, which could be ascending or descending. This preoccupation with the artist’s role in society was typical for Kwietniewski and the Łódź Kaliska group. As cultural historian Xawery Stańczyk writes, “any violation of artistic conventions, insult to audience, as well as disdain for art institutions, and creation of intentionally trivial, mediocre, and pointless works, will sooner or later be absorbed by the art system. Acts of resistance belong to the domain of art and it is in accordance with its rules that they are interpreted. [The] Artist’s liberty may seem very ample but it stems from the very status of the artists and their works” (Stańczyk 2018). Because of the high status held by artists, the freedom they seek continually eludes them. Later works by Łódź Kaliska (such as their 1988 film “Freiheit? Nein, danke!”) made this point especially strongly — finally bringing critical acclaim to the group, in an ironic twist.



63



64

62. Kwietniewski, Andrzej | **Rozważania nad gównem [Thoughts on shit]** | Łódź, 1982 | Octavo (21 × 14.5 cm) | Original xeroxed pictorial wrappers; 9 leaves | Very good | (52692)

Kwietniewski wrote numerous mock-manifestos which use logical errors to articulate gibberish ethical codes, sometimes together with Marek Janiak. In this farcical essay, he takes the next step and lampoons traditional art criticism in a bawdy fashion typical for the anarchic Łódź Kaliska group. The cover image is a xerox copy of a photograph taken during the happening “Seven Days to Create the World.”

63. Kwietniewski, Andrzej | **Europa 1981–1410** | Łódź, [1984] | Octavo (21 × 15 cm) | Original printed self-wrappers; [11] leaves of text and illustrations | Very good | (52841)

An artist book consisting of maps of Europe, some of which were also published in *Tango*. A German text, likely intended for a foreign audience, explains that the artist traveled to these regions, but only by tracing his finger along the maps. The maps are dated between 1981–1983, with one map dated 2000 and one 1410. One of the maps is dedicated to Andy Warhol. The book is likely a commentary both on the re-division of Europe post WWII, and on the role Germany played in this division.

64. Kwietniewski, Andrzej | **Kwietniewski** | Łódź, 1985 | Quarto (29.5 × 21 cm) | Original side-stapled red card wrappers; [41] leaves of text and illustrations to rectos | Light wear to spine; else very good | (52840)

Part artist book, part catalog, this publication features the artist’s work of 1980–1984, including pieces that were included in issues of *Tango*. With texts in German and English, it seems intended for an international audience and shows an awareness of the emerging art market in Poland. The final pages include photographs from the happenings “Seven Days to Create the World”

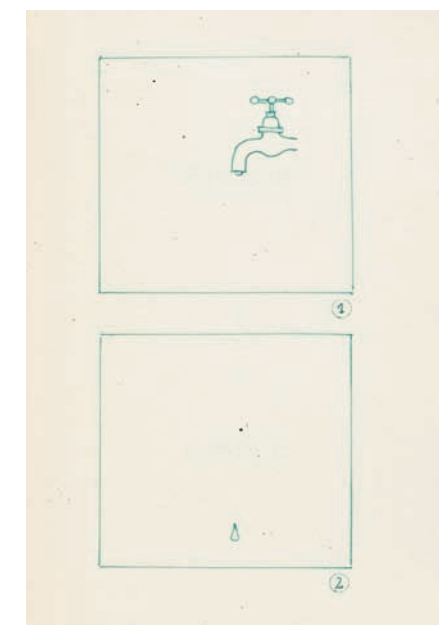
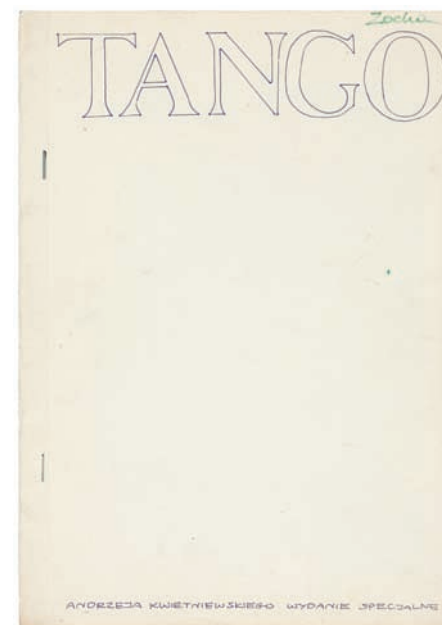
and “Total Fall.” A list of films made by the artist, as well as a brief bio, are also included. Signed and hand-numbered by the author (this being no. 40 of 50 copies).

65. Kwietniewski, Andrzej and Łódź Kaliska | **Muzeum Sztuki w Łodzi 1980. Kłodzki Środek Kultury 1980 [Łódź Museum of Art. 1980. Kłodzko Cultural Center 1980]** | Łódź, 1989 | Quarto (29 × 20.5 cm) | Original staple-stitched printed self-wrappers; [8] leaves of xeroxed text and image to rectos and versos | Very good | (52599)

A mocking catalog of works by Andrzej Kwietniewski, which opens with an “Introduction plus a few reflections about how difficult it is to be an avant-garde artist,” a text which calls Kwietniewski the manager of the Łódź Kaliska group and mentions real or ironic disagreements with Janiak about who is “the boss.” Kwietniewski claims his work can be divided into four periods: concrete poetry (through 1969), concrete music (songs for Zofia: 1970–1979), a multimedia period including photography, film, and manifestos, and painting (from 1986). Other satirical slogans include “Every artist is the producer of shit” and “Thinking also limits art.” The catalog ends with a postscript in which Kwietniewski mockingly announces that “every text on avant-garde art should be written in English.”

66. Kwietniewski, Andrzej | **Tango: Andrzeja Kwietniewskiego wydanie specjalne [Tango: a special issue by Adam Kwietniewski]** | Łódź, [1985] | Quarto (29.5 × 21 cm) | Original side-stapled card wrappers; title, [6] leaves of hand-drawn illustrations, and [7] leaves of typescript on thin blue paper | Very good | (52839)

This artist book by Kwietniewski is styled as a single-author “special issue” of the journal *Tango*. Made in a run of 30, with this issue being no. 3, inscribed to “Zocha” (Zofia Łuczko). Earlier versions of individual works in this issue were also included in *Tango*. Appearing here without text, the works are nevertheless meant to illustrate the manifestos Kwietniewski co-authored with Marek Janiak, especially those on “idiotic art” and “unfocused art,” by producing works that were intentionally trivial and pointless. Creating a limited edition and signing the item was part of Kwietniewski’s joke on the circulation of art.





67. Libera, Zbigniew and Włodzimierz Adamiak | **Prowokowanie woli. Temptation of decision** | Łódź, 1983–1984 | Art object with photographic plate, sealed in a plastic envelope and mounted to leaf of light green card stock measuring 29.5 × 20.5 cm | With typewritten caption in Polish and English | (53001)

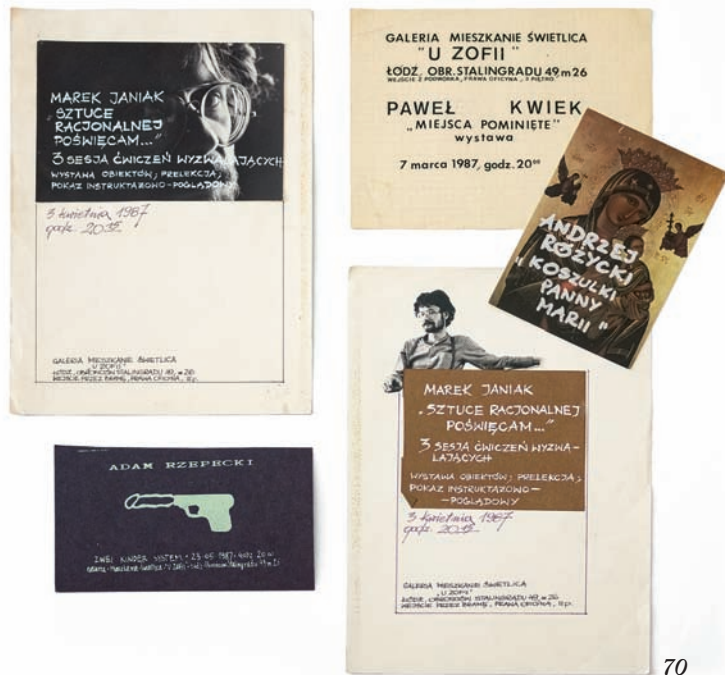
Original artwork by media and performance artist Zbigniew Libera, one of the most important and provocative artists of his generation and another important figure of *Kultura Zrzuty*. A self-taught artist, Libera's first exhibition was held at the Strych in the spring of 1982. This object was created for *Tango* but not included due to its sensitive topic. In 1981, Libera was imprisoned for 18 months for his involvement with the underground publishing activities of the Solidarity movement. He was allegedly "given up" by another member of *Kultura Zrzuty*, who was forced to cooperate with the Polish Security Service. At a symposium in 2012, Włodzimierz Adamiak recalled: "Zbyszek and I both knew who the perpetrator of the internment was. After Zbyszek's return [...] we made a work on this subject" (*Kultura Zrzuty Digital Archive*). Styled as a piece of forensic evidence, the photographic plate in the plastic envelope supposedly includes an image of the person who informed

on Libera. According to the inscription in English and Polish, as soon as the envelope is opened, the plate will be exposed and the image of the person will disappear. Libera's later works are among the most critical and controversial in Polish art, including the video work "Intimate Rites" (1984), which documents the daily personal care (feeding and changing) of his bedridden grandmother and "Lego Concentration Camp" (1994). For the latter, he used blocks donated by LEGO to create a mock-up concentration camp, commenting on the commercialization of all aspects of life under capitalism, including memory culture. He was taken to court by the company in response.

68. Libera, Zbigniew | **Dla sztuki [For art]** | [Łódź, 1984] | Card folder measuring 29.5 × 21 cm, with pink crepe paper elaborately layered in folds | Ink-stamped text and gelatin silver print to covers | Very good | (51651)

Original artwork created for the fourth issue of *Tango* immediately after his release from prison, this emotionally evocative work by Libera includes a photograph with the artist's head still shaved in the prisoner fashion, with the laconic title "Dla sztuki" (For art).





69. Łuczko, Zofia | **"Tango" audition piece** | Łódź, 1983 | Original gelatin silver print measuring 13.5 × 9.5 cm, affixed to leaf measuring 30 × 21 cm, with mounted shard of glass | Very good | (53006)

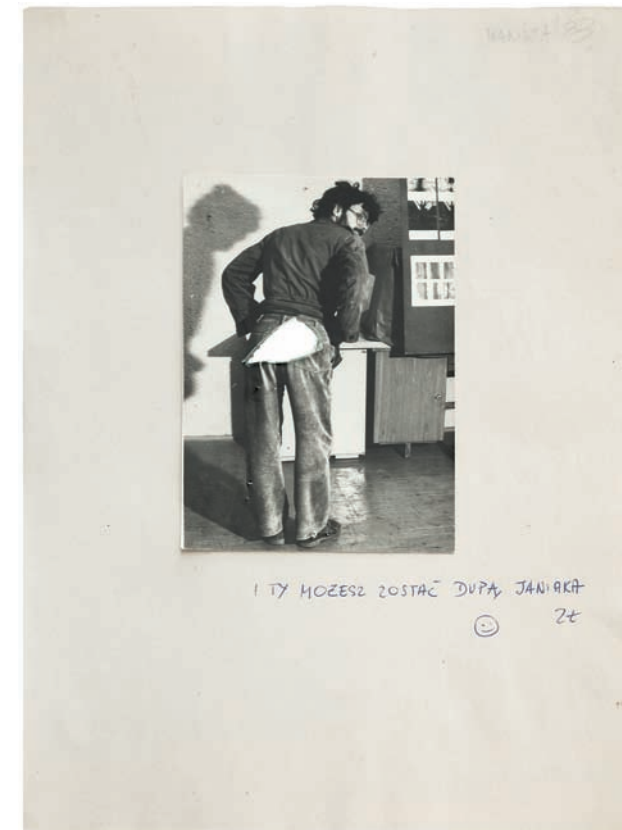
Original collage by Zofia Łuczko, presented as an "audition piece" for the art journal *Tango*. It would eventually be included in issue no. 3 (marked no. 5). The piece features a photograph of Marek Janiak with a mirror shard glued to his behind, fitting well with the group's bawdy aesthetic. An architecture student of Włodzimierz Adamiak, Łuczko entered the Kultura Zrzuty community in 1983. She would go on to join the Łódź Kaliska group, contributing to numerous issues of *Tango* and taking part in many of the actions, festivals, and performances. She founded the short-lived U Zofii Gallery, which existed for only six months and held exhibitions of Adam Rzepecki, Marek Janiak, and Paweł Kwiek. As an unofficial archivist of the Kultura Zrzuty legacy, in 2013 she created the group's digital archive, making ephemeral materials and artworks of the artists associated with the movement available online.

70. Łuczko, Zofia | **Complete set of five invitations to events at U Zofii Gallery, including three maquettes** | Łódź, 1986–1987 | Various sizes, ca. 16 × 11 to 30 × 21 cm | Very good | (53007)

Invitations to exhibitions by Adam Rzepecki, Paweł Kwiek, Andrzej Różycki, and Marek Janiak, held at U Zofii Gallery, one of the key venues of Kultura Zrzuty after the dissolution of the Strych. Three of the pieces are original maquettes, one created using Letraset shapes and two with hand lettering and photo-collage elements. The maquettes were then reproduced to create invitations.

71. Łuczko, Zofia | **Bardzo dziwne kraje [Very strange countries]** | Łódź, 1984 | Original collage and pen drawing on wove card stock, 25.5 × 20 cm | Signed and dated by the artist | (53008)

Original collage by Zofia Łuczko, using two unidentified infographic maps of Poland.



69



71



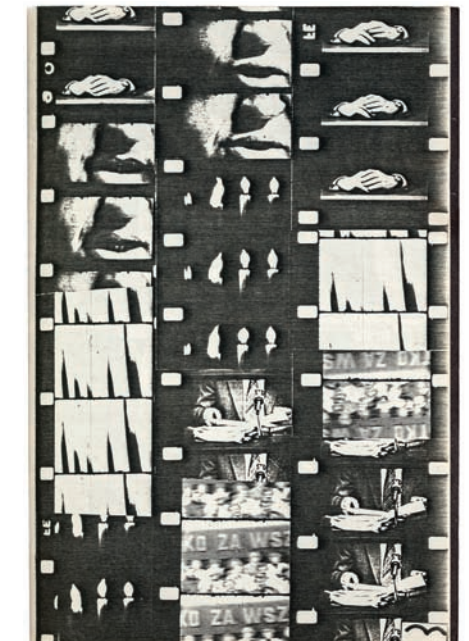
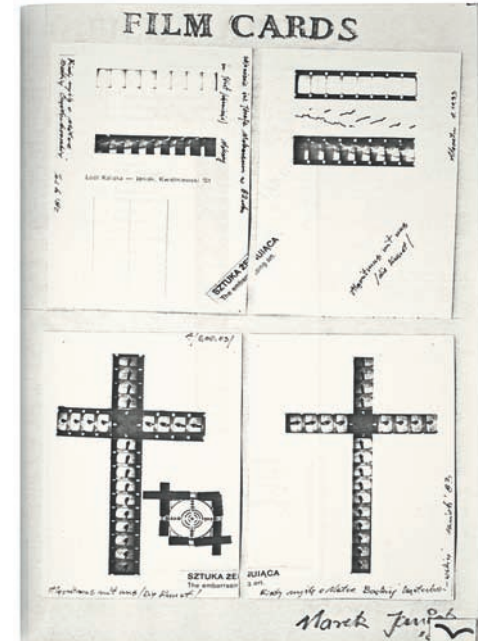
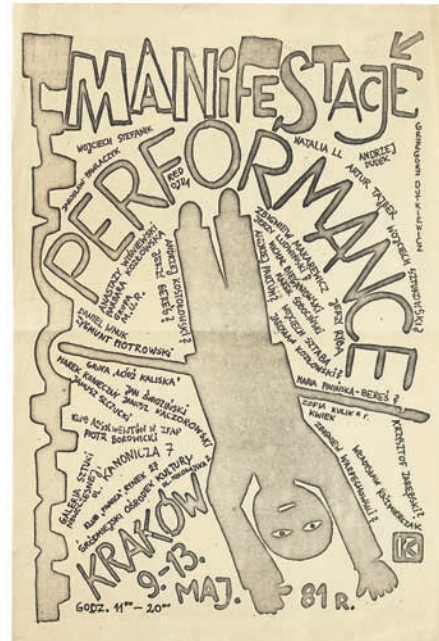
72. **Manifestacje, performance. 7 dni na Stworzenie Świata [Manifestations, Performances. 7 days to create the world]** | Kraków, 1981 | Poster measuring 68.5 × 49 cm, printed in black | Folded; else very good | (52865)

Printed in Polish and English, this poster reproduces a text by Włodzimierz Adamiak (born 1948) that was part of his performance “Seven Days to Create the World.” A professor of architecture and interior design at the Łódź University of Technology, Adamiak was the original inhabitant of the Strych; he gave members of Łódź Kaliska access to the attic space and thus enabled the activities of Kultura Zrzuty.



73. **Manifestacje, performance [Manifestations, performances]** | Kraków, 1981 | Poster measuring 42 × 29.5 cm, offset-printed in black | Folded once; else about very good | (52861)

Poster for a performance in Kraków featuring Łódź Kaliska and key artists of the Polish neo-avant-garde, such as Natalia LL, Andrzej Partum, and Jarosław Kozłowski. A series of actions organized by Łódź Kaliska during this event were recorded in 16mm “by anyone who saw the camera and wanted to shoot,” and later edited into the film “Seven Days to Create the World.” One of the key performances documented for this cycle, “Complete Fall,” is referenced in the image of the poster. An ambiguous commentary on the failure of the avant-garde, “and the helplessness and poverty of artists,” the action consisted of about a dozen artists lying down in the middle of Rynek Główny in the heart of Kraków. (Kultura Zrzuty Digital Archive).



74. **Nieme Kino. Silent movie Poland** | Łódź, 1983 | Quarto (30 × 21 cm) | Original blind wrappers with a small cut-out section to front wrapper; 80 leaves of xeroxed text and illustrations to rectos | Some wear to tape covering spine; else very good | (52298)

Rare catalog and photo-documentation of the two-day film festival held at the Strych, edited and organized by Józef Robakowski and Małgorzata Potocka (Exchange Gallery), and Łódź Kaliska, complete with the festival program, film stills, and synopsis of selected films. The title of the work refers to films produced illegally (or “silently”) without the knowledge of the state. The festival was held during Martial Law and some of the artists were not able to shoot their films at all, presenting scripts and storyboards instead, all of which are also included in the volume. In an introductory essay, festival organizer and former member of the Film Form Workshop, Józef Robakowski, wrote that the presented films were “stripped of aesthetic fashions” and “formalist concerns,” calling them “impulsive” and “authentic” as a result. “As it turned out, almost all the films shown in ‘The Attic’ were realized illegally under the pressure of State of War in Poland. Anybody taking pictures or making films in public places was liable to a heavy fine or even to imprisonment. In spite of the fact that photographic materials had been removed from the shops these films were made, most often with a camera hidden in the car, through the window, or at home. These undoubtedly difficult and risky conditions of film making, despite the expectations of the authorities, created political and artistic aspects that were new and completely unknown before in Poland. These new aspects were readily adopted and used by the independent artists. Under these circumstances Polish political cinema was created [...] There were films without montage, realized with a post-frame method, technically poor, most often silent or with an improvised running commentary, recording the sights in the streets, political events, the appearance of the people, the evidence of the crisis.” Eighteen film projects were presented, including work by artists such as Jerzy Koba, Zygmunt Rytka, and Adam Rzepecki. In Polish and English. One of 100 copies. KVK, OCLC show one copy outside of Poland. See also no. 75.

75. **Nieme kino III. Strych '85 [Silent movie. Attic '85]** | Łódź, 1985 | Poster measuring 59.5 × 41.5 cm | Silk-screen print on leaf of socialist newspaper | Folded horizontally and vertically | Tear across lower right corner, repaired with clear tape | Still about very good | (52866)

Original silk-screened poster, produced in a limited edition (no. 30 of 45) for the Silent cinema III review, held at the Strych in 1985. The poster is printed on a single leaf of a socialist newspaper, covering the text and leaving only selected words visible. The illustrations remain visible through the “windows.” The “silence” of the images, isolated from the words around them, is a comment on the silent or secret nature of the films shown at the festival. See also no. 74.







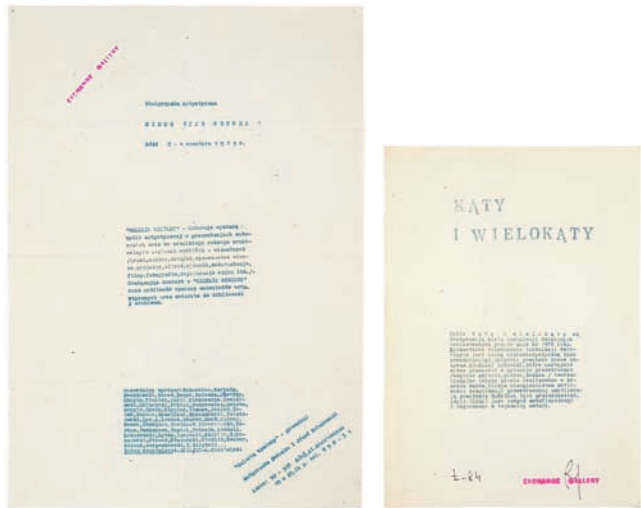
79. **Pielgrzymka artystyczna. Niech żyje sztuka! [Artistic pilgrimage. Long live art!]** | Łódź, 1983 | Poster measuring 67.5 × 67.5 cm, printed in pink and black | Folded horizontally and vertically; light wear to creases; still about very good | (52867)

A poster for a two-day art festival held in September 1983 in Łódź, organized by the performance artist Zbigniew Warpechowski and the former members of the Film Form Workshop, Ryszard Waśko, Antoni Mikołajczyk, and Józef Robakowski. The festival signaled the re-emergence of Polish artistic culture after the oppressive period of Martial Law which lasted from December 1981 to July 1983. In his samizdat journal *Uwaga* (no. 1, 1988), Robakowski wrote: "The artists and their friends decided to turn about twenty flats, studios, basements, and other places into venues that housed meetings for a large group of enthusiasts of private artistic actions. The meeting took the form of a national manifestation whose slogan, 'Long Live Art!', written on a large banner, visited various places. The spontaneous and rich program of this extraordinary 'get together' involved numerous theoretical and critical lectures and artistic events (slide shows, exhibitions, books, performances, installations), as well as long and lively discussions." Andrzej Partum was one of the many artists to deliver a lecture, shortly before leaving Poland for Denmark in 1984.



80. **Józwiak, Jacek | Tajemnica [Mystery]** | Łódź, 1984 | Poster measuring 69.5 × 50 cm, silk-screened in blue and with elements of pink marker | Signed by the artist in felt pen | Folded horizontally and vertically; else very good | (52864)

Poster for the "Porno" issue of *Tango* (issue no. 4), published in the spring of 1984. This issue commented on the prohibition on pornography in Communist Poland, with the wrapper featuring a stapled condom, a provocative gesture considering that contraceptives were also in great deficit. A copy of this poster was included as a supplement. In honor of this new issue, a "Porno" festival organized by Zofia Łuczko was held at the Strych in January 1985, with the slogan "eroticism has succumbed to the social propaganda of success."



81



82

81. Exchange Gallery | **Small poster and broadside for events at the Exchange Gallery** | Łódź: Exchange Gallery, 1983–1984 | Two leaves, 42.5 × 29.5 cm and 29.5 × 21 cm | respectively | Hectographed typescript in blue to rectos, with pink gallery stamp | One leaf signed by Józef Robakowski | (51273)

Founded in 1978 in Józef Robakowski and Małgorzata Potocka's apartment, the Exchange Gallery hosted events and exhibitions, but also collected artworks, mail art, video, and ephemera of performances, assembling a library and archive of the Polish and international neo-avant-garde movement. A film and media artist, Robakowski was one of the founding members of the Film Form Workshop and an active participant in the Łódź neo-avant-garde scene. In addition to the Workshop, which was based at the Higher School of Film and Television, Łódź became home to numerous private galleries such as Adres, A4, Na Piętrze and Ślad, mostly located in artists' homes or studios. The Association of Culture Creators (STK: Stowarzyszenie Twórców Kultury) was also established locally as an alternative to the official Union of the Polish Artists, turning Łódź into a nexus of neo-avant-garde activity. Today the archive assembled at Exchange Gallery comprises one of the largest private collections of East European and international neo-avant-garde in the world. The present broadsides announce two events: "Pielgrzymka artystyczna. Niech żyje sztuka!" (Artistic pilgrimage. Long live art!) in 1983 and "Kąty i wielokąty" (Angles and polygons) in 1984.

82. Kryszkowski, Jacek and Elżbieta Kacprzak; Maciej Nowakowski (poster design) | **Three broadsides for Tango Festival (Tango Festival)** | Warsaw: Pracownia Dziekanka, 1984 | Various sizes, from 34 × 14.5 cm to 29.5 × 21 cm | Old folds; one piece with holes to margin; else very good | (51673)

Broadside and two large invitations to a festival associated with *Tango*. The invitation is satirical in tone and provides a long list of artists who "will not come on time" or "will come with their dog," suggesting that foreign artists stay at home and "work on themselves." The events seemed to be a kind of "editorial meeting" meant to produce content for the next issue of the magazine, a hand-made "dump of works and thoughts" published irregularly in 1983–1986, with print runs below 200 copies. Organized by Jacek Kryszkowski, Elżbieta Kacprzak, and Tomasz Sikorski, the festival was hosted by the Warsaw-based art group and gallery "Pracownia Dziekanka." Participants included Łódź Kaliska, Jacek Kryszkowski, Dorota Skaryszewska, Janusz Bałdyga, Zygmunt Rytka, Zofia Łuczko, Andrzej Partum, Józef Robakowski, Tomasz Snopkiewicz, Jacek Józwiak, Jerzy Truszkowski, Jan Dobkowski, Jolanta Ciesielska.

83. **Kolęda artystyczna. Bez hasła [Artistic Christmas carol. Without password]. Poster and vintage print** | Koszalin, 1984 | Poster measuring 70 × 49.5 cm, printed in black | Old folds; lightly rubbed; trace of glue to verso; still about very good | With gelatin silver print measuring 23.5 × 15.5 | Very good | (50917)

Announcement of the Christmas exhibition and gathering of non-official artists in the coastal city of Koszalin, organized by Ewa Kowalska, Andrzej Ciesielski, Zdzisław Pacholski, and others. The artists included participants of *Kultura Zrzuty* as well as Józef Robakowski, Andrzej Partum, Natalia LL, and other major figures of Polish neo-avant-garde with whose work Łódź Kaliska often polemicized. The print features five group photographs of the young artists during one of the exhibitions.





84. **Artyści dzieciom: zabawy, akcje, pokazy** [Artists for children: games, actions, shows] | Grozów: Galeria Mała, 1985 | Photo-illustrated poster measuring 58.5 × 43 cm, printed in brown | With vertical and horizontal folds; somewhat creased and rubbed; clear tape to corners; else good or better | (52860)

A poster for a projected two-week festival which the Security Service cancelled on the first day because the participants insulted Jerzy Urban, the press secretary of the Communist government. Organized by Ewa Hornik, the festival was to include an exhibition, actions, and performances. According to the Kultura Zrzuty digital archive, the opening included various games for children. "One of the games offered to the children to draw whatever they wished with chalk on the sidewalk. Most often this was flowers and teddy bears, but one of the children asked if he could draw Jerzy Urban. Following the principle that freedom is the most important thing in art, Rzepecki actively supported the child's idea and encouraged others. The situation was monitored by security forces, because when the entire street was covered with 'Urbans' the police entered. They managed to detain Adam Rzepecki, M. Malinowski, and J. Józwiak for 48 hours. Makary bothered the police three times, asking about his friend (Rzepecki) so he was arrested also. The rest scattered in different directions. The only work created at the festival, apart from the numerous 'Urbans', was a phallus carved by Rzepecki from prison bread" (Kultura Zrzuty Digital Archive).



85. **"Kultura Zrzuty" — "Tango": wystawa prac, filmy, akcje, dokumentacje** [an exhibition of works, film, actions, documentation] | Poznań: Galeria Fotografii "Od Nowa," 1985 | Poster measuring 69.5 × 49.5 cm, printed in black and red | Folded; else very good | (52862)

A poster for a guest performance of Kultura Zrzuty artists in Poznań, including an exhibition of works, actions, films, and documentation of activities of the Łódź artists. The poster includes a list of participating artists.



86. **I. Majówka Artystyczna "Złote Czółko"** [First artistic May Day "Golden Forehead"] | [Łódź, 1987] | Stencil-printed poster on tan paper, measuring 125 × 99 cm | Lightly creased along edges; else very good | (52759)

Striking large-format poster for the 1987 May Day exhibition at Galeria Wschodnia and Galeria Mieszkanie Świetlica "U Zofii" in Łódź. This exhibition included Zbigniew Libera's controversial film "Intimate Rites," which documents the feeding and changing of his bedridden grandmother. It also featured works by Bałdyga, Dziubak, Grzegorski, Janiak, Klaman, Klimczak, Kwietniewski, Płotnicka, Rzepecki, Smoczyński, Truszkowski, and Zarzycka. See also no. 87.



87

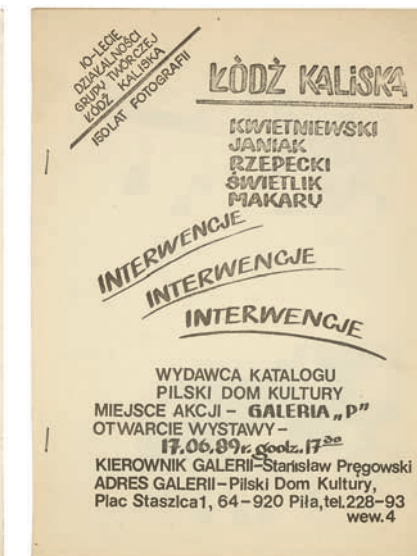
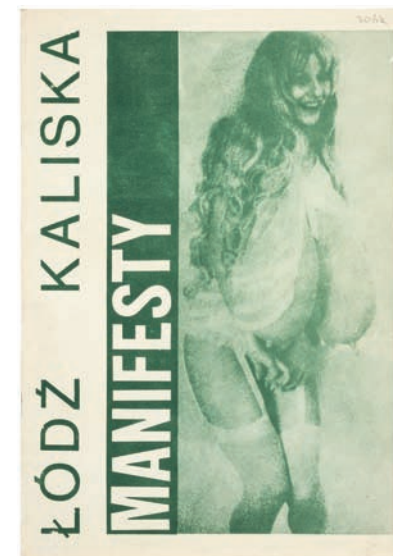
87. I. Majówka Artystyczna “Złote Czólko” ... obrazy, obiekty, instalacje, koncerty, projekty, akcje, video [First artistic May Day “Golden Forehead” ... paintings, objects, installations, concerts, projects, actions, videos] | Łódź, 1987 | Quarto (30 × 21 cm) | Original printed paper folder; 15 large folded sheets, creating 30 leaves of xeroxed text and images to rectos | Very good | (52412)

Catalog of the 1987 May Day exhibition held at Galeria Wschodnia and Galeria Mieszkanie Świetlica “U Zofii” in Łódź. Each artist is represented by a double-paged xeroxed reproduction of his or her work, laid into a loose paper folder and intended to be viewed individually. Includes images from Zbigniew Libera’s controversial film “Intimate Rites.” See also no. 86.

88. Łódź Kaliska | Group of six posters, manifestos, and publications associated with the ten-year anniversary of the group | Various formats and sizes; overall about very good | (52863)

The gradual splintering and dissolution of Kultura Zrzuty in 1987 brought the Łódź Kaliska group closer together and led to more joint exhibitions and performances. Cultural historian Xawery Stańczyk notes that the end of the decade also brought greater critical acclaim, as the group “emerged slightly from the underground” and museums began to acquire its works for their collections. More importantly, “along with the transition to a more collective modus operandi, came an aesthetic evolution: from its original Dada-sur-real-popart conglomerate to a consciously elaborated postmodernist strategy with its typical parody, pastiche, and citation techniques” (Stańczyk 2018). In 2009, an exhibition dedicated to the first ten years of Łódź Kaliska (1979–1989) was held at the Museum of Art in Łódź (see Lubiak 2010).

This group includes a poster from an anniversary exhibition in Budapest, which depicts “Freiheit? Nein, Danke!”, a restaging of Eugene Delacroix’s “Liberty Leading the People” (1988), a breakthrough work that finally brought positive critical attention to the group. Another poster for an anniversary exhibition lists the members of the group by intimate nicknames, with yet another poster promising a performance titled “Die Maschinen Arbeiten — die Leute Singen.” Also included is an anthology of the group’s manifestos from the period of 1980–1988. Two publications are richly illustrated with photographs of performances of the group, including the group’s first action in 1979, as well as actions at the 1981 Osieki plein air and the 1983 “TANGO plein air” festival in Teofilów. Inquire for a complete list.



88

89. **Poster for the festival “Zająć pozycję” (Take position)** | Warsaw, 1988 | Poster measuring 98.5 × 68 cm, printed in black | Old folds; lightly rubbed; small perforations not affecting text; still about very good | (53010)

Poster for a festival of contemporary art held in Warsaw, Lublin, and Łódź in June 1988. The event included artists from Belgium, Canada, and the US, a testament to the integration of Polish artists in the international network of contemporary art by the end of 1980s. The Polish artists included Marek Janiak, Zbigniew Libera, Adam Rzepecki, Jerzy Truszkowski, with international artists including Pierre-André Arcand, Lise Labrie, Guy Schraenen, and others.

GALERIA STODOLA - WARSZAWA  
 GALERIA DZIAŁAŃ - WARSZAWA  
 LE LIEU CENTRE EN ART ACTUEL - KANADA  
 ARCHIVE FOR SMALL PRESS AND COMMUNICATION - BELGIA  
 LA MAMELLA - USA

# ZAJAĆ POZYCJĘ

(ARTYŚCI WOBEC SYTUACJI SZTUKI WSPÓŁCZESNEJ)

# TAKE POSITION

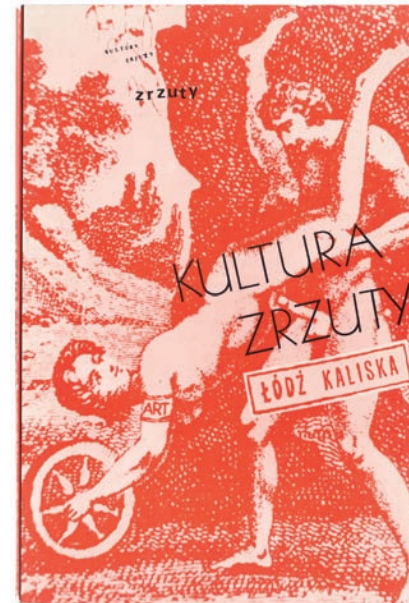
(ARTISTS BEFORE SITUATION OF CONTEMPORARY ARTS)

**13 - 20. 06. 1988 r.**

UCZESTNICY:		ZBIGNIEW LIBERA	/ PL
PIERRE-ANDRÉ ARCAND	/ CDN	RICHARD MARTEL	/ CDN
JANUSZ BALDYGA	/ PL	ANDRZEJ MITAN	/ PL
WŁODZIMIERZ BOROWSKI	/ PL	WALDEMAR PETRYK	/ PL
HANK BULL	/ USA	JULIAN RACZKO	/ PL
JOANNA CZERWIŃSKA	/ PL	ALAIN MARTIN RICHARD	/ CDN
MONA DESGAGNES	/ CDN	ADAM RZEPECKI	/ PL
JACEK DRABIK	/ PL	GUY SCHRAENEN	/ B
MAREK JANIĄK	/ PL	CEZARY STANISZEWSKI	/ PL
ALINA ANKA KOWALSKA	/ PL	PAWEŁ STYPUKOWSKI	/ PL
PAWEŁ KWASŃNIEWSKI	/ PL	ANDRZEJ ŚWIETLIK	/ PL
ANDRZEJ KWIECIEŃSKI	/ PL	JANI ŚWIDZIŃSKI	/ PL
LISE LABRIE	/ CDN	JERZY TRUSZKOWSKI	/ PL
CARL LOEFFLER	/ USA	ANDRZEJ WIELOGORSKI	/ PL

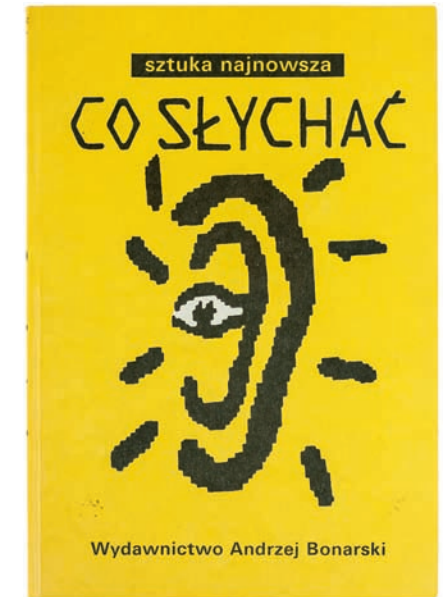
GALERIA DZIAŁAŃ, WARSZAWA, ul. MARCO POLO 1  
 13. 06. 1988 r. godz. 15.00  
 GALERIA STODOŁA, WARSZAWA, ul. BATOREGO 10  
 13. 06. 1988 r. godz. 20.00  
 BWA, LABIRYNT, LUBLIN, ul. NARUTOWICZA 4  
 16 - 17. 06. 1988 r. godz. 18.00  
 GALERIA WSCHODNIA, ŁÓDŹ, ul. WSCHODNIA 29  
 19 - 20. 06. 1988 r. godz. 18.00

WYSTAWY, POKAZY VIDEO, PERFORMANCE, INSTALACJE, AKCJE, ODCZYTY



90. Janiak, Marek, editor, and Piotr Rypson, designer | **Kultura Zrzuty, 1981–1987** [Pitch-In Culture, 1981–1987] | Warsaw: Akademia Ruchu, 1989 | Quarto (29.6 × 20.6 cm) | Original perfect-bound pictorial wrappers; 190 pp. | Numerous photographs and reproductions of artworks | Very good | (51373)

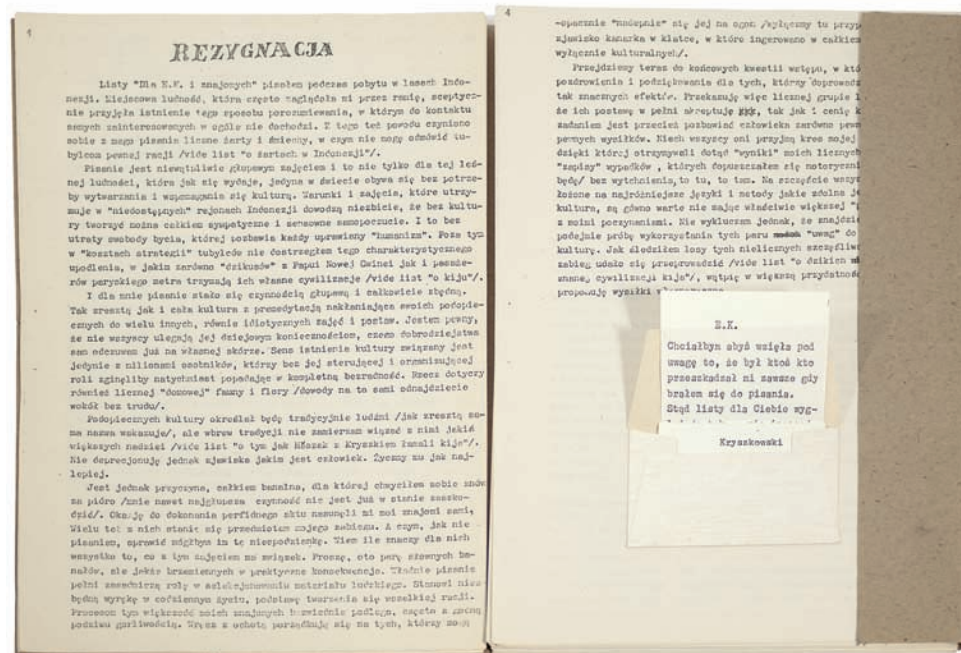
Important anthology of the Łódź-based “Kultura Zrzuty” (Pitch-In Culture), which includes essays, manifestos, and photographs of art events and was edited by Marek Janiak, who designed the book along with Piotr Rypson. One of 2000 copies, of which 300 were numbered. A section of roughly 30 pages contains English translations of key texts. Also included is a chronology of events related to the movement; a text by Tomasz Snopkiewicz on the famous journal *Tango*; reproductions of poems, objects, fliers, photographs of graffiti and other temporary art forms, and numerous photographs of exhibitions throughout Poland. KVK, OCLC show four copies in North America.



91. Sitkowska, Maryla, editor, and Piotr Młodożeniec, designer | **Sztuka najnowsza. Co słycać** [Recent art. What's up] | Warsaw: Wydawnictwo Andrzej Bonarski, 1989 | Quarto (30 × 21 cm) | Original decorative wrappers; 272 pp. | Numerous illustrations from photographs (some in color) | Very good | (52143)

Catalog of a group exhibition of unofficial art held at the Technical Museum (the former Norblin Factory) in 1987, featuring 150 works of 35 artists from the post-WWII generation, including Zbigniew Libera, Ryszard Woźniak, Tadeusz Rolke, Sławomir Witkowski, and Jerzy Caryk. Richly illustrated with over 300 images, of which 82 are in color, the catalog includes critical essays and artist bios, providing a full overview of the Polish art world of the 1980s. Art historian Maryla Sitkowska curated the exhibition; her essay “A Controlled Revolt” opens the catalog, which was published a full two years after the actual exhibition. A key event in the establishment of the art market in Poland, the exhibition and this follow-up publication were spearheaded by the art dealer and organizer of exhibitions in post-Martial Law Poland, Andrzej Bonarski (born 1932). Some artists in the unofficial scene embraced Bonarski’s efforts and saw them as a chance to develop international recognition. Others saw this commercial activity as yet another threat to their artistic freedom. KVK, OCLC show eight copies in North America.





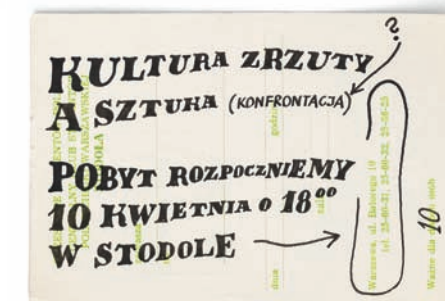
96

Advocating for a radical “escape from culture,” Jacek Krzyżkowski (1955–2006) was one of the most active animators of *Kultura Zrzuty*. He was also a vocal critic of the commercialization of unofficial art in Poland and of the commercial creep within *Kultura Zrzuty* itself. Graduating from the Academy of Fine Arts in Warsaw in 1980, Krzyżkowski was named the most promising artist to graduate that year, an honor that did not prevent him from developing an extremely critical approach to art institutions, to art objects as commodities, and to culture itself. His view that “the production of artworks is only an element in a game of gifts and cash played by the artists, gallery owners, and the public” and that the game is “empty and meaningless, regardless of the system in which it takes place” led him to destroy his own works (as well as numerous issues of *Tango*). As a result, very few of his works survive. He is best remembered for one of the most scandalous mystifications in the history of Polish art, a “well documented” fictitious 1985 trip to the grave of Stanisław Ignacy Witkiewicz (Witkacy) to retrieve the avant-garde artist’s remains. Krzyżkowski claimed to have recovered the remains, ground them to powder, partitioned them into small bags, and distributed them to friends and colleagues, attached to his publication *Hola Hoop*. Likely designed as a play on the “fetishistic tendencies of the public,” the action caused a scandal and numerous investigations, thereby proving his point (See Kościelniak 2016). Krzyżkowski continued to prank and provoke the unofficial art scene with fakes and scandals until his departure from art in the 1990s.

Krzyżkowski’s anti-performances and anti-exhibitions were part of a deep institutional critique. During a joint performance with Krzyżkowski in 1980, Janusz Banach greeted the audience with the words: “You came here to see something interesting, and I am supposed to satisfy this

need of yours. I am not going to tell you anything of interest. But I think that you, each one of you, can suggest something interesting to us and try to solve the situation that has arisen. The floor is yours" (→ no. 92). The following year, Kryszkowski's exhibition "Zaproszenie do rozmowy" (An invitation to a conversation) at Galeria Krytyków greeted the spectators with empty walls and a catalog text that simply invited the visitors to meet him at the nearby Gallery Repassage. The curators of Galeria Krytyków were forced to shut down the "exhibition" due to lack of content. Fake invitations to major figures of the art world (→ no. 93), and auctions where the participants were invited to bid down on art, and destroy the remainder (→ no. 94) were further provocations. Other major figures and institutions targeted by Kryszkowski were Tadeusz Kantor, Foksal Gallery, and even Józef Robakowski. A 1985 article by Robakowski in the German magazine *Neue Kunst in Europa* connected Kultura Zrzuty to the Polish neo-avant-garde and attempted to contextualize the movement in art history. Kryszkowski responded to this claim in *Tango*, calling out the "usurpation" by "Professor Robakowski" and refuting the connection on the grounds that Kultura Zrzuty had nothing to do with culture and its participants were in fact "fugitives from culture."

Kryszkowski marked his exit from the art world in 1990 with the creation of a life-sized replica of the grave of Russian anarchist Mikhail Bakunin, a symbol of anarchist independence for many Kultura Zrzuty artists. For an exhibition of Polish unofficial art titled "Bakunin w Dreźnie" (Bakunin in Dresden), Kryszkowski installed the grave at the entrance, forcing all visitors to step over or on the grave in order to enter the exhibition. (Kościelniak 2016).



92. Banach, Janusz and Jacek Kryszkowski | **“Osobisty punkt obserwacji i kształtowania fauny twórczej”** [A personal point of observation and shaping of creative fauna] | Lublin: Galeria BWA, 1983 | Poster measuring 69.5 × 50 cm, offset-printed in black | Folded horizontally and vertically | Very good | (50996)

Illustrated poster for a joint exhibition of Janusz Banach and Kryszkowski at BWA Gallery. The two artists shared an extremely critical approach to artistic institutions and jointly staged “anti-performances” and “anti-exhibitions.” Both were graduates of the Warsaw Academy of Fine Arts; this exhibition apparently took place after Banach’s untimely death in 1982.

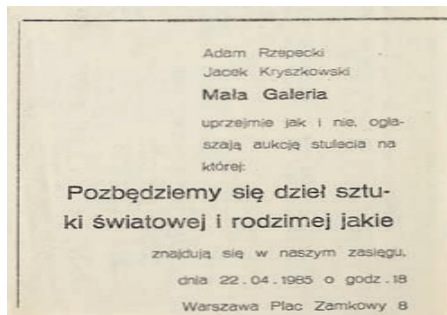
93. Kryszkowski, Jacek | **Hand-lettered invitation by Jacek Kryszkowski: “Kultura Zrzuty a sztuka (Konfrontacja)”** [Pitch-In Culture and art, a confrontation] | Łódź, 1984 | Postcard measuring 10.5 × 15 cm, printed in green and hand-lettered in black | Very good | (52998)

Unique invitation to a fictitious event, addressed by Kryszkowski to Polish art historian and specialist in photography, Urszula Czartoryska. Known as the “grand dame” of Polish photography, Czartoryska had authored several books and curated the “Polish Photography” exhibition in New York in 1979. For Kryszkowski she represented the art establishment par excellence. This is one of two known fake invitations involving Czartoryska, the other being an invitation to an event at a fake “Studio: Center for the downfall of Ignaci Witkiewicz and others,” where Czartoryska would supposedly speak about vandalism. The “invitation” was part of Kryszkowski’s persistent critique of cultural institutions, which included hooliganism and disruptions of artistic events, the destruction of art objects, and the creation of fakes including invitations and official documents.



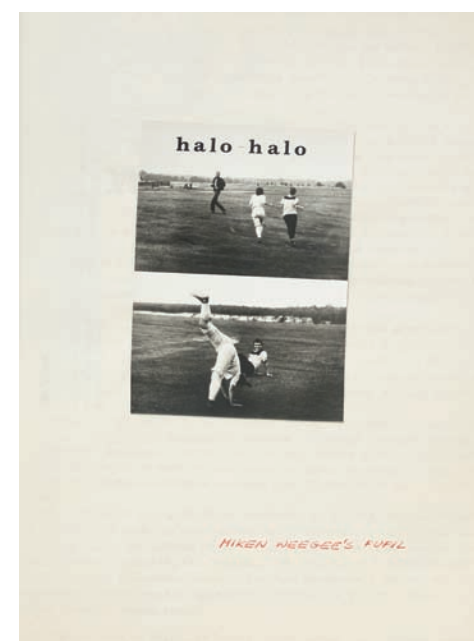
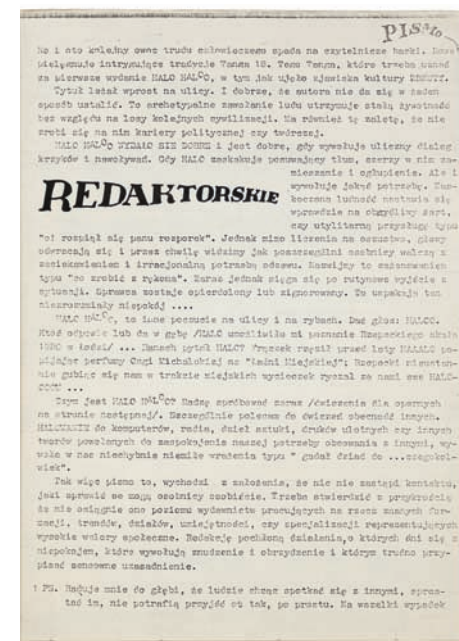
94. Rzepecki, Adam and Jacek Kryszkowski | **Pozbędziemy się dzieł sztuki światowej i rodzimej [We will get rid of works of world and domestic art]** | Warsaw, 1985 | Single leaf measuring 30 × 21 cm, printed to recto and verso | Folded to create a letter (addressed and mailed to Krzysztof Jurecki) | Small tear along horizontal fold; else very good | (52678)

A farcical invitation to a Kultura Zrzuty “auction” ostensibly to raise money for the new magazine *Halo Haloo*. Part performance, part prank, the auction was a statement against the emerging art market in Poland, initiated among others by the art dealer and curator Andrzej Bonarski (→ no. 91). Participants were invited to bid downward on works of Polish and international art, some of which were real and others fake, created in the manner of Andy Warhol and Ryszard Winiarski. The “unsold” works were to be thrown into the Vistula River. Kryszkowski organized the happening as an inaugural event of his new publication *Halo Haloo* (with Elżbieta Kacprzak). From the collection of art historian Krzysztof Jurecki.



95. Kryszkowski, Jacek and Elżbieta Kacprzak, eds | **Halo Haloo. Chlusty Zrzuty [Hello hellooo. Pitch-In splashes]. Vol. 1** | Warsaw, 1985 | Quarto (29.5 × 21 cm) | Original side-stapled printed wrappers; [68] leaves of offset-printed and xeroxed typescript to rectos only | With original artworks, photographs, and hand-lettering throughout | Light soil to wrappers; else very good | (52690)

First volume of a samizdat journal featuring texts and original artworks by artists associated with Kultura Zrzuty, but dominated by the satirical and critical texts of Jacek Kryszkowski. Altogether three issues appeared, each with a different title: no. 2 as *Hola Hoop*, no. 3 as *Hali Gali*. Kryszkowski co-founded the journal with Elżbieta Kacprzak as a more critical alternative to the already famous *Tango*. The last page of this volume contains a small piece of a vinyl record signed “a piece of a fine tango.” Kryszkowski and Adam Rzepecki held a mock auction to “fundraise” for the creation of this publication, where the participants were invited to bid down on original and fake works of art; the remaining works were to be thrown into the Vistula River (→ no. 94). Numerous issues of *Tango* were allegedly destroyed during the event. The present volume also contains an attack on Tadeusz Kantor, the master of avant-garde theater, whom Kryszkowski saw as cooperating with the authorities during Martial Law. To highlight Kantor’s “complicity” with the repressive regime, Kryszkowski presented him with a fake award from the Communist youth organization, documenting the act with the help of Adam Rzepecki. The diploma and photograph (whose authenticity is also contested) appear in the issue. Other contributions include mail art by Rzepecki, works by Andrzej Kostołowski and Jacek Truszkowski, Andrzej Partum’s “Animal Manifesto,” and a work by Zofia Kulik and Przemysław Kwiek. One of 100 copies.



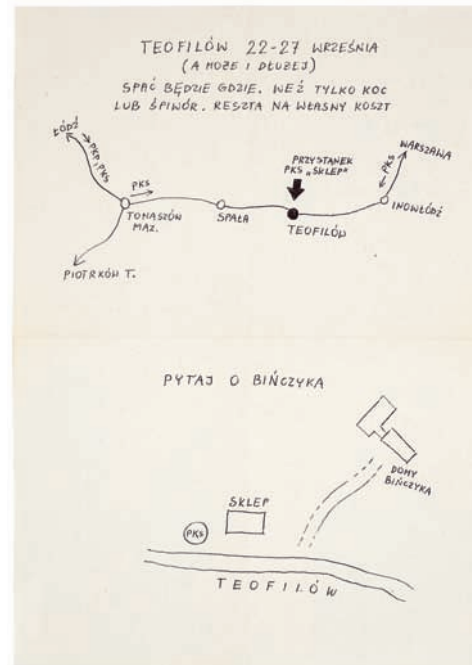
96. Kryszkowski, Jacek | **Dla E.K., listy [For E.K., letters]** | Warsaw, ca. 1987 | Original card slipcase measuring 30.5 × 22 cm, with hand lettering and collage elements, housing 55 leaves of reproduced typescript printed to rectos, in printed tan paper wrapper | Edges somewhat rubbed; else very good | (53012)

Equal parts art object and volume of art criticism, this piece contains “letters” by Kryszkowski to his wife, the artist EK (Elżbieta Kacprzak), with whom he published the periodical *Halo Haloo* (*Hola Hoop, Hali Gal!*), and carried out the Witkacy mystification. Other inscriptions on the envelope read: “For E.K. and closest friends. For reading at home and in the bath. Destroy after reading.” The introduction is titled “Resignation” and the bulk of the texts are dedicated to theorizing *Kultura Zrzuty* as “UNIDENTIFIED” and “ephemeral” and arguing for the “cultural insipidity of the Strych,” attempting to place the phenomenon outside of art and culture. Marcin Kościelniak notes that Kryszkowski’s writing was far more paradoxical than that of other “Pitch-In Culture” theoreticians: “He was aware of the paradox, writing: ‘I also express my definite ABANDONMENT of culture... (which is clear to see) by using its means.’ He considered it a necessary compromise so as to make his abandonment visible. At the same time, he structured *Zrzuta* as something irrational, eluding any description, narration, categories, words — culture, emphasizing repeatedly that *Zrzuta* was a practice, not lending itself to description. Hence, he often interrupted his writing just when he was about to proceed with presenting the practical side of the movement” (Kościelniak 2016). Styled as a work of mail art, with each envelope individually crafted by the artist, the object also presents an aesthetic paradox. Presumably one of just a handful of copies. Rypson 100. (→ page 94)



97. [Kryszkowski, Jacek?] | **[Łódź Kaliska] Teofilów map** | [Łódź, 1987] | Single leaf measuring 30 × 21 cm, with hand drawn map in black ink to recto | Folded; else very good | (52859)

Unique hand-drawn map giving directions to the open-air Teofilów festival on September 22–27 (“or longer”). Held under the slogan “Excuse me, is there culture?” this was the third event at the Teofilów estate. It included performances by Janusz Bałdyga, Paweł Kwiek, Agata Smalcerz, Jacek Kryszkowski, and others. Zygmunt Rytka and Andrzej Kwietniewski exhibited their work. This map is similar to one held at the digital archive of *Kultura Zrzuty*, which was created by Jacek Kryszkowski. He drew numerous maps, both real and fake, including one for his fabricated trip to the grave of Witkacy. The hand-drawn map appears in one of the photographs allegedly taken at the grave, and is used to prove that the trip did in fact take place.



98. Rytka, Zygmunt | **Koń [Stallion]** | Vintage gelatin silver print measuring 18 × 24 cm, hand-colored with marker | Ca. 1987 | Signature, finger print, and artist’s stamp to verso | About very good; crease to upper right corner | (54057)

A photograph depicting Jacek Kryszkowski (center) and two other figures (Makary and Bińczyk), from the series “Private Collection” of photographer and video artist Zygmunt Rytka (1947–2018). A self-taught artist, Rytka was one of the most active documentarians of the unofficial art scene, capturing significant exhibitions at galleries such as Repassage and Mała in Warsaw, Labirynt and BWA in Lublin, Exchange Gallery in Łódź, and festivals such as Construction in Process. During the Martial Law he was the most active photographer of *Kultura Zrzuty*, documenting events at the Strych and the open-air festivals at Teofilów. In “Private Collection” (1973–2000), Rytka depicted the artists closest to him, often in surprising poses or situations. In these series, Rytka typically painted over the photographs with markers or paint, animating the images and giving them a unique character. Because of the hand drawn elements, each print is unique. From the personal collection of the art historian Krzysztof Jurecki.

## Adam Rzepecki



100

Working under the slogan “I pretend to be an artist,” Adam Rzepecki (born 1950) studied art history at the Jagiellonian University in Krakow. His later work continually invokes the history of art, re-working, tweaking, and commenting on artistic practice. In his student days, Rzepecki created a series of photographs titled “Living Images,” re-staging important paintings of the past, a signature gesture of Łódź Kaliska, which he co-founded in 1979, after meeting Marek Janiak at the Poznań art festival. Their banner with the words “Temple of Embarrassing Art” stretched over the festival grounds at Osieki 81. It would be the first direct attack on the Polish neo-avant-garde and signal the arrival of neo-Dada. “Gender bending” is another important theme of Rzepecki’s work, as is nationalism and national identity. His 1981 “Statue of the Polish Father” depicts a man (Rzepecki) breastfeeding an infant and recalls the imagery of Madonna and Child (→ no. 101). Similarly, his 1983 cover of the first *Tango* issue contains a postcard with Our Lady of Częstochowa, “desecrated” by a drawn-on mustache, a nod to Duchamp’s treatment of the Mona Lisa (L.H.O.O.Q.) and to Dada as such. In the Polish context, Rzepecki’s act was art-historical as well as political part of *Kultura Zrzuty* distanced itself from both state-sanctioned art and from the artistic and political dissidents supported by the Catholic Church.

Rzepecki’s 1986 action in honor of the seventieth anniversary of Cabaret Voltaire saw the artist firing a stunt gun from Krakow’s Market Square at noon. Because the noon-time bugle call from the Market Square was broadcast daily via Polish radio, the shots in honor of Dadaism were heard throughout the country. The present collection includes a broadside



102. Rzepecki, Adam | **Object from the exhibition “Wystawa dla krasnoludków” (Exhibition for Dwarfs)** | Matchbox measuring 5.2 × 3.6 × 1.5 cm, with silver gelatin print of a performance “Passing through the Red Sea” to one side, and printed label to the other | Attached to string, with a small nail for hanging the box | [Warsaw: Mała Galeria ZPAF, 1985] | WITH: Adam Rzepecki, **Wystawa dla krasnoludków [Exhibition for Dwarfs]** | Warsaw: Mała Galeria ZPAF, 1985 | Octavo (19.0 × 17.0 cm) | Original pictorial self-wrappers; [12] pp. | Very good | (54060)

Independently of Bruce Nauman, but at the same time, Rzepecki used an installation to draw the viewer out of the “static” posture otherwise customary in galleries and museums. While ecclesiastical images demand a moving viewer, who kneels down in front of the pictures, for example, or sees them alternately from a great distance or from close up, pictures in a museum result in a fixed body posture in which the viewer, especially after the end of the “Petersburg hanging” method, stand opposite the pictures at equal distance. Nauman’s hanging sculptures (“Musical Chairs,” 1983) and Rzepecki’s hanging pictures, exhibited in the same year, are experimental arrangements that make the viewers themselves part of the works. They demand a posture that belongs to the viewers individually, virtually forcing them into a physically unfamiliar situation.

Nevertheless, one can get the impression that Rzepecki is at the same time ironizing Nauman’s “Musical Chairs.” He seems to juxtapose the impressive size and weight of free-floating steel beams and steel chairs with his exhibition for dwarfs and its dangling tiny and feathery matchboxes. The two installations also evoke very different moods in their recipients. Not only are Nauman’s materials literally heavy. Even in a figurative, metaphorical sense, his installation deals with serious issues without ironic distance. His chairs, suspended from thin steel cords, recall the iconic form of the electric chair. At the same time, the installation threatens to slay the viewer, and not only in a figurative sense. Rzepecki virtually reverses these gestures; his allusions remain in feather-light suspension. Unlike Nauman’s “Diamond Africa with Chair Tuned D E A D” (1981), for example, “Exhibition for Dwarfs” is ambiguous and charged with a Dadaist playfulness, only revealing its abyss upon closer engagement.

Rzepecki does not put the viewer in a state of overwhelm, but turns him into a giant. As an image of the exhibition in Kryszkowski’s *Hola Hoop* shows, the viewer had to kneel or squat to see the tiny photos on the box. But even this gaze does not capture certain essential details. A magnifying glass is needed to perceive them. Only with it, for example, does it become visible that Rzepecki, who is moving through the water, has the inscription “Tango” on his dungarees at chest level. If we compare the experiences that viewers can have with the works of Nauman and Rzepecki, or more precisely, if we imagine a viewer who is confronted first with the Polish and then with the US work, then this recipient becomes a Gulliver who comes from “Liliput,” the land of dwarfs, to “Brobdingnag,” the land of giants.

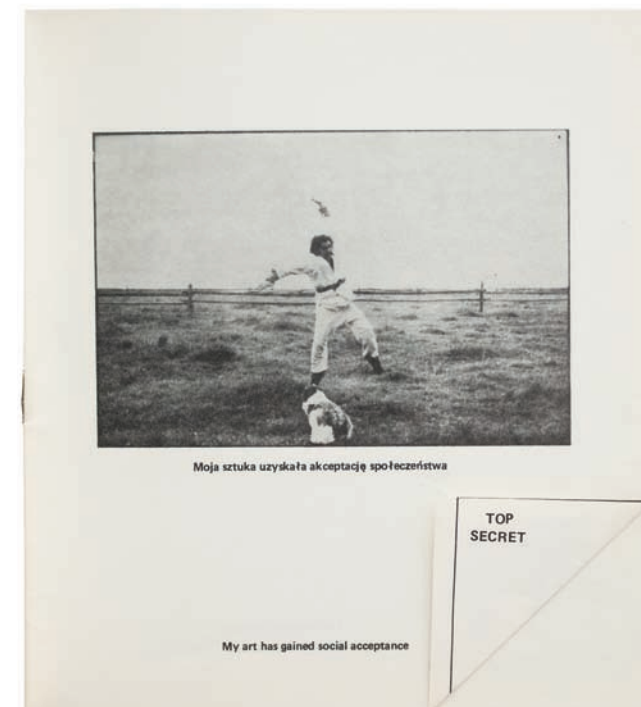
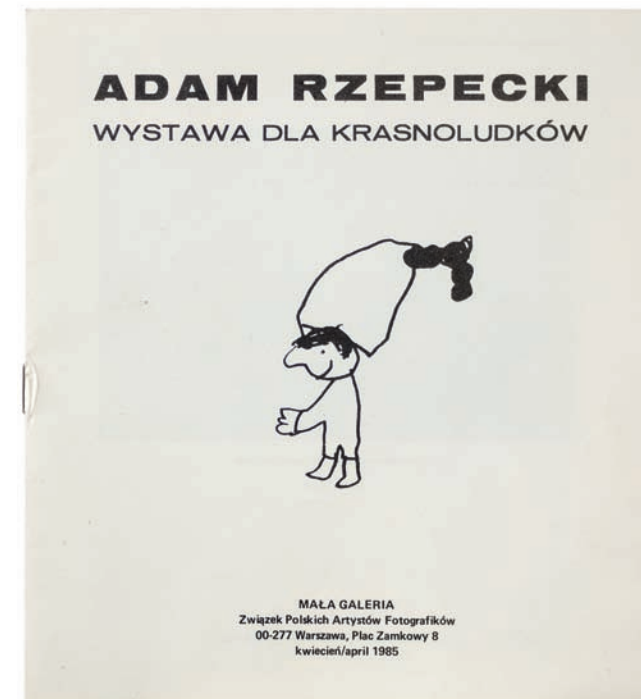
This implicit literary allusion let Rzepecki draw parallels between Communist Poland and the fictive Lilliput. Viewers familiar with Swift’s satire cannot help but relate the descriptions of Gulliver who begs for freedom, yet is monitored and imprisoned to the life of the individual in the Eastern Bloc. Gulliver obtains a measure of freedom of movement not only through absolute allegiance, but also by voluntarily dressing before the eyes of the ruler, emptying his pockets and laying everything bare. Swift describes the officials’ fastidiousness in searching the bags, how they bureaucratically record every piece of cloth, no matter how trivial. Gulliver is obliged to go to war against the people of the neighboring country. The conflict between the two camps is triggered by an absurd argument about how to open a chicken egg. This dispute fills hundreds of books, but is not resolved. Instead, the emperor bans the books of the opposing party. Both reading these books and traveling to the country across the Channel are strictly forbidden.



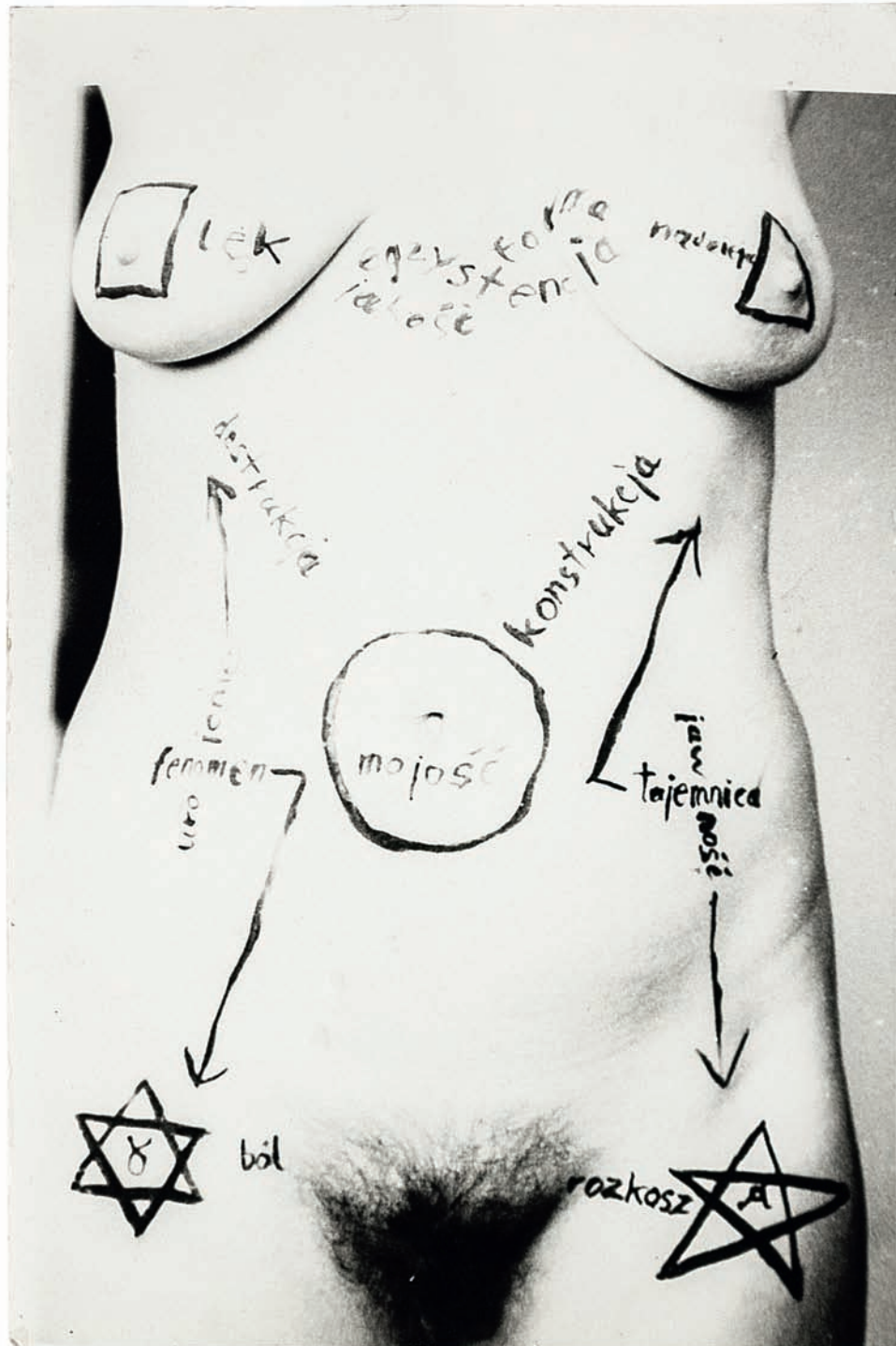
In the photograph affixed to the box, Rzepecki's self-dramatization as Gulliver (who drags the enemy neighbor's ships through the Channel waters before falling from grace and fleeing Lilliput) remains a possible interpretation, a reading between the lines, a meaning introduced by the viewer himself. The play of insinuations leads to ever more connections and constellations. While Gulliver is feared in the land of the dwarfs and therefore all the more restricted and controlled, in the land of the giants only the court jesters see him as a danger to be taken seriously. The allusion can thus also be interpreted as a reflection of the role of art in the socio-economic systems on both sides of the Iron Curtain. While Nauman's gigantic spatial installations with their very direct quotations of state violence are understood and promoted as a self-evident part of the system, the small works of the Polish artists on the other side of the Wall, produced with modest means, cause state repression, intimidation, and at the same time disturbances of self-image.

The exhibition catalog shows a series of other images mounted on the boxes. This series, too, can be understood as a mock-critical examination of the avant-gardes on the other side of the Iron Curtain. The images also suggest an allusion to Nauman. Rzepecki had himself photographed in a field performing various theatrical movements. These jumps, falls, and somersaults have an ironic tone, further emphasized by the captions in Polish and English. Thus the attempt at a handstand is captioned: "I am a multicreative artist" and the attempted ride on a dog is labeled "The motor of my art is a motor of Honda." The parallels to Nauman's video works, in which he only used his body, are easy to recognize (his "Wall floor positions" from 1968, for instance).

Another important point of reference may have been the Dadaist and actionist "Orange Alternative," which gained notoriety in Wrocław with happenings and wall scribbles by dwarfs (see the chapter on the group below). These graffiti were part of a dispute over images fought out on the walls between the underground and the one-party state. The little men in pointed hats were painted onto areas of white paint with which the authorities had previously covered the Solidarity movement's anti-government slogans.







104

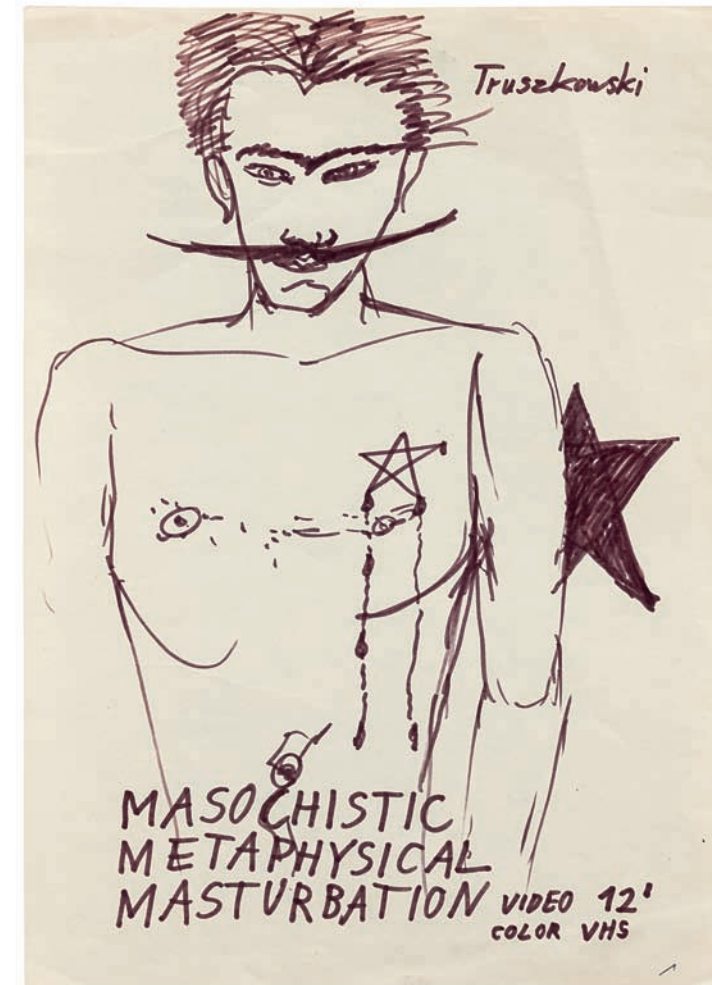
Truszkowski (pseud. Max Hexer) studied art and philosophy at the Catholic University of Lublin, which had a lasting influence on the iconography of his works. Independent of the state and funded through donations, the university was a refuge for oppositional youth. It was also home to one of the first underground publishing houses in Poland. The Catholic University was also the only place to study philosophy beyond Marxist-Leninist Materialism. Truszkowski would write his master's thesis on the Polish artist and writer Stanisław Ignacy Witkiewicz (1885–1939).

As an avant-garde artist, Truszkowski made his debut in the second year of his studies. His works were created outside the official art establishment and independently of state institutions. He actively participated in the structures of the neo-avant-garde underground. Among other things, Truszkowski was a co-founder of "Kultura Zrzuty" and participated in the publication of *Tango* (→ no. 49). He was also closely allied with Tomasz Sikorski's Dziekanka Workshop and Gallery in Warsaw. Two of the works offered here are directly related to this subcultural institution: the lithograph "Meta-Nietzsche" (→ no. 109) and the preparatory drawing for the action "Masochistic Metaphysical Masturbation" (→ no. 103). Truszkowski's work of this period was strongly influenced by Andrzej Partum and his theory of positive nihilism. After Partum's death, he strove to keep the artist's work in the public eye. (AKL CX 2021, p. 399).

Truszkowski's video works date from a time that was not only marked by the repressions of the Polish state of emergency; it also saw media innovations, burgeoning forces of resistance, and even a continuing exchange with the Western avant-gardes. Thus, at the end of 1981, even before the proclamation of Martial Law in Łódź, it was possible to organize a large international exhibition under the title "Construction in

Process,” which exerted a great influence on the young artists. This was followed by an attempt to organize the international event “Forward” in Łódź in 1985, which was obstructed by the authorities with all available means. Nevertheless, an alternative international show took place under the title “Off Screen” (Robakowski 1989, pp. 74).

Truszkowski’s video works were also created in this context; they also did not develop in Łódź by chance: the city had been the center of Polish video art since the 1970s, thanks in part to the Film Form Workshop (1970–1977). The Workshop was distinguished by its openness, which transcended the boundaries of genre. In addition to students from the film, television, and theater academies, it included musicians, photographers, poets, and performance artists. Individual video works from the Workshop were shown at the end of the 1970s at “documenta 6,” for instance (Kacunko 2004, pp. 351–356). After its dissolution, various smaller groups were founded in the late 1970s and early 1980s. In this historical development, Truszkowski stands paradigmatically for a turn away from the analytical character of Polish video art — with its focus on its own formal and artistic conditions — and instead toward a semantically and iconographically charged artistic practice.



103. Truszkowski, Jerzy | “Masochistic Metaphysical Masturbation.” [Poland, ca. 1985] | Felt pen drawing on paper, 29 × 21 cm | Very good | (54061)

Truszkowski’s oppositional art combines various means of expression: performance, music, and painting. His first performance was titled “Agadir” and was performed with Jacek Rydecki in 1978, while he was still a high school student. In 1984, Truszkowski performed “Nihilistyczny Performance Anty-Nihilistyczny” (Nihilist anti-nihilist performance) at the Strych during the opening of his personal exhibition “Nihilizm Intelktu” (Nihilism of the intellect). Also in 1984, he began to incorporate self-inflicted injuries into his performances by carving star and cross symbols and other signs on his hands, face, and torso. The action “Masochistic Metaphysical Masturbation” was also videotaped in 1984. Truszkowski understood his preliminary drawings not only as a way to capture ideas, but as conceptual objects in themselves. For him, they held artistic value independently of the video works. His use of symbols such as the swastika, the pentagram, and the Greek and Latin cross is highly characteristic. In each context, the meaning and statements of the signs change. Thus, on the preliminary drawing for “Masochistic Metaphysical Masturbation,” the bleeding incision of a pentagram can be seen above the left breast, which is then repeated in a different form as a Soviet star in the background at the same height. The “red star” of the Soviet Army becomes a bleeding pentagram on Truszkowski’s body. (Monkiewicz 1996, p. 9).



105

104. Truskowski, Jerzy | **“Abstrakcja na ciele” [Abstraction on a body]** | 1984 | Vintage gelatin silver print, 13,7 × 9 cm | Pencil inscription by Truskowski to recto | About very good | (54062)

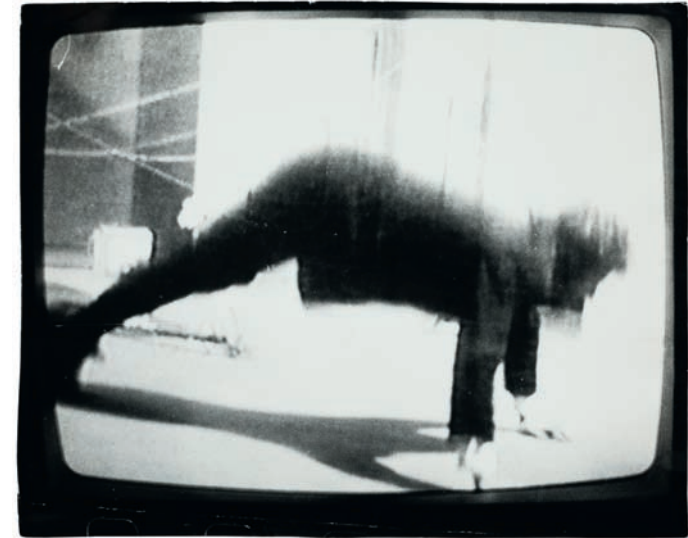
This work further explores Truskowski’s interest in mapping meaning-laden symbols such as the pentagram, as well as basic geometric symbols, onto the human body, in this case that of a naked woman. Signed by Truskowski to verso, with date and title.

105. Truskowski, Jerzy | **Audiofil [Audiophile]** | 1986 | Vintage gelatin silver print, 21 × 26 cm | Very good | (54063)

Some of Truskowski’s video works moved away from his interest in the canon of religious and political symbols. The 1986 work “Audiofil” invokes Eastern philosophy and thought systems to comment on them in an erratic manner through images and sound. Here different terms and names are set to gestures and sounds in a seemingly incoherent way, subverting any logical reading. At the beginning of the video, the term “transcendentalism” is faded in, while Truskowski opens and closes his eyelids in rapid succession, humming and mumbling. The subsequent sticking out of the tongue is accompanied by the text “rozum” (reason), and the repeated opening of his mouth and biting down, as well as reaching into the void, is captioned “umysl” (mind). The present photograph shows a sequence that follows this, in which Truskowski moves his face toward the term “wariabilizm” (flux) from different angles.

106. Truskowski, Jerzy | **Stills from the video work “Praca przeciw absurdowi” (Work against absurdity)** | Ca. 1983–1986 | Three vintage gelatin silver prints, each 21 × 26 cm | Very good | (54064)

In some works, Truskowski dispenses with written signs and symbols altogether. In the series “Work against absurdity,” he experiments with falling: his father films and photographs him several times as he drops himself frontally onto the floor with his body stretched out. Truskowski undertook these acrobatic feats in different spaces and landscapes. In the pictures, the artist, known for his physical endurance, seems to be floating. The shots capture the moments just before he hits the ground. These three photographs are still images taken from the video screening. The background is blurred, but various devices in the background suggest a lecture hall. Unlike the other known shots, which were taken outdoors, these images emphasize an experimental character.



106

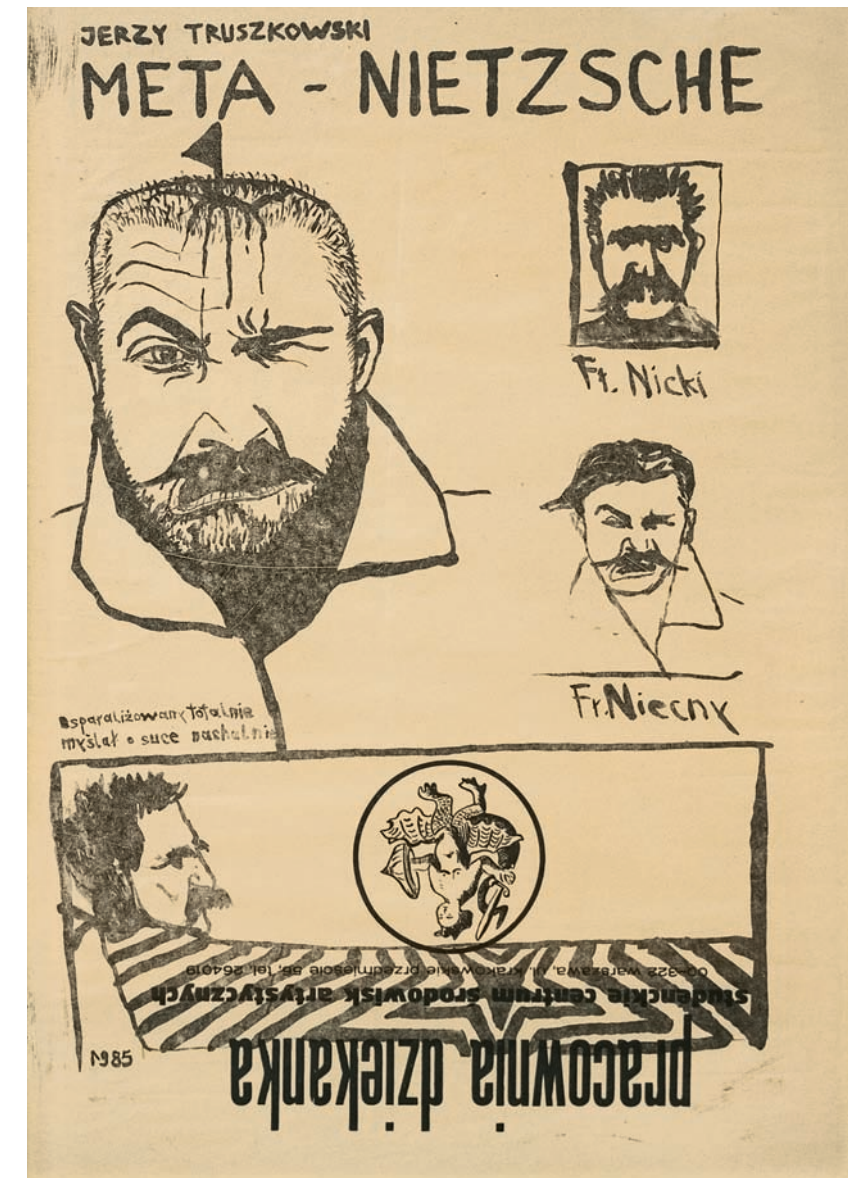


107. Truszkowski, Jerzy and Zofia Kulik, photographer | **“Kamien, po eksplozji po oderzeniu młotem, kobieta odchodzi”** [Stone after exploding, after being hit with a sledgehammer, woman walking away] | Łódź, performance at the STK (Stowarzyszenie Twórców Kultury), 1985 | Vintage gelatin silver print, 18 × 23.7 cm | Lengthy pencil inscription by Truszkowski to recto | About very good | (54065)

Truszkowski was not only concerned with visual art. He was also the head of the artist group “Nihilistyczny Alians Orgiastyczny Sternenhoch” (Nihilistic Orgiastic Alliance Sternenhoch, or NAO Sternenhoch), whose performances were primarily sound experiments influenced by punk and industrial music. Truszkowski’s symbols and actions, which went as far as self-harm, also played a leading role in these performances. As in the photograph offered here, a hammer was usually used, alluding to Nietzsche’s *Twilight of the Idols, or, How to Philosophize with a Hammer*. Nietzsche used the hammer as a metaphor for shattering traditional philosophy, while also referring in his preface to the tuning fork as a diagnostic aid to make cavities audible. According to Truszkowski’s pencil inscription, the photograph was taken by artist Zofia Kulik (born 1947).

108. Rydecki, Jacek, Zbigniew Libera, Jerzy Truszkowski, and Zofia Kulik | **Teksty 1982–1989** | Zielona Góra, 1989 | Quarto (29 × 21 cm) | Original printed staple-stitched card wrappers; 51 pp. | Numerous illustrations | Small chip to front wrapper, else very good | (52662)

This volume contains an early attempt at a guide to Truszkowski’s extensive iconography and private mythology, as seen in nos. 103–104, for instance. The publication includes illustrations and commentary provided by Truszkowski on his own imagery, as well as that of Zbigniew Libera. Adam Sidorkiewicz’s introduction comments on the deep connection between the two artists, discussing specifically their “nihilism” as a shared philosophical position, as well as their participation in *Kultura Zrzuty*. The publication closes with poetry by Jacek Rydecki and Zofia Kulik. With the printed note: “Issued as a manuscript in 90 numbered copies” (this is no. 17).



109. Truszkowski, Jerzy | **“Meta-Nietzsche.”** | Lithographed poster, 80 × 60 cm | Printed upside down on unused poster stock of the “Dziekanka Workshop” (Pracownia Dziekanka) | Very good, save for faint creasing and some fading to edges | (54066)

Truszkowski again and again refers to Nietzsche, both directly and indirectly, such as when he mockingly works through some of Kant’s concepts in “Audiofil” or when he calls himself a “Meta-Nietzsche” in the present poster. The poster was lithographed on original poster stock with letterhead of the Dziekanka Students’ Art Center and Workshop, founded by photographer Tomasz Sikorski.

## Varia

110. Grzyb, Ryszard | **Preliminary drawing for the tempera painting “Na granicy Babilonu i Nowej Zelandii” (On the Border between Babylon and New Zealand)** | 1986 | Pencil on paper, 20.8 × 29.4 cm | Signed and dated | (54067)

Along with the other works created in Berlin in 1986, the tempera painting “Na granicy Babilonu i Nowej Zelandii” is one of the most important works by Grzyb and a central work of “Gruppa” (Sitkowska 1992, no. 28; AKL LXIV 2009, p. 17). The preliminary drawing impressively demonstrates that the expressive color work, as spontaneous and anti-academic as it may initially seem, was precisely planned. Grzyb does not work from the colors — as it might seem at first glance and as would correspond to the Expressionist tradition — but rather from the form, which he precisely anticipates. The choice of color material is therefore quite consistent. While painting in the Expressionist tradition used oil as a binder, since it can be worked with freely and without a preliminary drawing, Grzyb chose tempera paint, which leaves little room for improvisation and requires precise preliminary work. Accordingly, the differences between the drawing and the painting are quite minor.

Grzyb develops his own quasi-archaic iconography. Two monsters stand menacingly opposite each other. From the viewer’s left, an anthropomorphic creature stretches a huge tongue toward its enemy, reminiscent of that of a chameleon. The muscular male stretches his equally oversized paws, resembling pine cones, toward his opponent. The tips threaten to impale the gorilla-like creature. Starting from the right half of the picture, this stocky figure with a huge skull attacks his adversary with bared teeth, an overlong phallus, and a clenched left fist. There is still no contact between the figures. Both stage their repartee and outdo each other in threatening gestures. The new creations of animalistic beings reveal the strong influence “art brut” had on Grzyb (Golinski 1993, p. 14).

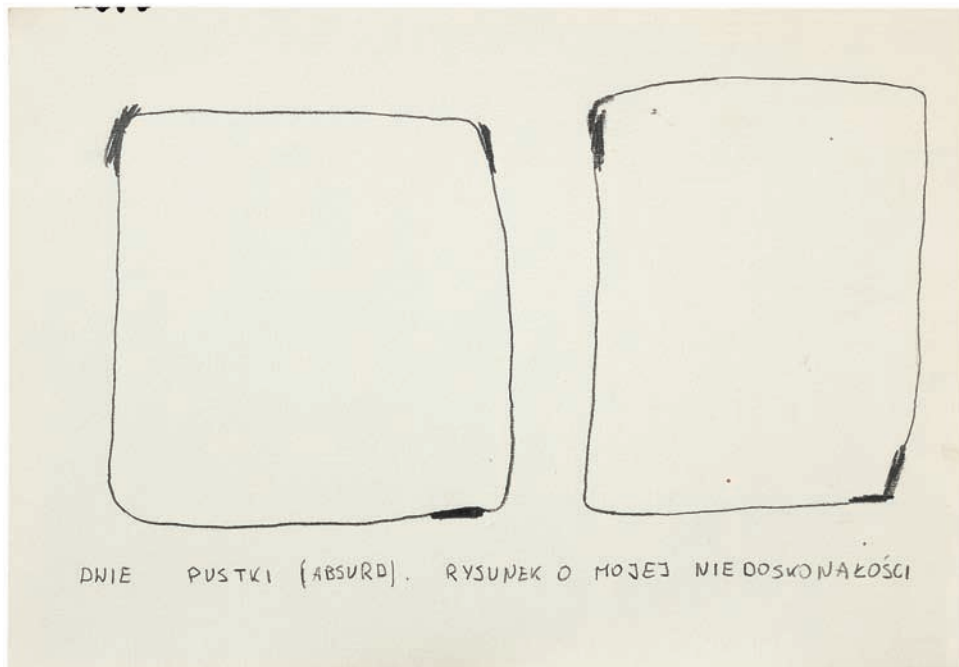
The term “art brut” was coined in the 1940s by Jean Dubuffet, whose collection of works by psychiatric patients was the foundation of his own theory and practice. Since the 1920s, both artists and psychiatrists have sought to understand the origins and nature of mental illness through patients’ artworks. Walter Morgenthaler’s monograph on the works of his patient Adolf Wölfli (1921) ended with the assumption that the works of the mentally ill revealed certain “basic elements” of art itself, and even more so “parts of formidable basic pillars of art” (Morgenthaler 2021, p. 145). The “Documenta 5” in 1972 devoted an entire section to “art of the mentally ill” and thus renewed the art world’s interest in the topic.

111. Pawlak, Włodzimierz | **“Dwie pustki (absurd). Rysunek o mojej niedoskonałości” [Two voids (absurdity). A drawing about my imperfection]** | Pencil drawing on thick wove paper, 22 × 32 cm | 1989 | Signed and dated to verso | (54069)

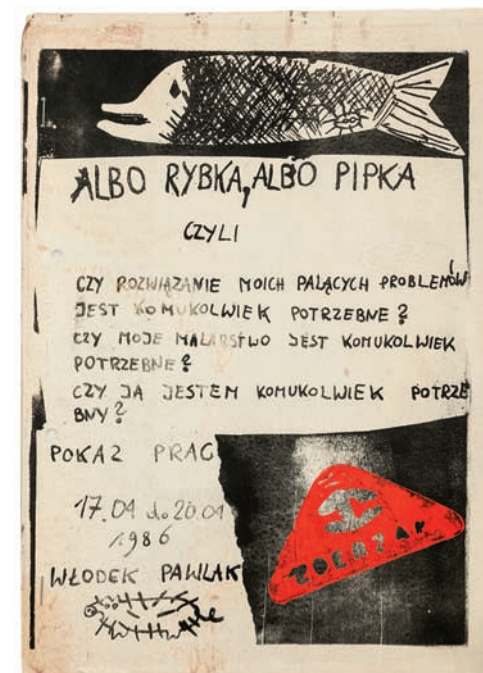
Włodzimierz Pawlak joined Gruppa in 1982 as a student and participated in almost all of the group’s exhibitions and actions. He also edited its journal *Oj dobrze już* (Oh it’s fine now) in which he placed his own poems, manifestos, and lectures. His work of this period is shaped by criticism of the conditions in Poland, especially after the declaration of Martial Law. In the paintings created between 1986 and 1987, Pawlak hid the compositions under a concealing layer of paint, thus transferring the characteristic motif of painted-over political slogans on house walls to the more durable medium of painting. This was followed by the cycle “Didactic Panels,” in which he covered the picture surfaces with graphic webs of ideograms, diagrams, maps, and signs.



110



111



112

The year 1989, to which this work dates, marked a caesura not only politically, but aesthetically. Increasingly, Pawlak was concerned with artistic theory and practice itself. He created a series of collages from used paint tubes, pencil stubs, tickets, bills, empty matchboxes, postcards, etc. In the 1990s, he created several cycles dominated by the motif of white color surfaces, with references to works by Kazimir Malevich and Władysław Strzemiński. In later works, Pawlak took up the art-theoretical theme of line in his painterly cycles and also designed spatial objects made of cans and nails on wooden bases painted in colors (mostly white). (AKL XCIV, 2017, p. 461).

112. Pawlak, Włodzimierz | **Albo rybka, albo pipka... [You can't have your cake and eat it too...]** | Kraków, [1986] | Quarto (29.8 × 21.7 cm) | Seven leaves of xeroxed images and typescript; two staples to left margin; hole-punched; with logo of the Galeria Zderzak in red watercolor paint to first leaf | With a xeroxed review of the gallery opening and Pawlak's work affixed to first leaf recto; inscribed by gallery founder Marta Tarabuła | Laid in is a typewritten invitation to the exhibition on green stock, by Tarabuła and Bettina Beres | About very good | (54068)

Catalog for an exhibition by Pawlak, held at Galeria Zderzak in Krakow from April 17 to 20, 1986. The laid in invitation slip on green paper also announces an artist talk on April 17. The catalog title is followed by three rhetorical questions: "is the solution to my burning problems needed by anyone? Is my painting needed by anyone? Am I needed by anyone?" A second text is titled "Malarstwo środka" (Painting of the middle). The last leaf contains a short biography of the artist, a list of past exhibitions, and a description of the concept for the exhibition, which included a musical evening with Ryszard Grzyb entitled "Aladdin's lamp." Galeria Zderzak (Bumper Gallery) was an apartment gallery founded in 1985 by Marta Tarabuła, which continues its activities today.

Pawlak (born 1957) is a painter, performer, writer, and art theoretician. Since 1982, he was a member of Gruppa, an informal art group that also included Ryszard Grzyb, Paweł Kowalewski, Jarosław Modzelewski, Marek Sobczyk, and Ryszard Woźniak. The group was known for a neo-Expressionist and "Neue Wilde"-inspired aesthetics, as well as a combative attitude, both toward the strictures of the Martial Law period and toward the perceived "academicism" of the Polish neo-avant-garde. We can only trace the copy at the archive of the Zderzak gallery.

113. Kosalka, Jerzy | **Miki Mausoleum — Rozumiesz? [Miki Mouseoleum — Do you understand?]** | Proof for a stencil print in acrylic, with painted elements | [Wrocław], 1986 | 43 × 30.5 cm | Mounted to dark paper stock; signed and dated | (54070)

This revised proof is a preliminary work for a stencil print for the sixth issue of the handmade art journal *Luxus* (printed in only 30 copies). The print runs of the individual issues varied: as few as three copies of the second issue may have been produced. With each issue, the group produced more copies. Thus, 15 copies of the fourth number appeared and 20 copies of the fifth number. Each issue was ultimately unique.

*Luxus* was published by an eponymous group of young artists in Wrocław, which formed in 1981 during the student strikes at the Academy of Fine Arts. Important points of reference for the group were pop art, street art, punk, and reggae. The magazine could be designed by anyone who happened to be in the studio. The issues virtually overflowed with stencils, humorous collages, allusions to the visual worlds of the West, linocuts, drawings, and manipulated newspaper articles. The medium of stencil printing in particular allowed the boundaries between street art and booklet graphics to become fluid. Stencils could be applied equally to walls and paper pages. But while the images on the walls were soon again pasted over, painted over, or worn away with the wall itself, they could preserve some-



113

what longer in the issues. The handmade magazines with their numerous, sometimes brightly colored pictures and anti-militaristic slogans “feel more like a rock concert than a book” (Rypson 2000, p. 134).

Unlike the final version, the present proof still lacks the speech bubble that puts the words “Miki Mausoleum — Do you understand?” into the mouth of the protester. “Luxus” maintained close ties with the underground band “Miki Mausoleum.” The frontman of this early Polish reggae band also studied at the Academy of Fine Arts, and some “Luxus” members were also involved in the band. The fifth issue of *Luxus* was a special issue devoted to the band, and in turn the band’s covers and stage designs were created by Luxus artists. The stencil print is likely based on a photograph, but we were unable to identify it. The viewer stands behind a uniformed policeman with helmet and baton facing a group of protesters. Koszałka’s orientation toward pop art was to become even more prominent after the fall of the Berlin Wall. He adapted the logo of “Coca Cola” for his own purposes by printing his name in the same typography against a red background, after which he became known as “Cosalca” (Bielańska 2008, p. 125).



114. Sikorski, Tomasz | **Dwa światy [Two worlds]. Portrait of the punk band “Brygada Kryzys” (Brigade Crisis) in front of the Palace of Culture and Science in Warsaw** | Warsaw, 1982 | Vintage print mounted to decoratively painted cardboard; 46.3 × 55.5 on 50 × 59.8 cm | Signed and dated to recto by Sikorski | Very good | (54071)

Clearly visible in the center of the group photo is the frontman Robert Brylewski. Barely recognizable to his right is Jarosław Ptasiński and to his left Tomasz Świtalski. The camera angle is reminiscent of Rodchenko in its low view and angular dynamics. The punk band “Brygada Kryzys” released its first album, considered the first punk album in Poland, in February 1982. After a performance in Belgrade, the band gained some notoriety outside the borders of Poland. However, a tour to the Netherlands and the recording of an album did not materialize due to Martial Law in Poland. A few months after the first album was recorded, the band broke up again. In the following year, Brylewski founded the reggae band “Izrael”; he later turned to electronic music and finally revived “Brygada Kryzys” in the early 2000s. Again and again, Brylewski proved able to get out of difficult situations. For example, the police released him after he insulted a soldier because he simulated schizophrenia and an epileptic seizure. But in 2018, he was beaten up so badly that, despite long medical treatment and surgical interventions, he fell into a coma and eventually died.

The photographer Tomasz Sikorski (1953–2021) was one of the protagonists of the Warsaw neo-avant-garde. He first worked in the context of Paweł Freisler’s gallery and the student cultural center Sigma. In the second half of the 1970s, he studied sculpture and interior design at the Warsaw Academy of Fine Arts. Parallel to his studies, he began to run a gallery at the Warsaw University of Technology. Another project was the “Dziekanka Workshop.” This interdisciplinary art and education center of the Academy of Fine Arts and the Academy of Music in Warsaw became one of the most important venues of alternative culture of the Polish capital in the 1980s, where artist groups such as “Grupa” as well as punk bands could perform in public. After a period in the U.S. as a guest lecturer, his photographs also helped establish street art within the Polish art world. But Sikorski was active not only as a photographer, but also as a conceptual and performance artist. He turned to street art himself in the 1980s, producing stencils that are considered to be genre-defining in Poland.

## Pomarańczowa Alternatywa

### The Orange Alternative



120

Treating the political system of Poland as a work of art, the artistic and quasi-political performance art movement Pomarańczowa Alternatywa (Orange Alternative) was born out of the Solidarność carnival and the student protests at Wrocław University. The eventual leader of the movement, Waldemar Fydrych (born 1953), was a history student at Wrocław University and a member of the Solidarność student committee, which published the “Orange Alternative” newspaper, an organ of the New Culture Movement. Fydrych’s “Manifesto of Socialist Surrealism” would become the foundational text of the Orange Alternative (→ no. 115).

The political repressions of the Martial Law period put an end to semi-open publishing and organizing. As part of cultural measures, anti-communist graffiti was painted over with white paint on state orders. Along with his friend Wiesław Cupała, Fydrych started the practice of stencilling orange gnomes over the white paint that covered the political graffiti, humorously marking these sites of protest, with the entire city soon covered in orange gnomes. Referring to the practice as “dialectic painting,” Fydrych explained that “the thesis is the [anti-regime] Slogan, the anti-thesis is the Spot, and the synthesis is the Dwarf,” proclaiming himself the greatest successor of the tradition of Hegel and Marx. The dwarf would become the signature image of the Orange Alternative. An early happening of the group also included participants dressed as orange dwarfs. Knowing that the ZOMO police would try to disperse any large gathering, the participants intentionally invited the attention of ZOMO and the press, with images of the police chasing and abusing dwarfs splashed across the pages of the local newspapers. Combining Surrealism and Dadaism with elements of urban protest in the vein of Dutch Provo, the group’s carnivalesque activities reached a peak in 1986–1989. They resonated especially well with students and young people, who were



drawn to the humorous and anarchic mass happenings, installations, and stencil art organized by local cells of the movement, first in Wrocław and later in Łódź, Warsaw, Gdansk, and other towns. Later actions invited participants to show up dressed as articles of the Polish constitution, with the ZOMO police forced to attack the constitution itself. One of the last happenings was staged around Waldemar Fydrych's decision to run for president in 1989. The "election campaign" included a contemporary art festival and concerts by rock bands such as Big Cyc. See Górska 2011.



119



115. Fydrych, Waldemar | **Manifest surrealizmu socjalistycznego** [A manifesto of socialist surrealism]. In: *Gazeta "A"* [Newspaper "A"] | Wrocław, [1981] | Quarto (29.5 × 21 cm) | Original pictorial wrappers, printed to rectos and versos, housing a single folded sheet printed to rectos and versos with reproductions of drawings and reduced-size typescript; [8] pp. | Stain to lower right corner, affecting all four leaves; else about very good | (51223)

The first publication of the "Manifesto of Socialist Surrealism," a foundational text of the Orange Alternative. It appeared in the first and only issue of "Gazeta A," a publication of "The New Culture Movement" started by students of the University of Wrocław including Fydrych, who edited this issue. Known as "The Major" in the context of the Orange Alternative, Fydrych was inspired by Dada and his manifesto refers to André Breton, among others. The issue also includes essays by artists Wiesław Cupala and Paweł Jarocki. KVK, OCLC show one copy outside of Poland, but none in North America.

116. Galeria Działań Maniakalnych [Gallery of Manic Activities] | **Small poster for a series of political happenings in Łódź, late 1988 and early 1989** | Łódź: Wolna drukarnia MSW, [1988] | Single sheet, xerox-printed to recto, measuring 36 × 25.5 cm | About very good; old creases | (50143)

Apparently unrecorded poster for a series of "manic" political happenings and performances held at this gallery in Łódź, a branch of the Orange Alternative led by Krzysztof Skiba. The poster displays a DIY xerox aesthetic, with a drawing of a bearded punk aesthetic, with a drawing of a bearded male making love to a five-pointed star. One of the actions seems to have involved two performers, one wearing the sign "Solidarność" and the other "Communism," who proceeded to battle each other until a mutual knock out. The image on the poster may be a reference to this battle.



117. **Rewia Soc-Mody [Review of Sots-Fashion]** | Original illustrated card | Warsaw, 1988 | Original lithograph inside a mass-produced communist postcard commemorating the 1917 Bolshevik revolution, 14.5 × 10.5 cm | Very good | (51674)

A postcard invitation for a mass performance event of the Orange Alternative, which took place in Warsaw's Old Town on November 6, 1988. Staged during an anniversary celebration of the Bolshevik Revolution, the performance was titled "Z gruntu apolityczna impreza, czyli Rewia Soc-Mody" (A basically apolitical event, or review of Socialist Fashion), for which the participants were invited to dress up as the various articles of the Polish constitution. This invitation was printed inside a blank communist postcard created in 1981 for the anniversary.

118. **Fydrych, Waldemar (Major) | Kandydat na prezydenta [Presidential candidate]** | Single leaf of typescript to recto only, 29.5 × 21 cm | Very good | (54072)

Leaflet announcing Fydrych's bid for presidency, announced in the spring of 1989. Fydrych made the declaration in response to the partially democratic elections organized by the Polish communist government after the so-called Round Table Talks with the leader of Solidarność, Lech Wałęsa. He saw the impending election as an opportunity to launch a happening in the form of an election campaign. In the present text he refers to the Polish political system as "socialist surrealism" and proposes to make all national decisions by referendum, rather than "by the whispers of politicians." He also pronounces the entire election to be a sham and declares those who do not vote to be on his side. The slogan of the month-long election campaign, "Orange Major or Red General. The choice is yours! Choose yourself," was a reference to the rank of General of then prime minister Czesław Kiszczak. A carnival of happenings, the campaign included a festival of contemporary art and concerts of top Polish rock bands such as Kazik and Big Cyc, to which Fydrych wore alternating costumes of a dwarf, an alien, and a militiaman. According to the online museum of the Orange Alternative, the greatest surprise of the elections was that an entire unit of ZOMO, the citizens' militia typically used to put down protests in communist Poland, voted for Fydrych.

119. **Broadside: Festiwal Sztuki Obecnej [Contemporary Art Festival, Wrocław June 1–2, 1989]** | Wrocław, 1989 | Single leaf printed in blue, 30 × 21.5 cm | Very good | (51483)

Small poster advertising one of the last events of the Orange Alternative in Communist Poland, the Contemporary Art Festival, which opened in Wrocław on June 1, 1989 as part of Major Fydrych's presidency campaign. It depicts a fragmented figure holding a flag in one hand and a trumpet in the other, with a five-point star at its center, a kind of explosion of the red star of communist propaganda. The festival featured contemporary Polish rock bands such as Kormorany, Big Cyc, and Kult, which were part of the popular appeal of the event.

120. **Group of forty vintage prints documenting various happenings by the Orange Alternative movement in Solidarity-era Poland** | Vintage gelatin prints measuring 13.8 × 9.2 cm | Very good | (51536)

A group of forty photographs by an unidentified photographer, which provide a visual history of the Orange Alternative. The prints are divided into four sets reflecting distinct events that rank among the Orange Alternative's most visible happenings of the period of 1987–1989, when a veritable orange wave swept the country: 1) a happening in Wrocław in 1988; 2) a carnival strike on Świdnicka street in Wrocław that took place on February 7, 1989; 3) the anniversary of the October Revolution on November 7, 1988; and 4) another happening on Świdnicka street in Wrocław on December 21, 1988. Thousands of pedestrians joined these open-form meetings, which made no overt ideological or political demands, but celebrated an alternative way of being a citizen and a subject in late socialist Poland.

Many shots show the leader of the movement, Major Fydrych. They also capture the ludic qualities of the movement, with many participants dressed up as Lenin, Fidel Castro, or Native Americans wearing masks, playing musical instruments, dancing, and holding banners with statements such as "Lets bring Africa into the USSR," "Dwarves of all nations unite," and "Only two things in the world stink of herring." We can find no comparable institutional holdings, excepting a VHS recording of a strike held by IISG Amsterdam. A similar photograph of the carnival happening was included in a monograph on the movement. See Dardzińska 2011.



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## Web Resources

[www.cultural-opposition.eu](http://www.cultural-opposition.eu).  
(COURAGE – "Cultural Opposition – Understanding the Cultural Heritage of Dissent in the Former Socialist Countries")

<http://www.kulturazrzuty.pl>  
(Kultura Zrzuty Digital Archive)

<http://www.orangealternativemuseum.pl>  
(Orange Alternative Virtual Museum)

### TERMS

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## Contact

Penka Rare Books and Archives  
Dr. Philipp Penka  
Gustav-Müller-Str. 40  
10829 Berlin, Germany

+49 (0)30 28602740  
info@penkararebooks.com  
www.penkararebooks.com

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