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The Exhibition of Polish Contemporary  
Textile Art and Batik

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# P O L I S A

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Textile Art and Batik

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Co-financed by the Ministry of Culture and National  
Heritage of the Republic of Poland



Embassy  
of the Republic of Poland  
in Jakarta



Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland

# POLIA

The Exhibition of Polish Contemporary  
Textile Art and Batik

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Curator: Joanna Waclawek  
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Texts: Anna Goebel, Jolanta Rudzka Habisiak, Joanna Waclawek  
Translation: Elżbieta Leśnikowska, Bożena Misztal-Czeremcha  
Design, DTP: Katarzyna Galos, Joanna Waclawek, Justyna Więsek,  
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Jakarta, 2022

## List of Contents

Mrs. Beata Stoczyńska, Ambassador of the Republic of Poland to Indonesia 5

### THE TEXTS 7

Joanna Waclawek  
*Pola* 8

Anna Goebel  
*Different Aspects of Polish Artistic Textiles.* 14  
*From Utilitarianism to Creation. A Few Words About Polish Fiber Art*

Jolanta Rudzka Habisiak  
*The Power of Fiber Art* 20

### THE ART 37

### BATIKS 129

Batik from the Collection of The National Museum of Indonesia, Jakarta.

Although Poland is geographically distant from Indonesia, it is surprisingly similar in many areas. We are united by the colours of our national flags: red and white in Indonesia, and red and white in Poland. We are also united by a respect for tradition, family, community - including a love of folk costumes, rituals and artistic textiles.

Poland has a rich tradition of design and fabric production: from folk textiles and the outstanding designers of Łódź, through the Ład Artistic Cooperative and the Sopot School of Textiles, to avant-garde Polish textile art. Contemporary Polish designers have a great desire to learn about old methods and discover new production processes. The fame of the Polish School of Textile Art has been spread thanks to artists such as Magdalena Abakanowicz and Wojciech Sadley. It is mainly associated with kilims, the art of weaving; however, not many may be aware that Poland also has a rich tradition of patterned textiles.



The aim of POLA's „Polish Contemporary Textile and Batik” exhibition, which takes place in October 2022 at the National Museum in Jakarta, is to present Polish contemporary textiles in the context of the world famous art of Indonesian batik, which was inscribed on the UNESCO World Heritage List in 2009. Some of the works presented during the exhibition will also offer visitors a better understanding of selected aspects of Polish history. Justyna Wiesek's series of batik portraits „Faces” illustrates the portraits of the most famous Poles of the 20th century: Nobel Prize laureates, poets, politicians and people who fought against communism.

The huge creative body of work in the field of fiber art has brought and continues to bring much success on the international art scene for Polish artists. Therefore, I am extremely pleased that we have the opportunity to present these art pieces to the Indonesian audience as well. I hope this exhibition will deepen our relations, contribute to a better understanding of our cultures and above all, be an inspiration for all of us to do more to bring Poland and Indonesia closer together.

I sincerely congratulate and thank Joanna Waclawek, curator of the exhibition, and the National Museum in Jakarta, for their efforts in making this project a success.

Beata Stoczyńska, Ambassador of the Republic of Poland to Indonesia

# POIŁA

The Exhibition of Polish Contemporary  
Textile Art and Batik

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Joanna Wacławek

## Pola

The Polish word „POLA”, meaning „fields” or „area” in English, in Indonesian means „pattern” and refers to the diversity presented at the Exhibition: an array of fields of interest, fields of interpretation and conceptual fields explored by artists with different tempers and approaches to the medium of artistic textiles. The mention of the batik technique in the exhibition’s title is related to its importance to Indonesian culture and art – in 2009 Indonesian batik was listed as a UNESCO World Heritage. At the same time, the technique is associated with the tradition of some Polish regions and used by many contemporary Polish artists.

Thus, the exhibition allows us to see the condition of fiber art created in Poland, as well as the variety of formal solutions and ideas that have made artists choose this very medium. Since for some of them, textile art is only one of the paths in the continuous journey that is individual artistic activity. At the same time, the exhibition has been conceived as a contribution to the dialogue with Indonesian textile art, or more generally, with the latest art created in Indonesia. Although – through additional materials – it brings the viewers closer to the phenomenon of the „Polish school of textiles”, which in the 1960s and 1970s revolutionized thinking about this artistic matter, the exhibition features works created in the last few years. Thus, it does not glorify the indisputable splendor of the past, but

the vitality of the artistic textile of today, the one that has grown out of the experience of previous generations, but has been formed by curiosity and the search for an appropriate expression of one’s own artistic concepts.

Two world-renowned Polish textile artists, Prof. Anna Goebel and Prof. Jolanta Rudzka Habisiak, agreed to be members of the Jury of the exhibition, whose texts, with excellent and often unique photographs, are included in the exhibition catalogue, allowing the Reader to take a private journey through the threads of the history of Polish artistic textiles. The invitation to the Jury was also accepted by Mr. Bambang Witjaksono, one of the widely recognizable artists, curators and cultural animators in Indonesia, often using the batik technique in his artwork.

The Jury selected works that perfectly show the polyphonic nature of Polish fiber art. The selection included realizations by both graduates and lecturers of art schools, artists associated with the medium of fabric and those who decided that only the context of fabric would be most appropriate for a given work. The context that is not always directly perceptible, because the very meaning of artistic textile was considered broadly in the call for entries, not limiting it to works that use the motif of interlacing weft and warp. Sometimes the relation is symbolic, and sometimes there is only what Professor Jolanta Rudzka Habisiak refers to in her article as „the spirit of the fabric”.

### **Expanded cognitive fields and batik**

An important part of the Exhibition’s project was to allow those who would visit it in Jakarta to learn about selected elements of Polish culture, history and art. Some of the works in our exhibition touch on themes of Polish history, including World War II, while others depict people of Polish culture, art and politics. Is only the artwork without the context that really matters? In my opinion, both layers can often be compared to ancient motifs on batiks – after all, we can admire the beauty of the fabrics themselves without knowing anything about the culture in which they were made. However, when we understand what the particular motifs mean and what they were used for, for example, in the courts of Javanese rulers, our cognition may simply become much more complete.

In Poland, most of these works require no commentary, but the greater challenge was to provide viewers in Indonesia with tools through which they can learn more about a particular artist’s sources of inspiration or the clues toward which a particular work or group of works leads. A visitor to the exhibition

at the museum, or through the website, can thus follow these threads of information and clues. It is only up to them how far they choose to go.

Some of the materials are available in Indonesian for the first time. Specially for the Exhibition, the leading Polish writer and journalist Hanna Krall has agreed to make excerpts of her work available for translation. In order to make the events of the Warsaw Ghetto, related by her, more familiar to Indonesian audiences, the Polish History Museum has agreed to post on the Exhibition's website a documentary film it produced on the subject. Thanks to the commitment of Ms. Iwona Handayani, two works by Zbigniew Herbert, one of Poland's most important poets and essayists, were also translated into Indonesian for the first time. Cooperation with the Warsaw Uprising Museum made it possible to show, in the context of one of the works, selected photographs of the uprising, on the basis of which it was created, while the District Museum in Nowy Sącz prepared a biographical note dedicated to the outstanding painter-primitivist, Nikifor, written by Zbigniew Wolanin. Other biographical entries were created in collaboration with the Academy of Dramatic Art in Warsaw, the Herbert Foundation, the Wisława Szymborska Foundation, the Komeda Association and The Great Man Foundation. Komeda's and Kukuczka's descendants and heirs also provided their photos.

Piotr and Elżbieta Mystkowski, guardians of the legacy of Czesław Mystkowski, a Polish painter who worked in the interwar period and died in Java in 1938, provided batik fabrics (Fig. 1), the only surviving examples of Javanese craftsmanship from the artist's previously extensive collection, for the exhibition. Fabrics like the ones Mystkowski sent his brother in the 1930s had been brought by travelers and scholars returning from Java since the late 19th century, sparking the batik fashion in Poland. However, the technique itself had long been known in the area, it was usually used to decorate Easter eggs, still made before Easter in many homes today. The earliest Polish descriptions of Javanese batiks even referred to them as „Easter eggs on fabrics” or fabrics decorated with the „Easter egg method.” As it was written in a book published in 1923 in Kraków, „Batik. Easter eggs on fabrics. Practical Tips”:

*The widespread and fashionable today „batik” is among the oldest ways of decorating fabrics with colourful ornamentation. As a decorative technique, it is not new to our people, decorating eggshells with the same method. These well-known, written with melted wax and coloured Easter eggs are our batik made only on a different material, on a different surface and in a different ornamental sense.*

In some areas of Poland, batik technique was used not only for Easter eggs, but also for selected elements of folk costumes, however, it is interesting to note that it was only batik Javanese fabrics that awakened

the desire to experiment with this technique. At the beginning of the 20th century, especially after Poland regained its independence in 1918 and was reunited after more than a century of functioning in three partitions, batik became so popular that numerous commercial batik atelier were set up in Kraków, Warsaw, Poznań, Zakopane and Lvov. Batik, by the way, was not only used for garments; the possibilities of batik were also explored for decorating paper, wood, ceramics and metal. At the 1925 exhibition of decorative arts in Paris Polish Pavilion boasted Polish batiks, among other products designed to promote Polish art.

So the exhibition provides an opportunity to talk about these Polish-Indonesian ties, among other things by introducing Professor Michał Siedlecki, a Polish biologist who, after a several-month research stay in the Bogor area, published a comprehensive and richly illustrated book in Kraków in 1913, in which he described Java and introduced the word „batik” into the Polish language (Fig. 2).

The Exhibition of Polish Contemporary Artistic Textile and Batik POLA is the first event of its kind in the history of Polish-Indonesian relations. So I would like to warmly thank the Director of The National Museum of Indonesia, Ibu Sri Hartini and staff of the Museum, for hosting us in such a prestigious place and allowing us to show at this exhibition perfectly selected examples of batiks from the Museum's own rich collection.

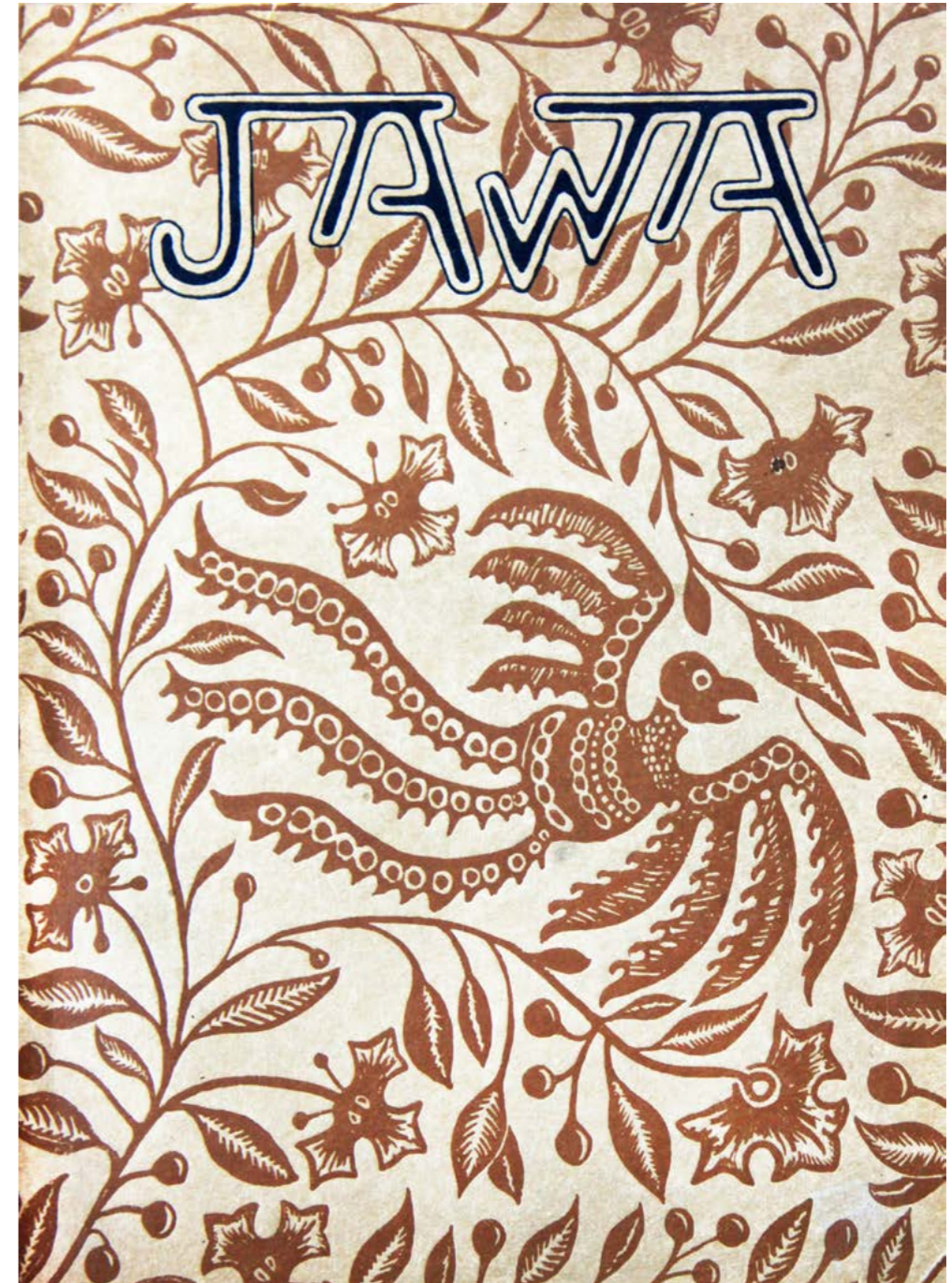
The realization of the Exhibition would not have been possible without the continued support of the Polish Embassy in Jakarta. The conviction that Polish works are worth and should be shown in a country where textiles play such a momentous role in the culture, paved the way for presenting the works of Polish artists in Jakarta, for which I sincerely thank the Ambassador, Mrs. Beata Stoczyńska and other representatives of the Polish post, especially Ms. Monika Firlus.

Concluding my text, I would like to thank all the Artists who, despite the obstacles we had to overcome on this path, mainly due to the worldwide pandemic, were still ready to make their works available in Indonesia. I want to extend separate thanks to the members of the Jury, Prof. Anna Goebel, Jolanta Rudzka Habisiak and Mr. Bambang Witjaksono. It was thanks to our inspiring discussions during the following days of the Jury's deliberations that the first ideas for the Exhibition scenario took shape.

I hope that multicolored pattern of the fields of contemporary Polish textiles presented at the exhibition will become a space for better cognition and mutual understanding of the art and culture of Poland and Indonesia. After all, POLA is also the first part of the word „Polandia”, which in Indonesia means Poland.



1. Batik from Piotr and Elżbieta Mystkowsky collection. Obtained on Java by Czesław Mystkowski, between 1928-1937, and sent to his younger brother in Poland.



2. The frontispiece of Michał Siedlecki's book *Jawa. Przyroda i sztuka* (*Java. Nature and Art*), published in 1913. The ornaments was borrowed from a batik brought by Siedlecki to Poland, currently in the collection of the Ethnographical Museum in Kraków.



Anna Goebel

### Different Aspects of Polish Artistic Textiles. From Utilitarianism to Creation. A Few Words About Polish Fiber Art

An intriguing phenomenon known as fiber art emerged in the global contemporary art space in the 1960s. It was a time of dynamic changes taking place in traditional thinking about fabric, whose model until then had been the French tapestry based on the repetition of painting. The role of a stimulator of change was played for more than 30 years by the International Tapestry Biennial in Lausanne. It was conceived as a forum for the presentation of current trends in this area. A very important event in the history of Polish artistic textiles was the first edition of the Lausanne Biennial, held in 1962. It was then that Polish artists vitally marked their presence in transforming this field of art, questioning the existing approach to fabric of the French tapestry type, which grew out of the centuries-old tradition of tapestry. It was characterised by transferring monumental paintings as faithfully as possible to works based on the language of weaving, which were executed in weaving manufactures where virtuosity of workmanship was important. The artist was the author of the design and the fabric was realised by a specialised craftsman. The Polish participants represented a different way of treating the matter, they used a variety of means based on the sensuality or plasticity of structures. They showed textural, expressive textile pieces, made by themselves, which influenced the character of the work. The artworks of the younger generation were an expression of avant-garde thinking about fiber art, a search for their own

world of colours, forms and structures. They displayed textiles that were somewhat rough, structural, with a strong emotional impact, which contrasted with the works with smooth and even fabric surfaces of Western artists. Through their innovative approach to the weaving medium, the Polish artists freed fabric from previous conventions, showing the potential inherent in it. Each of them was an individual, but through the forms of expression used, this type of work soon earned the name of the 'Polish school of textiles'. This was the first strong impulse towards the creation of a contemporary vision of fabric and its autonomous existence in the field of art. Magdalena Abakanowicz (Fig. 2), Wojciech Sadley, Jolanta Owidzka (Fig. 1) were the most expressive personalities who opened the doors of imagination to artists from all over the world and set the directions for change. Without losing the specificity of the medium, they freed fabric from its utilitarian and decorative functions. They turned utilitarianism into creation and brought new elements to the development of the discipline for many decades. They were recognised for their revolutionary difference from the well-known traditional tapestry art, and they changed the face of fiber art forever. Thanks to the events of sixty years ago, everything that happens within that field of art has gone far beyond the traditional understanding of fabric. „The fabric of tomorrow was born in Poland” – proclaimed the title of an enthusiastic article in the „Gazette de Laussane” of April 1963. Despite the individual differences of various Polish artists, their work had a common denominator: the conscious and daring use of the properties of the chosen material, its fleshiness and sensuality. They showed that the most important thing is the idea, creativity and determination. There was also another current of the Polish school of textiles, a more lyrical one that drew more on the tradition of court kilims, inspired by nature, represented by Barbara Falkowska (Fig. 3) and Hanna Czajkowska.

We should reflect on what influenced the specificity of this rich and varied phenomenon of the Polish school of textiles of the 1960s and 1970s. At that time, traditional values and folk culture were naturally drawn upon in post-war Poland. At the beginning of the twentieth century, attempts to revive artistic weaving were made by artists affiliated with the Kraków Workshops and the Warsaw Cooperative „Ład”. The changes were boosted by the situation in Poland at the end of the 1950s, the time of the 'thaw', the liberation from the socialist realism that prevailed at the time. The artists' aversion to conventions and rules, which had so far paralysed changes in the resolution of problems in the area of textiles, was significant. This was a manifestation of the artistic courage that united representatives of all disciplines of visual arts at the time in their defiance against the not-so-distant past, the doctrine of socialist realism. There was freedom of creation, and textile art emerged in the face of new phenomena in the arts. The basis for this development was courses in textiles at academies of art, and the studios were run by eminent pedagogues who brought up a group of excellent artists who continued the transformation of artistic textiles in the most comprehensive sense; this was the 'school of thought'.

The artists continually went beyond the rules, explored the plastic qualities of the material, created diverse surfaces from unconventional materials; hemp ropes merged with sisal weaves and horse hair, and besides hand-spun wool, flax, fleece and jute were used. The works that were created in the following years were different from anything that fabric had been identified with until then. Thinking through the painterly imagery was displaced by the textural treatment of its surface. With a huge multiplicity of variants, new techniques began to appear that were not subjected to any classification, and many realisations were not based on the interweaving of weft and warp at all. Most artists abandoned the traditional craftsmanship partially or completely, and objects bordering on assemblages, collages and other free arrangements were created.

The following decades saw further transformations of Polish artistic textiles. For centuries associated with the wall and built on a rectangular or square plan, it began to change its shape into oval and irregular forms. More and more boldly it began to move towards spatial forms – soft sculpture, which by the early 1970s was gaining more and more adherents. The earliest conceptions of spatial textiles can be traced back to Magdalena Abakanowicz, who was awarded the Grand Prix at the 1965 International Art Biennale in San Paulo. At that time, the artist presented spatial works named ‚abacanas’ after her surname.

In 1969, Erika Bileter from the Zurich Museum in the pages of „Projekt” wrote „Magdalena Abakanowicz exhibited her works at all subsequent exhibitions in Lausanne, where she always attracted attention and where she is still remembered as the most daring of artists. Her tapestries show perhaps most unambiguously the transformations taking place in the art of weaving.” Fabric developed into activities with matter and space. Artists conducted bold experiments, not for the sake of stunning with novelty, but in search of their own language of art. The range of materials used was constantly expanding, leather, paper, glass, feathers, wire, strips of sheet metal were included... and gradually synthetic materials came into use. In addition, the never-ending number of mixed techniques allowed a significant expansion of the area of unique textile. But all technologies and materials are just tools for developing one’s own artistic expression. However, it is not easy to accept all otherness, so the autonomy of unique textiles was gained gradually, with the growth of interest in this medium and its success abroad. Initially, innovative textiles were presented at group exhibitions of decorative arts or interior design with other works of contemporary art, to eventually make their way into prestigious museums and art galleries presenting the achievements of the visual arts. Only when the popularity and interest in this field of art increased significantly, museums started to organise exhibitions presenting dynamism of artistic textile. Among others, they were presented at the National Museum in Warsaw, and a two-year tour of textiles around European museums was also important. In 1969, the works of six artists (Magdalena

Abakanowicz, Zofia Butrymowicz, Barbara Falkowska, Ewa Jaroszyńska, Jolanta Owidzka and Wojciech Sadley,) were included in an exhibition at the Museum of Modern Art in New York, which established the position of Polish artistic textiles. The exhibition of the Fifth Biennial in 1971, in which 12 of our artists participated, was shown in the Zachęta Gallery in Warsaw.

When rapid transformations were taking place in fiber art, fabric was annexing space, and more and more new materials were being incorporated into creative activities. However, there were artists who remained faithful to the traditional values of workmanship and natural matter, using their original, painstakingly developed techniques. Among this group, Janina Tworek Pierzgałska and Antoni Starczewski can be singled out. The uniqueness of their works was contained in the profound semantic layer, without the pursuit of novelty in the formal layer. The following generations also drew on the tradition and wisdom of their professors. The term „the author’s original technique” became an extremely popular key word, hiding craftsmanship secrets from the viewer. We can mention the poetic works by Ewa Latkowska-Żychska, relief structures by Jolanta Rudzka Habisiak or graphic-abstract compositions by Włodzimierz Cygan. Regardless of the times, the experimental trend has always coexisted and continues to coexist with compositions that make use of the handicraft values of bygone eras.

The rapid change that Polish fiber art underwent was influenced by new trends in art; the advent of happening, environment and conceptual art, which took fabric far beyond any traditional distinctions and boundaries of art in general. With the end of the 1980s, objects were created that are characterized by austerity of the means of expression used, tranquility, frequent monochromatism, and correlations with printmaking and drawing became very clear. Emilia Bohdziewicz’s embroidered works can be mentioned here. However, this does not mean that relief solutions and the use of non-traditional materials are no longer present.

In the 1990s in Poland, both critics and curators showed less interest in unique textiles, but also galleries and museums rarely organized exhibitions featuring this medium. In our country, it was a time of transition and culture was not promoted. But despite these unfavorable conditions, Polish artists continued their experiments and search for their own language of art. Compositions with new artistic expression were created, with a more profound semantic layer which began to play an increasingly important role. Artists created interesting works, receiving awards, but information about their successes did not reach the public, which blurred the picture of the condition and success of

this field of art in the contemporary panorama of Polish art. Art colleges played an important role in the development of Polish textiles, where studios of artistic textiles in Łódź, Poznań, Warsaw, Kraków and Gdańsk have functioned.

The exhaustion of the formula of the Lausanne Biennial caused its closure 1995, and thus opened up an area for alternative presentations of textile art. A number of events have been established, such as a textile competition in Kyoto, Biennales in Lithuania, Hungary, China, and the youngest Tapestry Biennale in Poznań. However, the Łódź Triennial, which began in 1975 has the longest history, providing an opportunity for international exchange of creative experiences. Subsequent presentations have shown that artistic textiles continue to change and remain closely associated with modern trends in art.

The definition of a work of art that is fabric has become increasingly flexible and capacious. The phenomenon of fundamental importance for the current shape of artistic textile has been the continuous development of the contemporary visual language of the field. The artist's imagination has been liberated from conventional thinking about fabric. The artist thinks and operates with categories functioning in art, rather than categories of „weaving”. Thanks to this, fabric has ceased to be a flat composition, it has become an action in space, a play of matter. It is able not only to shape the existing space, but also to create a completely new one. Artistic textile has gained an important position in the overall visual arts, on the ground of which mutual inspiration often led to the blurring of genre differences. It is often the case that the most interesting and creative things, both in textiles and in art in general, are created somewhere on the verge of various genres and disciplines. Artists dealing with this medium are still looking for new fields of penetration, boldly exploring areas traditionally reserved so far for other disciplines. Especially in recent years, one can also observe the opposite phenomenon, the interest in the medium of fabric among visual artists, who willingly draw on it, treating it as one of many possible forms of expression, incorporating it into the area of their artistic activities. At exhibitions, presentations by artists, it is possible to observe they embrace the language of fabric for the expression of contemporary problems. Sometimes the creative process itself becomes the subject of the works of art, crowned with video footage, documenting the creation of the work, it adds new meanings to it, inviting deeper analysis and reception. Individual explorations are significant, developing independently of trends and tendencies. Craft techniques strongly attract attention, yet they are used in a creative way. Since what matters most is not the novelty of materials or inventions in the technical sphere, but the authenticity of creation and thinking. Understood in this way, the fabric of the following decades until

now has become a mosaic of attitudes, styles, conventions, languages, values. Fabric has become an object by virtue of the artist's decision. Any proposal turns out to be artistically equivalent, as long as it meets the basic condition of sincerity, has an element of creativity and conveys a meaningful message.

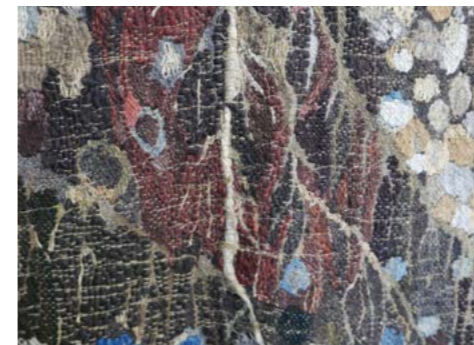
Unique textile still remains a vehicle of inexhaustible possibilities of creation, as well as meanings. In recent years it has strongly marked its place in a wide range of phenomena in modern art. Nowadays there is a visible excess of activities employing technological achievements, there is a return to the tangibility of the work of art. There are still many viewers who associate artistic textile with weaving, knitting, embroidery, because some people still think schematically. Fabric is a medium, a means of conveying values, meanings and ideas. If fabric is not what we think it actually is, then it is a play of imagination, a metaphor, a longing for transcendence, contemplation, a symbol of passage of time... it is going beyond its own materiality and entering the sphere of meanings and spiritual values. The term „artistic textile” is very capacious, it has many forms and solutions. There is a place for it in contemporary art.



1.



2.



3.



4.

1. Jolanta Owidzka, *Ephemeral Forms*, structural textile, broche, linen, stilon, sisal, wool, silk, 1981, fot. A. Goebel
2. Magdalena Abakanowicz, *Relief Tapestries*, sisal, 1960's, photo: Ewa Latkowska – Żychska
3. Barbara Falkowska, *Roots*, hand-spun wool sisal, plant dyes, 133 x 290 cm, 1977, fot. A. Goebel, (detail)
4. Maria Teresa Chojnacka, *Furrow*, sisal, 250 x 140 cm, the 1980s, (detail)

Jolanta Rudzka Habisiak

### The Power of Fiber Art

There is a powerful force in artistic textile which manifests itself in the works of outstanding Polish artists who cultivate this by all means unique artistic discipline. The contemporary image of fabric, both utilitarian and unique, was created on the foundation of the rich tradition of Polish folk textiles – kilims, jacquards, double weave, hand-made fabrics, but also beautiful *opony*<sup>1</sup>, *szpalery*<sup>2</sup>, wall hangings, carpets and *koldryny*<sup>3</sup> that can be seen in some rich historical interiors. These original sources are the basis for didactic curricula in Polish higher art schools. After World War II, the creators of Polish artistic textiles focus their interest on its decorative and utilitarian functions. The 1950s saw the beginning of an evolutionary process of change which brought about an unexpected and surprising development of fibre art. This period is marked by the growth of original artistic textiles, when artists themselves sit down at weaving machines, they work out their own solutions, new weaves, experiment with new materials. Artists focus on the qualities inherent in fabric, the beauty of the material, interlacing, structuralism, colour and finally in the painstaking process of executing a work of art resist the doctrines and political pressures of the time.

The 1960s witness a dynamic development of tapestry, which gained a worldwide recognition thanks to the Lausanne International Tapestry Biennale started in 1962 and its subsequent editions. Textile

art starts its way to become an independent field of art with its craftsmanship, process of realization, a rich scope of fibrous materials, from classical two-dimensional objects to monumental spatial forms. Thanks to outstanding and well-known artists, such as Abakanowicz, Owidzka (Fig. 14), Chojnacka, Sadley, Tworek-Pierzgalska we take pride in the „Polish school of artistic textile”.

The next stage in the evolution of contemporary Polish textiles occurred in the 1970s. The artists, overwhelmed with euphoria after the successes in Lausanne and with new possibilities of expression, gained a chance to confront at the 1st National Industrial and Unique Textile Triennial, later transformed into the International Triennial of Tapestry organized by the Central Museum of Textiles in Łódź.

The 1980s and 90s bring widely understood experiment, innovative technical solutions, spatial forms built with weaving structures, oscillating around „soft sculpture”. At the same time, the trend of small weaving forms and national and international exhibitions-competitions appear, such as Biennial of Miniature Art in Shombathely in Hungary or National Exhibition of Miniature accompanying the Triennial in Łódź.

The last two decades are characterized by the domination of author’s original techniques, a dialogue between the fibre and the workmanship; new materials appear, paper gains in importance. What matters is interlacing, knotting, sometimes only the spirit of the fabric. There are also bold, unconventional solutions and interlaced variations. At the beginning of the new millennium fabric experienced a regression when new digital technologies appeared.

Among the pioneers of post-war fiber art, connected with classical handicraft, who influenced not only contemporary textiles but also didactics, there was an advocate of double weave fabrics, jacquards and kilims, Eleonora Plutyńska, running the Handmade Textile Studio at the Department of Artistic Textile at the Academy of Fine Arts in Warsaw, between 1946-1962. The trend of painted and printed textile was represented by the Print on Textile Studio, established in 1951 under the artistic supervision of Maria Skoczylas-Urbanowicz. The continuator of the great tradition was Wojciech Sadley (Fig. 9), who since 1968 cooperated with Anna Śledziwska, and then led the Experimental Textile Studio. His charismatic attitude and outstanding artwork were the hallmark of the level of the studio he ran. His retirement put an end to his didactic work, but Wojciech Sadley, painting his giant silks, still plays an important role, influencing with his personality the whole milieu of fibre art creators.

Among his graduates there is an outstanding artist Dorota Grynzel (Fig. 12), continuing the didactic work at the Academy of Fine Arts in Warsaw. The curriculum of her studio emphasized the student's individuality, thorough training in weaving, dyeing, batik, embroidery, textile printing, felting, as well as Stanisław Andrzejewski.

The prestige of the school in Gdańsk was built by its co-founder Józefa Wnukowa (Fig. 6), who ran the Textile Studio at the Faculty of Painting and the Artistic and Research Department of Decorative Textiles. The main theme of Józefa Wnukowa's programme was outdoor and monumental fabrics related to architecture, made for social needs. At that time, a strong center of textiles decorated with painting techniques was established in today's Academy of Fine Arts.

The textile art of the coast attained the higher rank by the Kołtryny Studio run by Juliusz Studnicki. Bernarda Świdorska, a graduate of Józefa Wnukowa, also made a great contribution in the field of textiles at the Academy of Fine Arts in Gdańsk. The breakthrough in the education in fiber art came with the appearance of Włodzimierz Cygan, who proposed new qualities in the field of artistic textiles. Together with Aleksander Widyński, he undertook the implementation of a new programme by introducing combinations of traditional fiber with other materials, such as wire, paper, synthetics, etc.

The history of theatrical and expressive textiles at the Academy in Kraków began with a graduate of the Warsaw A S P Stefan Gałkowski (Fig. 4), worldwide known and recognized author of thematic tapestries.

The great example of originality of the Kraków textiles is the attitude of Ryszard Kwiecień, a graduate of Stefan Gałkowski, the head of the Artistic Textile Studio at the Faculty of Painting since 1980. The exploratory oeuvre of Ryszard Kwiecień, a participant in the Lausanne Biennale, consisted of *kastoploty* that brought him worldwide fame in the 1970s. He was widely known for his bold precursory work, using thick sisal ship ropes dyed in intense colours.

The Studio led by Lilla Kulka (Fig. 19) had a distinct character. Running the Artistic Textile Studio from 1981 to 2018, Lilla Kulka brought the spirit of large-scale woven spatial forms with an emphasis on experimental activities, and her motto was – less pure craft, more creative thinking.

Tapestry at the State Academy of Fine Arts in Poznań appeared with Magdalena Abakanowicz (Fig. 2), who ran the Artistic Textile Studio for 25 years, from 1965 to 1990. She is credited with making Poznań an important centre for artistic textiles perceived as a work of art in its own right. The artist's

charisma attracted many students to her studio, including today well-known artists such as Anna Goebel, Lilla Kulka or Grażyna Brylewska.

The Tapestry Studio at the Faculty of Painting, Graphic Arts and Sculpture, at the Academy of Fine Arts in Poznań was also headed by the outstanding artist Urszula Plewka-Szmidt, the author of monumental weaving projects.

In 1945 Łódź's well-established textile heritage set the Higher School of Fine Arts the task of educating students in textile design for the industrial needs of the city and region. One of the first faculties of the college was the Textile Faculty. Its structure included the departments of Textile Printing and Weaving. From 1948 onwards, the structure evolved, with the addition of new studios and departments, up to the present Institute of Textile and Printing at the Faculty of Design Arts.

The Łódź school was the first to introduce the printed textile programme into didactics. The Printing Department was headed by Maria Obrębska-Stieberowa. She ran the Decorative Textile Printing Studio for nearly thirty years. This studio was followed by the studio run by Teresa Tyszkiewiczowa.

After further reconstructions, in 1978 the Print Design on Textiles and Knitwear Studio was established, run by Maria Zielińska (Fig. 7) with the assistance of Małgorzata Lambrecht and Jolanta Wagner. The Methodology and Basics of Design Studio run by Krystyna Jaguczańska-Śliwińska (Fig. 8) and the assistant instructor Krystyna Drenkowska was also created.

Between 1950 and 1955 a foundation for Jacquard textiles at the Łódź school was laid by Lucjan Kintopf (Fig. 3). He taught weaving design and loom studies; he established the first Jacquard Textile Design Studio.

Regina Kańska-Piotrowska was the first head of the Department of Weaving and the Clothing Weaving Studio, introducing students to the harness techniques. Carpet design was led by Maria Obrębska-Stieber and Antoni Starczewski. From 1969, garment textile was taught by Bolesław Tomaszewicz (Fig. 5), and outstanding artist, an expert in double and harness fabric, who then passed the torch on to Andrzej Rajch (Fig. 13). A significant contribution to the development of textiles was also made by the Unique Knitwear Studio run by Kazimiera Frymark-Błaszczak (Fig. 10, 11), combining the experience of an industrial designer with artistic activity.

The strong emphasis placed in the early days of the Textile Faculty on utilitarian textiles was losing strength in the 1970s in favour of artistic activities. The high position of unique textiles was built up by studios run by outstanding artists and educators. These included the legendary Carpet and Tapestry Studio run by Antoni Starczewski, a student of Władysław Strzemiński. In 1994 the Master's position was taken over by Mariusz Kowalski, a prominent painter and carpet designer, a promoter of Strzemiński's achievements.

The studio that was very popular with students was the Unique Textile Studio established in 1969 and run by Janina Tworek-Pierzgalska (Fig. 1). She brought a great deal of invention and creative freedom to the teaching activities. The legacy of the Studio was eventually taken over by Aleksandra Mańczak, who mostly continued the previous didactic programme and ran the studio until 2011.

Those who introduce to the ropes of contemporary artistic textiles are eminent artists and educators, whose artistic achievements lend credence to their competence and provide an invaluable didactic basis.

The milieu of the Academy of Fine Arts in Warsaw is represented by Barbara Łuczkowiak (Fig. 15) and her assistant Aleksandra Jaxa – Chamiec. In the Experimental Textile Studio, in addition to traditional subject matter and weaving techniques, students create textiles-collages – stitched, sewn, appliquéd.

The other Artistic Textile Studio has recently been taken over by Elwira Sztetner, an artist and activist associated with ecofeminism, creating objects and installations on the verge of sculpture and fiber art. Her assistant is Karolina Lizurej. Students who choose to major in the Artistic Textile Studio have the opportunity to learn techniques that fall within the boundaries of broadly defined textiles. The studio produces unique works that go beyond the artisanal craft. The focus is on to the formal and technical side of the works, but the studio also encourages critical reflection on culture, develops ethical attitudes and fosters social activism.

The Sculpture and Spatial Action - Weaving Object Studio at the Poznań University of Arts is run by a recognised artist, winner of many awards Andrzej Banachowicz (Fig. 17) and his assistant Paweł Kiełpiński. Beginning to design their own projects, students become familiar with the possibilities of a variety of techniques, perfecting their individual artistic language as they move through the creative process from the plane, through relief, to a full spatial form – sculpture.

The Artistic Textile Studio at the University of Arts in Poznań is headed by a world-renowned artist Anna Goebel (Fig. 20) together with her assistant Dorota Tarnowska-Urbanik (Fig. 24).

The programme of the Studio combines tradition with exploration and experimentation. Students are introduced to technologies so far unknown to them in order to combine them in surprising ways, often contradicting the principles they have learned, so that they can create their own language of artistic expression. They are provoked to question schematic ways of thinking about textiles. The diversity of attitudes requires individual work with particular personalities, taking into account their interests and current state of artistic awareness.

The programme of the Unique Clothing Studio run at the Poznań school by Sławomira Chorążyczewska (Fig. 25.) with the help of her assistant Elżbieta Cios (Fig. 21) is extremely interesting. It is a kind of hybrid of the use of old unique techniques and new technologies, which were successfully employed in the studio's original project - the Laboratory of Creative Clothing. Thanks to this, a holistic cycle is realised, from the idea through the execution process, leading to the final result.

Sławomira Chorążyczewska's great initiative was the creation of a texture library for students. The library has already gathered a substantial collection of samples of various unique techniques – made experimentally: weaving, felt, handmade paper, embroidery, batik, shibori and others.

The artist confronting the technique of printing on textile – Aleksander Widyński (Fig. 28) supported by Agata Zielińska-Głowacka (Fig. 29) runs the Fiber Art Studio at the Academy of Fine Arts in Gdańsk. In the studio, students have the opportunity to learn techniques and gain skills to apply them in solving formal issues in the broadly defined field of fibre art.

The Strzemiński Academy of Fine Arts in Łódź is the only one in Poland to have the Institute of Textiles, Printing and Interior Styling, with a major in textiles and interior styling. It educates designers who are versed in the field of textile design in several studios. The Decorative Textile Studio is led by a young but experienced artist Dominika Krogulska – Czekalska collaborating with a well known creator of Jacquard, unique and industrial textiles Dorota Taranek (Fig. 27).

The studio bases a large part of its activity on the weaving workshops, and the design process is built around specific technical parameters. The workshops with harness and jacquard looms are an ideal environment for perfecting the principles of pattern design and the technical aspects of transposing an artistic design into a product.

In the catalogue of works created in the Experimental Textile Studio run by the outstanding artist Lidia Choczaj (Fig. 22) together with Paulina Sadrak, we can find all kinds of works made of yarn using classical weaving techniques on harness or jacquard looms, traditional, flat fabrics which are often used as elements of stage design, clothing fabrics, weaving objects made of untypical materials, artistic installations. The programme of the Studio includes design activities in the field of comprehensively understood textile – unique, as well as industrial.

Ewa Latkowska Żychska (Fig. 16) runs the Paper Studio together with Magdalena Soboń. In this Studio, mastering the technique is essential. The medium of paper is conducive to the analysis of nature on many levels, from the construction of individual elements to its spectacularity. It encourages the analysis of construction, function, structure and whole objects, taking into account all the dependencies and correlations present there. The essence of teaching is to develop students' visual perception towards perceiving phenomena, analysing them and translating them into the language of art.

There are two Textile Printing Studios in the Institute of Textile and Printing – Textile Printing Design Studio I, headed by Małgorzata Lachman – Alwasiak and Textile Printing Design Studio II, which is run by Krystyna Czajkowska (Fig. 26) with Piotr Czajkowski. Students learn all aspects of the design and execution of textile printing, both in terms of function (clothing fabric, decorative fabric, unique fabric) and the use of printing and related techniques.

Curricular issues of the Media of Textile Decoration Studio headed by Ludwika Żytkiewicz- Ostrowska with Dominika Walczak take into account designing rapport patterns, one-rapport fabrics and projects combining various functional technologies. Students learn about traditional and ancient methods of creating textile patterns, i.e. shibori, tie-dye, silk painting and dyeing, eco printing, stamp printing, and wax resist techniques.

An accomplished artist and winner of numerous awards, Włodzimierz Cygan (Fig. 18) is the head of the Unique Textile Studio collaborating with a well-recognised artist Izabela Wyrwa.(Fig. 23) The programme of the studio has been developed based on basic knowledge of a variety of both well-known and author's original weaving and printing techniques.

The curriculum scope of the Object for Interior, Carpet and Tapestry Studio run by the author of this text and Izabela Walczak, who is doing well in the realm of textile art, includes design and execution of objects for interior decoration of varied character and function, carpet, all other soft floor coverings, tapestry, fibre

art activities. The only Industrial Carpet Propedeutics Studio in Poland is led by an acclaimed designer and artist Joanna Rusin, whose programme allows students to learn about the highly elite field of design and production technologies for industrial and alternative carpets, rugs and floor coverings. It would be impossible not to mention the renowned artist, creator of classical tapestries Zygmunt Łukasiewicz, who for many years has been teaching students the ropes of artistic weaving

Contemporary textile art has become intermedia in the sense of a much broadened quantifier of the notion of fibre, weave, knotting, etc. Works created by already established but also young artists refer to the roots of textile design, to local traditions, ethnic connotations, but also to changing trends in art and design. The exhibition venues feature works of very diverse nature, from tapestry, unique jacquards, carpets, single-rapport prints, experimental dyeing, soft sculpture to spatial forms, installation or objects.

Artists have at their disposal a wide array of possibilities offered by digital technology today, with the emergence of electronically controlled devices, large-format printers, etc.

More and more often, textile is not only the beauty of the interlacing, the attractiveness of the material. Fabric speaks with a political voice, it contests social issues, the message often becomes its crucial value. With this multidisciplinary, fabric today has an undisputed position among the other fields of fine arts, which also translates into the sphere of applied textiles that are often a hybrid union of art and design.

### **Jolanta Rudzka Habisiak**

The author would like to thank all the teachers, professors and assistants at the schools in Warsaw, Kraków, Gdańsk, Poznań and Łódź for providing materials, programme content and photos.

<sup>1</sup> opona - decorative fabric, tapestry or Gobelin

<sup>2</sup> szpaler - a decorative fabric used for wall upholstery and curtains

<sup>3</sup> koltryna - a curtain that turns into a wall covering made of fabric or paper, painted or printed by hand, decorated with woodcuts printed from woodblocks; the 16th - 18th century



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1. Janina Tworek Pierzgalska, *Black Angel*, 1964, gobelin, wool, 350 x 250 cm, Central Museum of Textiles in Łódź, CMW/2318/W/237/fł
2. Magdalena Abakanowicz, *Abakan Brown IV*, 1969/1984; technique of gobelin, swing, sisal on linen warp, 290 x 300 x 30 cm, Central Museum of Textiles in Łódź, CMW 11410/W/1296
3. Lucjan Kintopf, *Five-ton Rods*, Jacquard, linen; 228 x 122 cm, 1926 (proj.), the Central Museum of Textiles in Łódź, CMW/1927/W/174/fł



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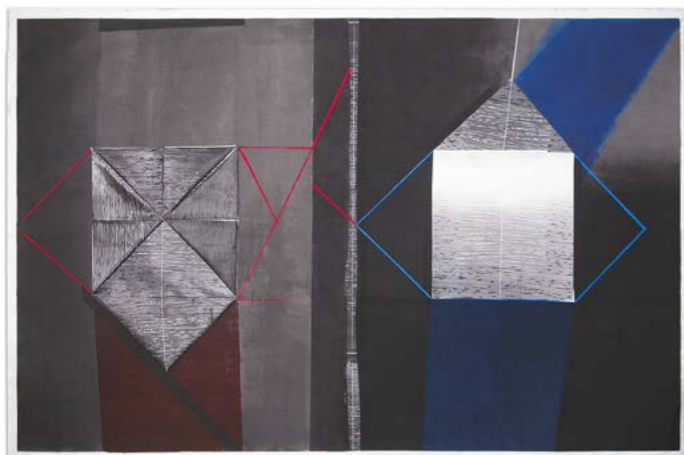
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4. Stefan Gałkowski, *Pegasus*, gobelin; wool on a linen warp, 125 x 211 cm, 1950s - until 1961, Central Museum of Textiles in Łódź, CMW/7170/W/740/fł
5. Bolesław Tomaszewicz, *Composition of Red and Navy Blue with a Beige Square*, double fabric, 259 x 97 cm, 1977, property of the Central Museum of Textiles in Łódź, CMW/7339/W/766/fł
6. Józefa Wnukowa, *Two-hundredth Anniversary of the May 3rd Constitution*, 1991-1992, according to a sketch by J. Wnukowa, design by M. Usarewicz, wool, 365 x 172 cm, colouring, wool dyeing – Janina Basty and Grażyna Basty, weaving – Agata Zielińska, Iza Turkiewicz, photo: Witold Węgrzyn, archive of the Academy of Fine Arts in Gdańsk
7. Maria Zielińska, *Geometric Compositions*, printing on fabric, 1980s, photo: family archives





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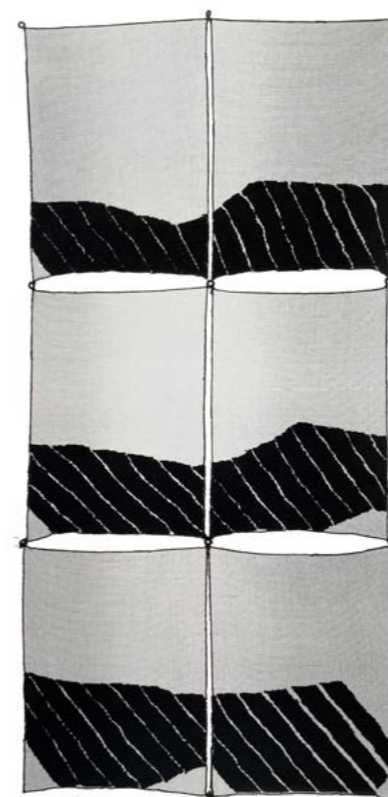
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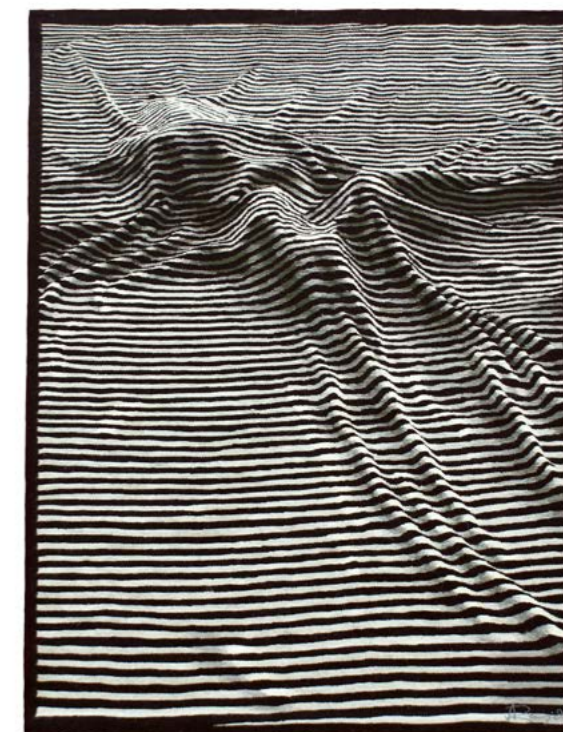
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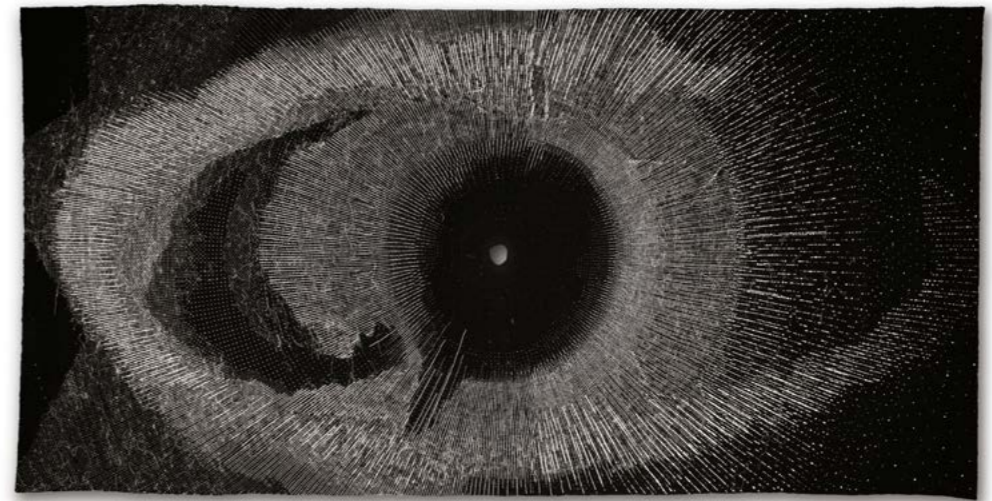
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8. Krystyna Jaguczańska Śliwińska, *Hell Heaven*, serigraphy on glass fiber, 160 x 220 cm, 2003, photo: family archives  
9. Wojciech Sadley, *Pall*, painted silk, 250 x 230 cm, 1999, photo: family archives  
10. Kazimiera Frymark Błaszcyk, *Rag*, 192 x 118 cm, 1958, photo: family archives  
11. Kazimiera Frymark Błaszcyk, *Reef*, 195 x 120 cm, 1980, photo: family archives

12. Dorota Grynczel, *Composition 6*, hand embroidery, tulle, 84 x 40 cm, 1989, photo: family archives  
13. Andrzej Rajch, *The Graces AR42*, gobelin, wool, linen, 231 x 183 cm, 2nd half of the 20th century, photo: family archives  
14. Jolanta Owidzka, photo: family archives



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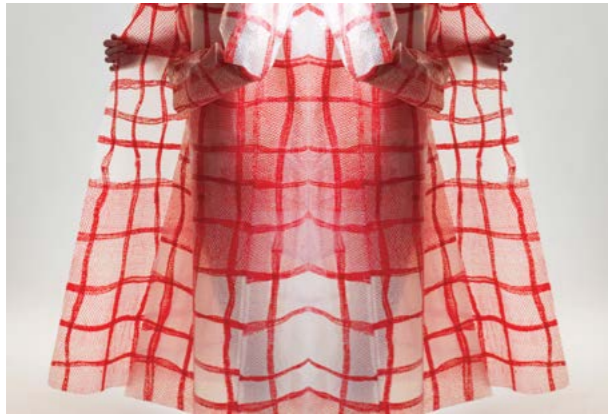
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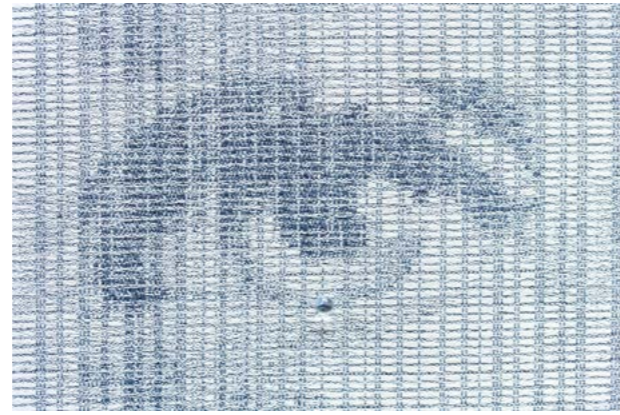
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15. Barbara Łuczkiwiak, *Collage*, textile materials, foil, 135 x 380 cm, 2013, photo: A. Ciołek  
 16. Ewa Latkowska Żychska, *Way of Hope*, handmade paper, 160 x 105 cm, 2020  
 17. Andrzej Banachowicz, *Synthesis*, tapestry, 200 x 140 cm, 2021

18. Włodzimierz Cygan, *Fireworks*, wool, sisal, 175 x 350 cm, 2011  
 19. Lilla Kulka, from the cycle *Duo*, knitting techniques, sheet metal, height 320 cm, 2003-2005  
 20. Anna Goebel, from the cycle *To The Wind and Birches*, birch twigs, flax, hemp, used module 180 x 90 x 25 cm, Cultural Centre, Belgrade, 2004



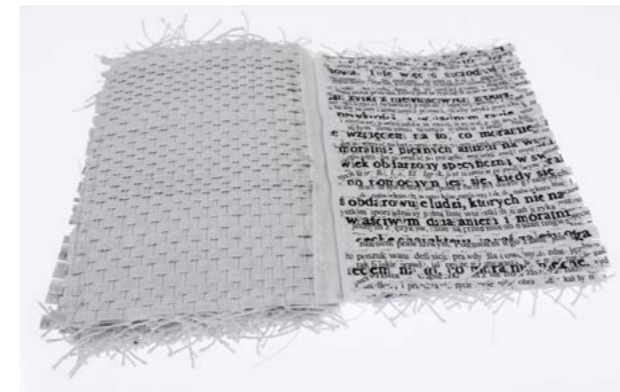
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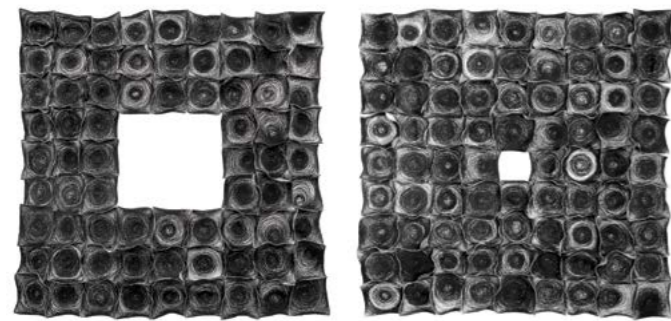
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21. Elżbieta Cios, *Lamella Textile*

22. Lidia Choczaj, *Approaching the Blue III*, glass, 250 x 150 cm, 2008

23. Izabela Wyrwa, *Layers of the Earth*, miniature, fired paper, 6 x 15 x 6 cm, 2021, photo: Paweł Napieraj

24. Dorota Tarnowska-Urbanik, *Essays on Truth. Tend towards distrust rather than conceit, pocket edition*, woven work, paper, warp, ca 10 x 15 cm, 2020, photo: Jacek Urbanik

25. Sławomira Chorążyczewska, *Squaring the circle*, machine embroidery, 140 x 140 cm each part, 2018

26. Krystyna Czajkowska, *Permeation III*, printing on fabric, 120 x 120 cm, 2020

27. Dorota Taranek, *The Wall*, jacquard fabric, polypropylene, linen and viscose, 300 x 145 cm, 2018

28. Aleksander Widyński, *It's not over yet*, own technique, screen printing, cotton, 4 x 100 x 100 cm, 2012

29. Agata Zielińska-Głowacka, *Clash of Thoughts*, silk, cotton, viscose, paper, 300 x 100 cm, 2009

# POILA

The Exhibition of Polish Contemporary  
Textile Art and Batik

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Bolińska-Walendzik Iwona

Bużniak Paulina

Drózdź Tomasz

Goebel Anna

Górko Wiktoria

Grzesik-Studzińska Marta

Herisz Aleksandra

Korzeniowska Jadzia

Krogulska-Czekalska Dominika

Krzemińska Anna

Laskowska Matylda

Lizurej Karolina

Mazurkiewicz Monika

Mesznik Maciej

Murza Natalia

Nachajska-Brożek Barbara

Osińska-Rozpędek Ewa

Piechura Anna

Pilic Katarzyna

Przybyło Anna

Rudzka Habisiak Jolanta

Rusin Joanna

Sadrak Paulina

Salwin Marcin

Sobczyńska Marta

Sztetner Elwira

Walczak Dominika

Walczak Izabela

Wesołowska-Kuta Magdalena

Węglińska Marta

Więsek Justyna

Wiśniewska Marlena

Witkowski Kacper

Wojdała-Markowska Hanna

Wojtanowski Łukasz



2018, batik on cotton,  
3 pcs, 140 x 90 cm each

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Iwona Bolińska-Walendzik, doctor of Fine Art, graduated from the Faculty of Fine Arts at Nicolaus Copernicus University in Toruń. Coordinator of cultural projects and workshops, exhibition curator. Author of over 50 solo exhibitions and participant of 130 collective ones.

## Iwona Bolińska-Walendzik

### *Collapse I-III*

The series of batiks “Collapse” were inspired by fragments of the broken stained glass from the cathedral in Frombork, Poland. Those pieces of colourful broken glass survived several centuries, only to be destroyed during the World War Two. Their fragmentary nature could constitute a metaphor of fragility and fleeting nature of life. In this way, the works from the past become a guide for the artist to understand the surrounding world.



2018, lithography on cotton, embroidery on the hoop,  
6 pcs, diameter 16 cm each

Paulina Buźniak, born in 1986, was a student at the Warsaw Academy of Fine Arts at the Faculty of Graphics in 2006-2011. She is a laureate of the scholarship of the Minister of Culture and National Heritage for outstanding achievements in science in the academic year 2010/2011. Since 2011 she has been working at the Academy of Fine Arts in Warsaw – currently as an assistant of prof. Błażej Ostoja Lniski at the Book and Illustration Studio, and as a lecturer in computer technology for first-year graphic students. Fields of artistic activity: lithography, printing on fabric, illustration, graphic design.



## Paulina Buźniak

### *Attempt to Identify*

The „Attempt to identify” is an attempt to interpret tragic history of the family. On the tambours there are portraits of women, symbolizing the inheritance of emotions in the female line. Strong war experience, associated with constant fear and witnessing murders on family members, evoke traumatic memories passed down from generation to generation. These memories are rooted in war-free generations, often unconsciously, manifesting themselves, for example, with migraines or a sense of fear in specific situations. The artist devote a series of images to her tragically deceased great-grandmother, whose fear at the moment of death impressed the emotions of future generations. An „Attempt to identify” is the search for an answer about one’s own identity, which is built on a basement, not necessarily made by our hands.



2018-2019, lithography on cotton,  
9 pcs, 8x 18 x 22 cm, 1x 30 x 40 cm

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## Paulina Buźniak

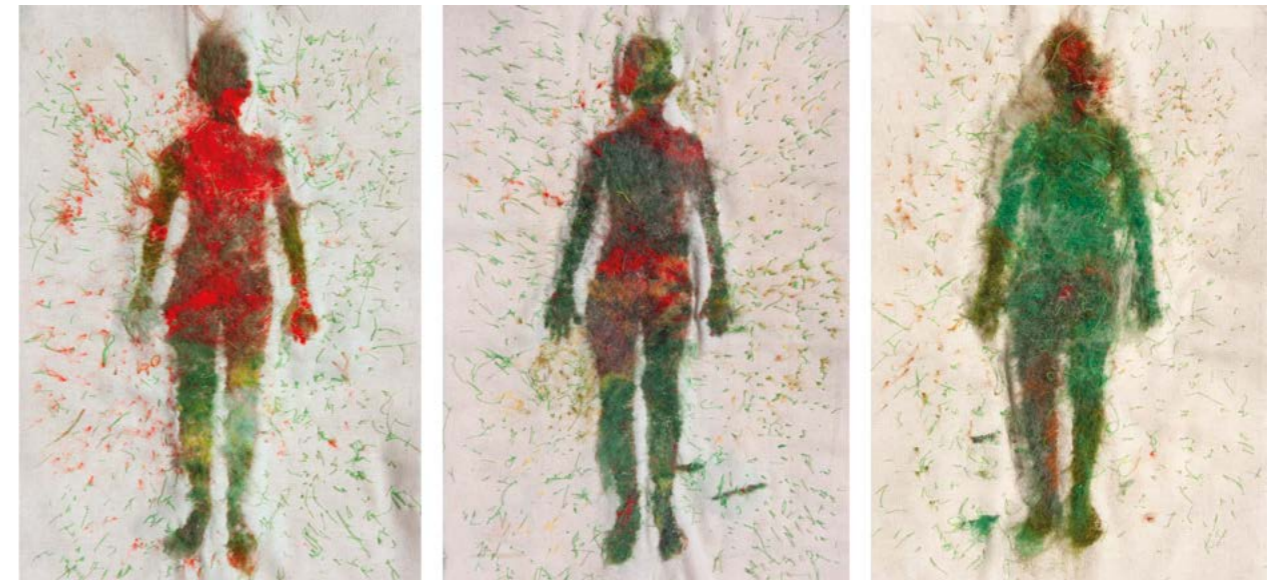
### *Memory Portrait*

Memory is constantly changing and cannot be recreated like a movie. Such attempts are like building a house of cards in the sand. While trying to capture the image of her mother, the artist searched for a technical process that would best reflect the phenomenon of memory's unreliability. In the whole process of preparing prints – from transferring photos to stone, to copying and the laborious process of tearing and combing the threads – there is a story about forgetting.



2021, felt technique  
triptych, dimensions including frames 23 x 32 cm each

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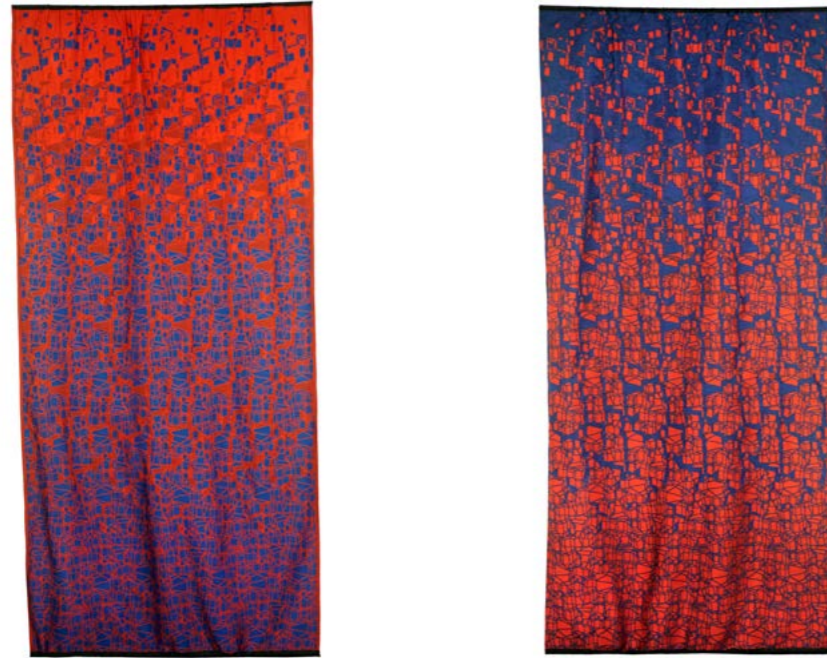
## Paulina Buźniak

### *Overgrown*

The cyclical nature of the natural world constantly inspires the artist. The process of the natural world's rebirth – in terms of both the victory of life over death and the blurring of the past – reminds us of what is important and, in some way, brings relief. A burnt forest, cut trees or an animal that died among the grasses become only an element of the overall landscape with time. Everything that caused negative emotions gradually disappears. The forest comes back to life, the trees grow back, the animal decomposes, and new vegetation covers the place of its death. To show this process, the artist used her own profile in the triptych. The red spots are the troubles, the dilemmas, and the harms she has experienced. Just like in nature, the silhouette changes, and red gives way to green over time, only to disappear almost completely, leaving a calm surface reminiscent of moss.







2018, jacquard  
140 x 300 cm

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Tomasz Drózdź, higher education lecturer and designer of jacquard fabrics. He also creates designs for clothing prints and pattern designs for printed fabrics. His pattern designs have been used in several fashion collections of domestic clothing brands and his jacquard fabrics were exhibited in many exhibitions in Poland and abroad.

## Tomasz Drózdź

### *Red*

Jacquard fabric „Red” is the part of my collections of jacquard fabrics „DR 1\_9”, made on the Picanol industrial loom at the Łódź University of Technology. The designed geometric 3-meter original repeat (pattern) was made from different raw materials, different weaves, and colours of yarns. The use of the same pattern under different conditions is marked to illustrate the potential of the contemporary jacquard technique. The “Red” fabric was woven from two polyester threads, red and blue. The coloured planes were filled with complex weaves that divide and connect the double fabrics and single fabric. Thanks to this solution, the fabric is fully two-sided, various areas are dense or wrinkled.



object, own technique, wrapping paper, glue  
2 pcs, ca 30 x 18 cm

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Anna Goebel studied at the Academy of Fine Arts in Poznań (at present University of Arts) in 1972-77. Since 1978 she has been teaching at her alma mater. She runs the Interdisciplinary Studio of Artistic Textiles. Since 1994 she has held the title of professor. She has participated in many individual and group exhibitions at home and abroad. Works in collections of: the Central Museum of Textiles, Savaria Museum Szombathely, Hungary, The Museum of Art. Eli Goor, Tel Aviv (Israel), Museum of the City of Gdynia, Museum Rufino Tamayo, Mexico City, Studio Art Center, Warsaw, Museum of Papermaking in Duszniki Zdrój, in private art collections in Poland and abroad. She has participated in art projects of Land Art. Several times she has received a scholarship from the Minister of Culture and Art, Pollock- Krasner Foundation in New York, she got the Medal for Merit to Culture-Gloria Artis. She is a visiting profesor: the Unidersidad IBERO Art Faculty, Mexico City the Slippery Rock University, Pennsylvania, the University of Wollongong, the University of South Australia, Adelaide, the Australian National University School of Art & Design, Cambera, University - Burg Giebichenstein Kunsthochschule Halle.

## Anna Goebel

### *Revealed III*

Objects are only part of the series Revealed.

I carefully observe the reality around me. I create a world of ambiguous forms referencing nature in the broadest sense. I transform waste wrapping paper, giving it new meaning and value. I treat useless material as a medium from which I build my own reality. I try to find the gap between what is imagined and what is remembered.



object, own technique, red cabbage leaves, threads  
different sizes

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## Anna Goebel

### *Out of Excess or Around Everyday Life*

In my recent compositions I touch upon the sphere of everyday life, my immediate environment, which has become a reason for reflection, a pretext for exploring the issue of the organic. In my experiments I use banana, orange or avocado peels, which I transform giving them a new value, a new meaning. In the work presented here I used the leaves of different kinds of red cabbage as a medium.

I collected what we usually discard, what is normally a waste, what no longer serves a purpose. I was intrigued by the variety of their structure, texture and the changeability of colors. As a result of the creative process I changed their form, giving them „a new life”, turning them into something they had not been before. After some research it turned out there are several dozen of species of this vegetable. The essential feature of the presented composition is its processuality, the experience of the potency of organic matter, the multitude of its attributes. The created forms refer to such values as changeability, fragility, transience, impermanence. The objects become a metaphor of human existence.



2019-2020, 2x printing on cotton  
100 x 250 cm

Wiktorja Górkó, a student of Textile Design at the Academy of Fine Arts in Łódź. Painting, designing unique interior objects and printing textiles are the main areas of her work. She uses them to express her thoughts and memories graphically. She is interested in animation, comic books, and vegan cuisine

## Wiktorja Górkó

### *Brainwash*

Diptych *Brainwash* is a collection of my thoughts and memories on textiles. A multitude of people, situations, places, and objects. I amw constantly discovering myself. Chaos and tangle of words



2016, screen printing  
120 x 230 cm

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Marta Grzesik-Studzińska, born in 1988 in Legnica. Graduate of the Faculty of Textile and Fashion Design at the Strzemiński Academy of Fine Arts in Łódź. Diploma with high distinction with a portfolio of graphic works at the Printed Textile Studio in 2012. The artist works with fabric (printing, batik, shibori). She proves that fabric, just like other fields of art, can create an artistic message and provide an excellent basis for specifying one's own artistic formula. She is also interested in graphic arts (linocut, etching, aquatint) and painting. Awarded many times. She has presented her works at exhibitions in Poland and abroad. Associated with the Art Gallery in Legnica. She is the initiator and the implementer of many educational and cultural projects for children, young people, and seniors.

## Marta Grzesik-Studzińska

### *Notes from Imagination I*

Drawing plays a major role in the work, as it allows us to discover the peculiar world of the artist's inner experiences and thoughts. Composing individual elements has been reduced to a specific graphic symbol, which the artist has subjected to modifications. The leitmotif appears, disappears, returns transformed in a different place, with a different power of influence, with a different saturation of colour, which differentiates the fabric. Looking for differences among the similarities, highlighting accents, activating individual elements of the work, the artist strove to achieve an integral, rhythmic completeness. According to the artist's concept, the fabric is to be perceived and at the same time experienced, and the pattern, type of print, colour and texture of the material are to create a coherent organism.



2020, installation, batik on cotton

7 pcs, 43 x 300 cm, 54 x 300 cm, 51 x 300 cm, 42 x 300 cm, 61 x 300 cm, 41 x 300 cm, 54 x 300 cm

Aleksandra Herisz, born in 1967. Graduate of the State Higher School of Fine Arts in Poznań. In 2005, she completed post-graduate studies at the Academy of Fine Arts in Wrocław, in Artistic Glass and Stained Glass Studios. She runs a studio and a gallery of creative activities at the Youth Cultural Centre No. 1 in Bytom. She also conducts training courses in Art and Handicraft and cooperates with the Łucznica Academy and several universities. Since 2006, she has been the president of the Free Association of Green Artists. She has completed over 30 projects and workshops, including the „SILEZIANY” International Biennial of Contemporary Artistic Textiles. She has presented her works at 14 solo and over 150 collective exhibitions in Poland and abroad. Winner of numerous awards. Areas of artistic activity: unique fabrics, stained glass and educational art projects.

## Aleksandra Herisz

### *Among the Birches*

The work refers to the Slavic symbolism of trees. Birch trees – trees with white trunks – were associated with femininity and linked to the cult of the Slavic Mother Earth. The installation is therefore an invitation to enter the mystical space of a birch forest. As the artist writes: „I was born in March, a month once called in Slavonic „Brzezień” – “The month of birches”, perhaps that is why I subconsciously love these trees for their beauty and tenderness. I love being among them, entering their space, establishing relationships with them. Their white bark attracts light to reflect it with many colours.”



2020, batik on cotton  
diptych, 95 x 300 cm each

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## Aleksandra Herisz

*A Scraps of Earth series: Indonesia and Poland*

The work was inspired by the Earth, with each little patch saturated with different colours, which is best visible from the sky. This diversity creates fascinating mosaic of colours, often characteristic of individual regions of the world.





1.

1. 2020, embroidery on printed fabric, 57x70 cm
2. 2019, embroidery on printed fabric, 67x45 cm
3. 2019, embroidery on printed fabric, 59x45 cm

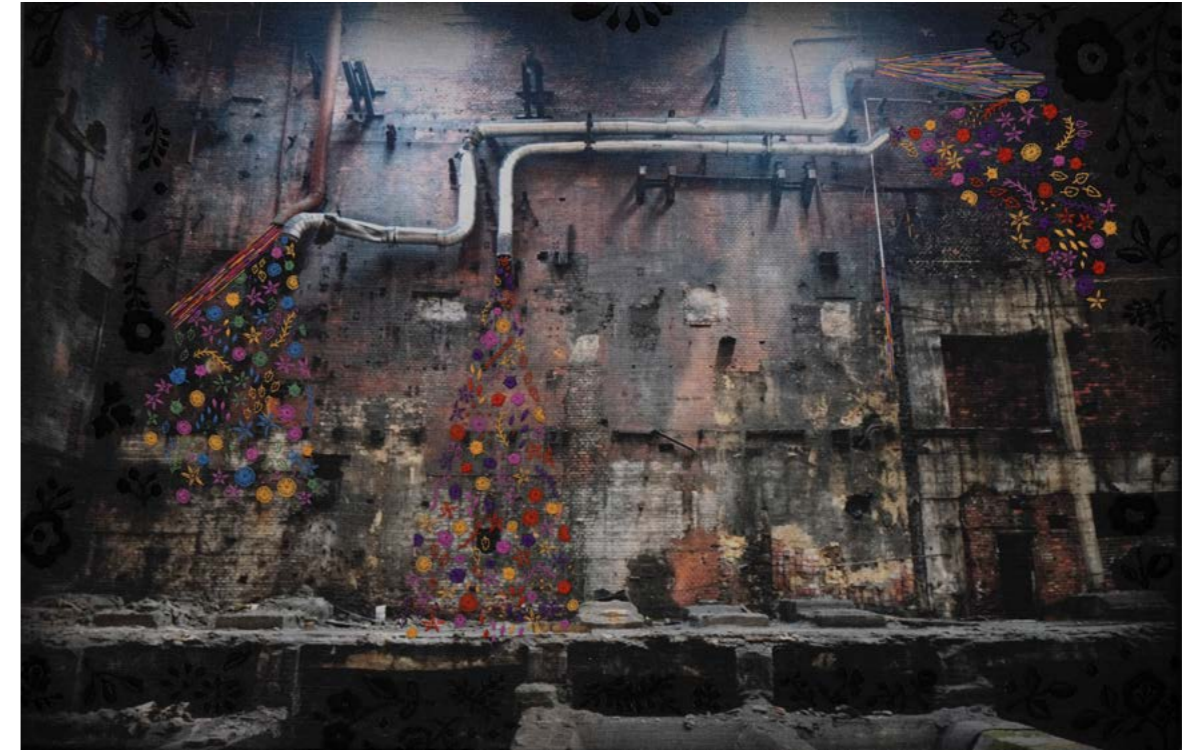
Jadzia Korzeniowska, a graduate of the University of Folk Arts and Crafts in Wola Sękowa. She completed the instructor qualification course in the field of artistic handicraft and passed the journeyman exams in the professions of embroiderer and weaver. She also completed Art Education in the field of Fine Arts at the University of Silesia in Cieszyn. In 2012, she founded an art and handicraft studio called „Creative Laboratory ArtKo”. Since 2019, a teacher of artistic handicrafts at the Youth Palace in Katowice. Participation in numerous individual and collective exhibitions.

## Jadzia Korzeniowska

### *Industria*

1. *Industria 6. DEMAG – dream, energy, mind, acme, green generation*
2. *Industria 2. What will remain after us?*
3. *Industria 3. What is essential is invisible to the eye.*

In this series of works, the artist interprets the industrial heritage of places that grew up around heavy industry, mainly in Upper Silesia. The embroidery that appears in her work – elements of folk art – refers to women coming along with the men who moved to Silesia and worked very hard there. The task to create a home was on those women’s shoulders; they also brought with them what we now call non-material culture: customs, traditions, and folk art. The artist embroiders on photos of industrial monuments photos on fabric. The embroidery is inscribed into the walls, the machines, the fences of places once bustling with life, becoming in that way a record of the intersection of two intertwining worlds, inventing a magical space of an unreal world, created by years of coexistence.



2.

3.





jacquard, installation of 5 elements: 190 x 55 cm,  
4pcs x 190x42cm

Dominika Krogulska-Czekalska, doctor of Fine Arts, textile design lecturer at the Strzemiński Academy of Fine Arts in Łódź, Decorative Textile Studio, where she explores the secrets and possibilities of jacquard structures involving her students in inquiries and searches for unconventional ways of application of this traditional technology, that is useful and not harmful to the environment. Her permanent reflection on the right way of creating new artifacts results in the increased attention she pays to comment on the surrounding reality and in her critical attitude, both as an artist and designer, most willing to explore the fields between various disciplines, preferably critical but also restorative in approach. Participated in international exhibitions (lately): The International Triennial of Tapestry in Łódź (2016, 2019), “For Freedom” in Łódź (2019), “Textile Art of Today” in Bratislava, Poprad, Uherské Hradiště, Budapest, Bielsko-Biala (2018-2019), „Lecturers of the Textile and Fashion Faculty, Helsinki 2019 in Helsinki (2019) and many others.

## Dominika Krogulska-Czekalska

### *It's not easy being green in the city*

The textile woven on a manually operated old jacquard loom.

The double structure of the cloth allows to create a kind of grid on which it is possible to "cut out" the pictogram – the message. The cut-outs form the word "green", which is repeated in the CMYK colours + white – an artificial, man-made colour space - basis - used for printing all other colours by mixing cyan, yellow, magenta, and black on the white background. The only green yarn is woven into the background of the piece lying on the ground and is overwhelmed by the grayness of the concrete of the city jungle.





2013, batik on cotton  
2 pcs, 300 x 150 cm each

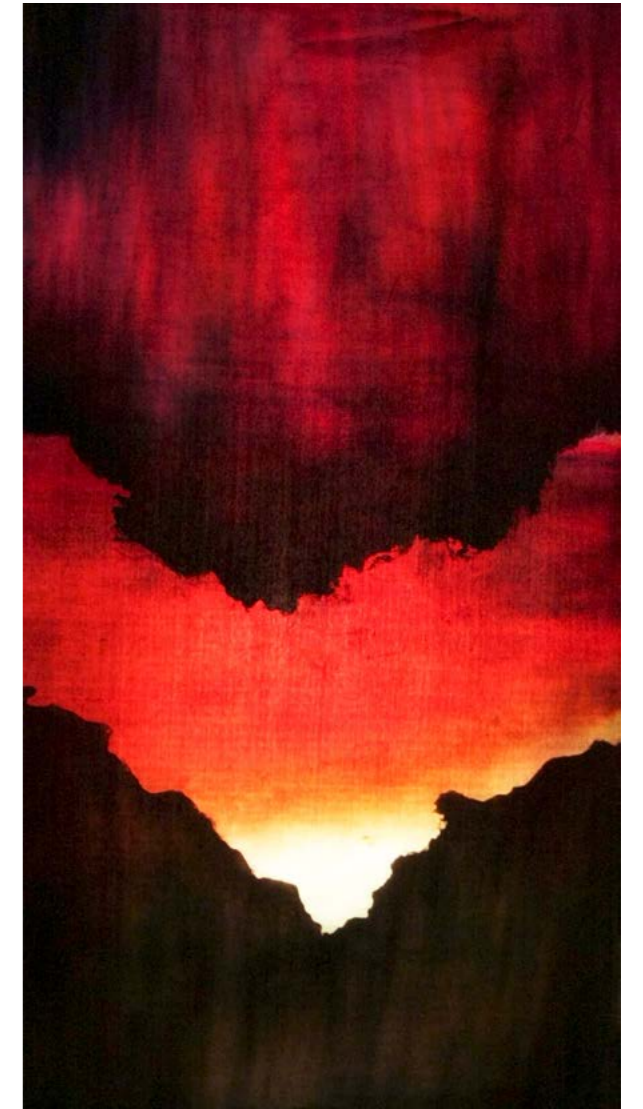
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Anna Krzemińska, a researcher and lecturer at the Faculty of Interior Design of the Academy of Fine Arts in Warsaw. In 2019, she obtained a PhD degree at the Faculty of Painting of the Academy of Fine Arts in Warsaw. Organiser and curator of exhibitions in Poland as well as abroad as part of an international exchange programme between partner universities and foreign research trips for employees of the Academy of Fine Arts in Warsaw.

## Anna Krzemińska

### *Defeat, Victory*

The artist communicates with the audience using the most synthetic form of a sign, in a way similar to Indonesian batik patterns. The message of her work is always subordinated to saturated colour and strong light, penetrating the fabric, enhancing the saturation of colour, and having also a symbolic, spiritual dimension. This striving for sonority of colour and luminosity of hue stems from the artist's experience of treating batik just like stained glass. The colour splashes in her easel painting are also characterised by the softness of modelling and the saturation with the energy of light, retained in synthetic forms of signs.



1. 2018, batik on cotton  
160 x 140 cm
  2. 2022, acrylic on fabric  
48 x 160 cm
- 



1.

## Anna Krzemińska

1. *Dry Up Sun*
2. *Zeus and Europa*



2.

2020, installation, linocut on linen

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Matylda Laskowska, student at the University of Arts in Poznań, member of the artistic collective „Peace”. She has been specialising in the linocut technique since 2018, and working as a tattoo artist using a pseudonym lizard.matilda since 2017.



## Matylda Laskowska

### *Tradition*

The cycle is based on a literal visualisation of the suffering inflicted on dogs and bulls in Spain. The aim was to directly present the relationship between humans and animals who coexisted for ages with several interdependencies. Linocuts were copied onto linen, which the artist chose because linen is a raw material known and used by humans continuously for thousands of years. The use of that original raw material for the copying of the linocut matrices also has a great importance due to the disagreement with the treatment of animals like objects undertaken in her work, as well as connection with the artist's broader reflection on the human attitude towards the elements of nature.



hand embroidery on fabric, mainly cotton and satin, and plastic beads  
400 x 800 cm

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Karolina Lizurej, assistant at the Artistic Textiles Studio at the Faculty of Painting Department of the Academy of Fine Arts in Warsaw and conservator at the Museum of Cursed Soldiers and Political Prisoners of the Polish People's Republic. Professionally, she manages to combine her own creativity, professional education as a conservator of monuments with her passion for history. Her works have taken part in several exhibitions in Poland and abroad.

## Karolina Lizurej

### *Some stories to tell*

The work refers to the history of the Warsaw Uprising – a tragic uprising during World War Two, in which the inhabitants of Warsaw launched an armed uprising against the German occupier. As a result, around 250,000 inhabitants of the capital were killed, and the city was completely destroyed. The story that unfolded over the course of 63 days was a series of events – dramatic, tragic, heroic, but also completely ordinary, life in the ruins and among the exploding bombs continued at its own pace. The artist used authentic black and white photos of the uprising, creating a peculiar fabric sketchbook, resembling scattered pages covered with drawings and notes. The use of the embroidery technique has brought out an aspect related to the role of women in history as well. Fragments of poems by Polish poet Krzysztof Kamil Baczyński, who died on the fourth day of the Uprising, were also incorporated into the work.



2014, own technique: grey paper with thread sewn in using an industrial sewing machine  
17 elements: 58x38x5cm, 34x34x5 cm, 34x25x30 cm, 16x11x18 cm, 28x20x17 cm, 24x16x24 cm,  
21x15x18 cm, 11x7x9 cm, 14x12x6,5 cm, 16x15x7 cm, 18x18x3 cm, 12x8,5x2 cm, 8x8x2,5 cm,  
6x7x4 cm, 17x17x2,5 cm, 11x7x10 cm, 12x11x14 cm

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Monika Mazurkiewicz, graduate of the University of Arts in Poznań: workshop graphics; sculpture and spatial activities' pedagogical study at the faculty of artistic education and curatorialism. Participation in numerous individual and collective exhibitions, including Contact: Papier und Fotografie aus den Akademien in Poznań und Łódź, Städtische Galerie Villa Zanders, Bergisch Gladbach; the project „I'm taking out the black thread” belongs to the collection of the Kunstmuseum Villa Zanders; “Knüller Falter Reisser IV” - Sammlung “Kunst aus Papier” mit Schenkungen und Neuerwerbungen / ”Achtung Kulturgut. Die Sammlung Kunst aus Papier”, Kunstmuseum Villa Zanders; Sofia International Paper Art Biennale; Amateras Annual Paper Art Exhibition, Art Alley Gallery / National Palace of Culture, Sofia; II Biennial of Textile Art, Museum of Applied Arts, Poznań.

## Monika Mazurkiewicz

### *I'm taking a black thread out of me*

I sew clothes from grey paper. The condition of the material and where the thread comes from are important, as it is the thread that builds my sculptures. When I was a child, my mother made clothes for my dolls and for me. She looked after the toys' wardrobe. She made outfits from coloured patches for them. I don't remember those moments, but now I have chosen these clothes, and they are very important for me. Four years before I started the „I'm taking the black thread out of me” project, I found myself in an empty white space. Only the camera was with me. It recorded my unstitching, and then sewing a black thread onto my own silhouette, outfit. The form I ripped was duplicate clothes – doll skirts from my childhood. The author of the ripped form and skirt made over several years ago is my mum. The above steps describe the beginning of building, getting to know my own fabric. In time, I will replace the home sewing machine with my own industrial one, which will have a strong influence on my further perception of working with thread.



1. 2013, manual screen printing, painting, acrylic drawing, cutting, gluing, raw cotton fabric, cotton  
274 cm x 95 cm

2. 2014, manual screen printing, painting, acrylic drawing, cutting, gluing, raw cotton fabric, cotton  
287 cm x 109 cm

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Maciej Mesznik, visual artist, born in 1973 in Gliwice. Diploma with high distinction at the Department of Textile and Fashion Design at the Academy of Fine Arts in Łódź 2003. Postgraduate Studies in Graphics, Department of Fine Arts and Design, Faculty of Architecture, Silesian University of Technology in Gliwice. He works with unique fabrics, paintings, graphics, drawings, clothes, and theatrical stage designs. Participated in over eighty collective exhibitions.

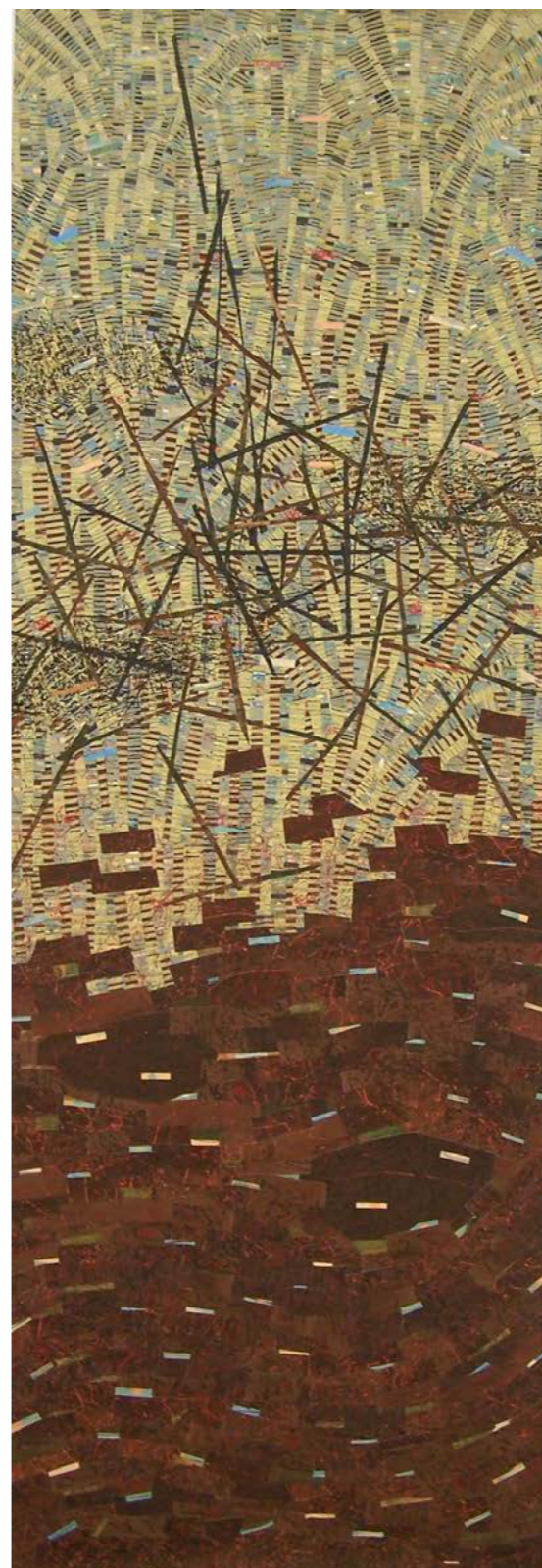
## Maciej Mesznik

### 1. *Earthquake*

Hard work both in terms of heaviness (for a fabric) and in terms of emotional hardship which it carries. It relates directly to human emotions. The earthquake is a phenomenon against which man does not stand a chance. It is devastation, helplessness, destruction, annihilation. It is a life turned to rubble in a matter of seconds, lost property, abandoned dreams. Most of all, however, it is fear. Huge fear, big fear, and small fears. Fear, that it all will come back, fear that it will come, fear that it will affect someone close to us or us. Man, who wanted to become the lord of the Earth to subdue it, at the same time completely devastating it, when confronted with one of the forces of nature turns out to be small and turns out to be completely paralysed. The work was created by gluing together different sizes and weights of cotton.

### 2. *Fire*

Fire can affect individuals as well as communities and even whole societies. My work talks about emotions and although it was created through the layering of various actions, the multiplicity of traces and the use of various tools, the story is told using simple means of expression.



1.



2.



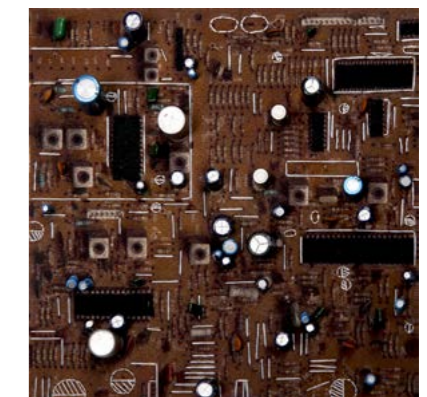
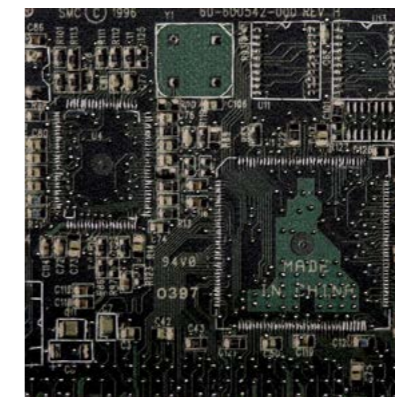
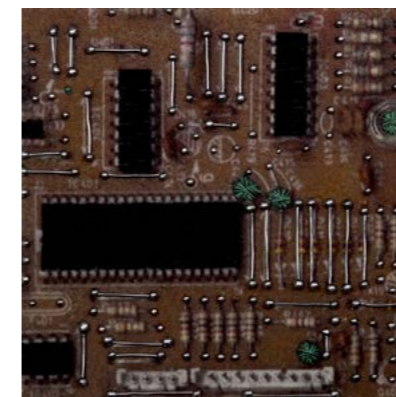
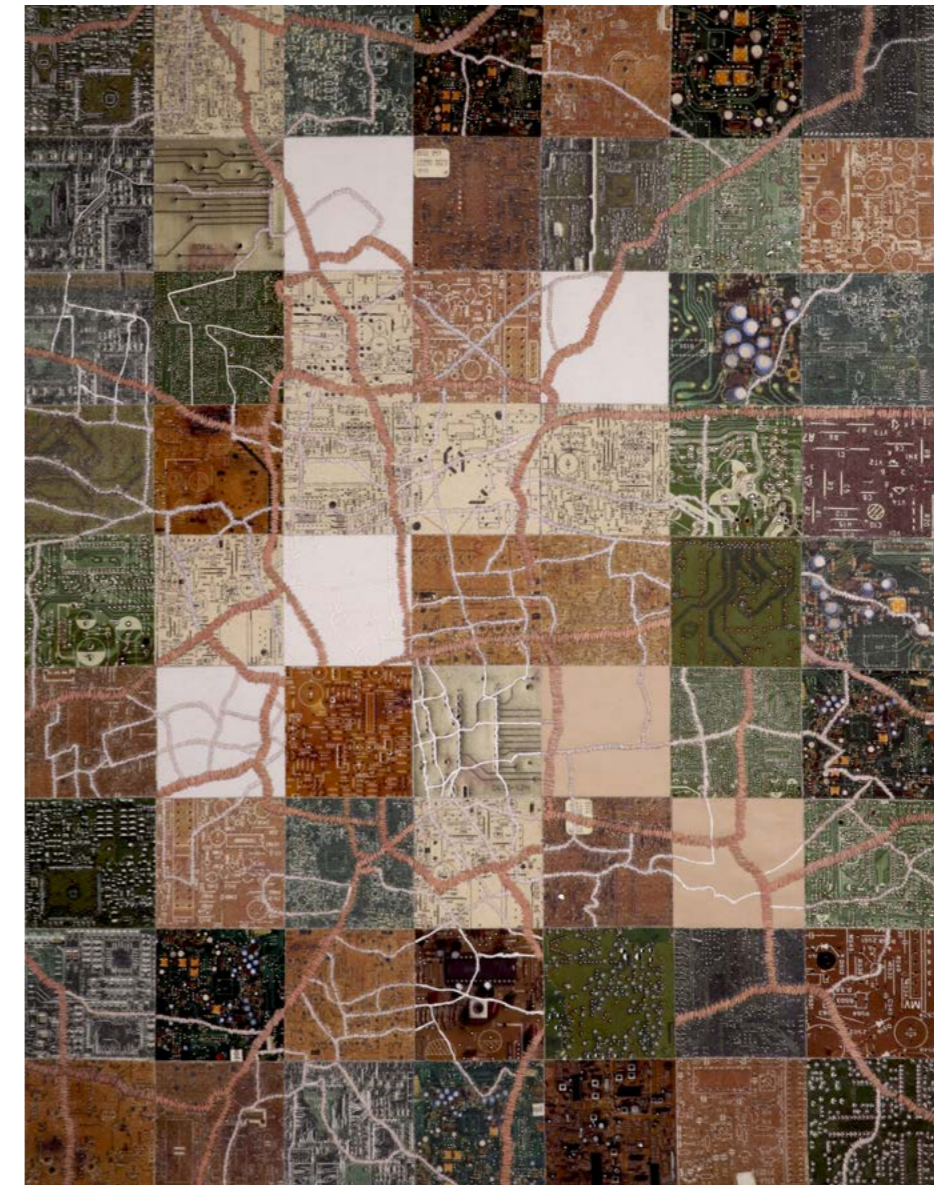
2019-2020, Series of 5 works: 1. Integrated Plan 2. Conurbation 3. Weaving miniature, I-III, own technique, 178 x 138,5 cm, 67,5 x 117 x 1,5 cm, 3 pcs: 20 x 20 cm

Natalia Murdza, graduate of the Strzemiński Academy of Fine Arts in Łódź. She learned the basics of traditional fabrics application at the Józef Szermentowski High School of Fine Arts in Kielce.

## Natalia Murdza

### *Conurbation*

As its name suggests, the „Conurbation” cycle refers to a bird’s-eye view of the earth. A conurbation is a group of cities that lie next to each other. None of them dominate, but they complement each other. The artist created surfaces diverse in terms of form and size, the combination of which creates a harmonious, multi-element image. She composed her landscape similarly to printed circuit boards, commonly used in RTV electronic systems. The schematic drawings, that she placed there, are in some way reminiscent of roads and cities. The dominant material inserted on the printed felt are elements taken from integrated circuits, as well as the material that allowed them to be joined – solder. The work was also decorated with embroidered or hand-stitched cotton threads, and schematic drawings became just a background for them.





2020, patchwork  
160 x 225 cm

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Barbara Nachajska-Brożek, born in 1942 in Brzeszcze. She graduated from the State Higher School of Fine Arts in Łódź, the Faculty of Textiles. She obtained her diploma from the Artistic Weaving Studio run by Prof. Antoni Starczewski (1968). From 1968 to 2002 she was a teacher of art subjects at the Faculty of Artistic Textiles at the State High School of Fine Arts in Bielsko-Biała.

She has participated in more than 30 group exhibitions in the country and abroad. Since 1995 she has participated in the International Symposia-Plenary „Weaving Workshop – Kowary”. She is the author of more than a dozen solo exhibitions.

## Barbara Nachajska-Brożek

### *Quarantine 2020*

The work *Quarantine 2020* is a rendition of the artist's reflection on the complex reality of the worldwide COVID 19 pandemic and an attempt to confront her own experiences.



2019, appliqué  
175 x 80 cm

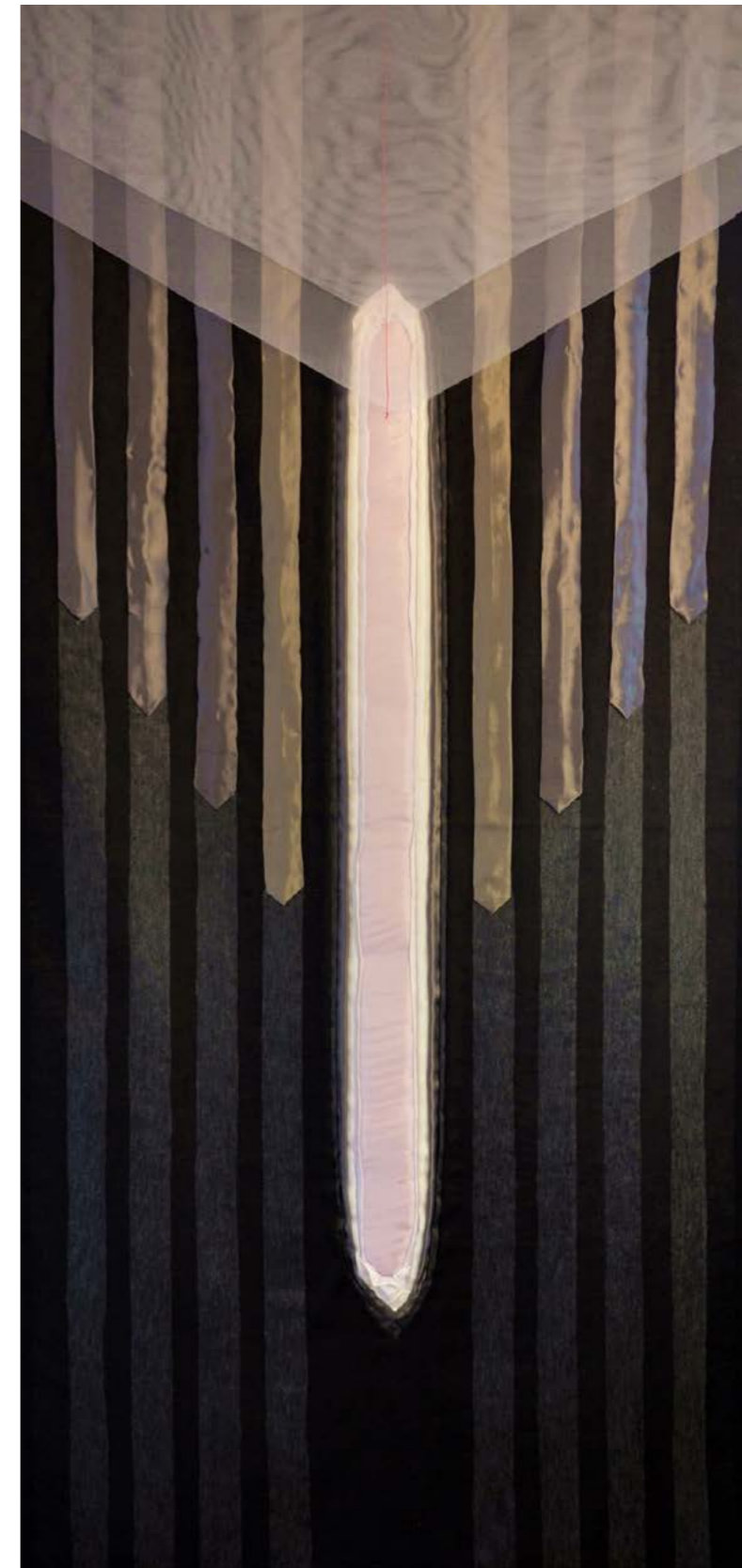
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Ewa Osińska-Rozpędek, member of the Warsaw Branch of the Association of Polish Artists and Designers. She works with paintings, drawings, fabric, interior designs and practises tai chi. She actively participates in the artistic life. She has organized several solo exhibitions and participates in many collective exhibitions. She is a member of the groups: Positive Art and Young at Heart with Art.

## Ewa Osińska-Rozpędek

### *Bride*

The theme of the work is a woman, or rather women, and how they function in the patriarchal system that stays unchanged for centuries. A bride is a stereotype in which a girl becomes a woman and at the same time is subjected to the objectification laws imposed by males. In the work, the bride's outfit is symbolically marked with white tulle. The female attribute is the pink shape in the centre. It is surrounded, guarded, and abused by men's grey suits. An important element is the red thread located under the veil, symbolizing wounded femininity.



2020, embroidery and painting on felt  
200 x 300 cm

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Anna Piechura, born in 1995. She graduated from the Faculty of Textile and Fashion at the Academy of Fine Arts in Łódź at the Stage Costume Studio run by dr hab. Izabela Stronias. The diploma project was (among others) a part of a group exhibition Young Polish Scenography accompanying The Prague Quadrennial of Performance Design and Space. She also received a distinction in the competition for the Stage Design Award organized by the Silesian Museum in Katowice and the Dean's Award of the Faculty of Textile and Fashion as part of the Debuts Gala presenting the best bachelor's diplomas of the Department of Fashion Design. Master's degree in the Fashion Design Studio run by prof. Barbara Hanuszkiewicz and the Carpet and Tapestry Studio led by prof. Jolanta Rudzka Habisiak at the same academy. Laureate of the rector's scholarship for high academic performance.

## Anna Piechura

### *John's Carpet*

When looking at paintings, we often try to enter a flat piece of the imaginary world in our imagination. "John's Carpet" is an element transferred from imaginary space of the painting to our reality. The history of the carpet began when the artist decided to paint an oil diptych showing her roommate – John, lying with a tiger in an interior that one day appeared in her imagination. She then concluded that the making of a carpet that is part of the composition of the paintings would be, as she herself writes: „strange, interesting and a bit funny”.



2020, copper wire woven on circular wires with a fishing line  
height 70 cm

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Katarzyna Pilic, graduate of the Academy of Fine Arts in Wrocław, Faculty of Ceramics and Glass. Participation in numerous individual and collective exhibitions, incl. Exhibition of Illustrators 2020, Zamek Culture Center in Poznań; Polish Institute in Bratislava 2019, post-open-air exhibition of the Lower Silesian Artistic Glass Workshop E-glass Experiment.

## Katarzyna Pilic

### *Silence*

The work is a dialogue of modern times with traditional fabrics, the softness and plasticity of which have been translated into a spatial form that constitutes a material contrast with tradition. By creating „fabric sculptures „ made of copper wire, the artist fulfils her need for work with fabric, and the willingness to go beyond the well-known and culturally rooted definitions of fabric. The organic shape of the work is also an expression of inspiration by the nature of the forest, its surroundings and openwork lights, saturating the forest scenery with sparkles.

For the artist, an integral part of the work is the creative process, the main way of translating her vision from imaginary to physical matter. It is a therapy that „infuses” the creator’s sensitivity into the resulting work.



2016, appliqué (fabric, yarn, leather gloves)  
140 x 190 cm

Anna Przybyło, graduate of the Academy of Fine Arts. Jan Matejko in Kraków, Faculty of Sculpture. Diploma in the studio of prof. Józef Murzyn and Akademia Primijejnih Umjetnosti, Sveučilišta u Rijeci, Croatia. Scholarship under the Erasmus + Program / Lifelong Learning Program. Participation in numerous individual and collective exhibitions, incl. , II Biennial of Textile Art in Poznań; Mother, not mother - every woman is divine !, Center for Contemporary Art Solvay, Kraków.



## Anna Przybyło

*Don't worry, ma'am, it won't bite*

What would happen if famous and ground-breaking artworks made by male artists were created by women? The inspiration for the artist for this project were the works of Jean-Michel Basquiat. In approaching the issue, she could not have imagined a more „female” matter than fabric.





2013, own technique (sisal, yarn, polypropylene string, steel crossbars)  
3 pcs, 200 x 180 x 20 cm, 200 x 220 x 20 cm, 170 x 300 x 5 cm

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## Anna Przybyło

### *The Black Fog cycle*

The work consists of three elements, crossing the border between relief sculpture and artistic fabric. The triptych is an illustration to the Black Fog fairy tale written by the artist, with each weave a psychological portrait of the characters. The fairy tale tells a story about a wonderful garden of eternal happiness and is a metaphor for taming your fear, sadness, and melancholy, symbolized by the black fog, both beautiful and terrifying at the same time.



2020, own technique, jacquard cards, leather, 350 elements,  
304 x 300 cm

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Jolanta Rudzka Habisiak, studied at the Władysław Strzemiński State Higher School of Fine Arts in Łódź (today Academy of Fine Arts Władysław Strzemiński), where in 1985 she obtained a diploma at the Unique Fabrics Studio. Currently, she is a professor (since 2005), head of the Interior Facility Laboratory, Carpet and tapestry at the alma mater. She served as Rector of the Academy in 2012-2020. She creates objects and installations, deals with fabric art, designing carpets, but also activities based on artistic graphics and authoring techniques. Participation in over 200 collective exhibitions - Polish and international; over 40 individual exhibitions in home and abroad. A laureate of prestigious awards.

## Jolanta Rudzka Habisiak

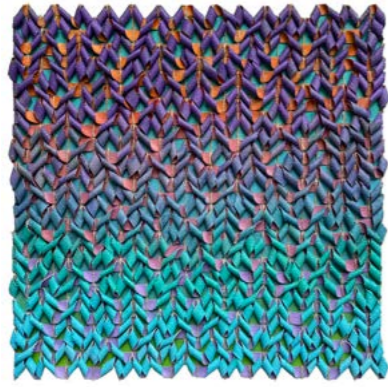
### *Infinity*

Infinity is a tribute to Joseph Marie Jacquard, a French weaver and inventor. At the beginning of the 19th century, he constructed a multi-colored machine for weaving intricate patterns, known today as the Jacquard machine. Patterns were applied to perforated cards, controlling the lifting of the warp threads (creating a shed). The holes in the appropriate places of the card guided the hooks selecting the warp threads in the appropriate color for a given pattern on the fabric.

Jacquard cards made of pressboard and perforated with holes with a diameter of 5 mm became the canvas for the creation of Infinity. More than 80,000 knots made of strips of leather and woven through the holes of 350 cards, almost tightly cover the surface of 7 panels, joined together with dimensions of 300 x 300 cm. Each of the 7 panels consists of 50 cards bonded to a wool felt base. The card joining system is the same as that used in the case of joining jacquard cards on a loom, by sewing into stripes, topstitching with a strong string. The cards are filled with knots made of leather in various, pastel colors.

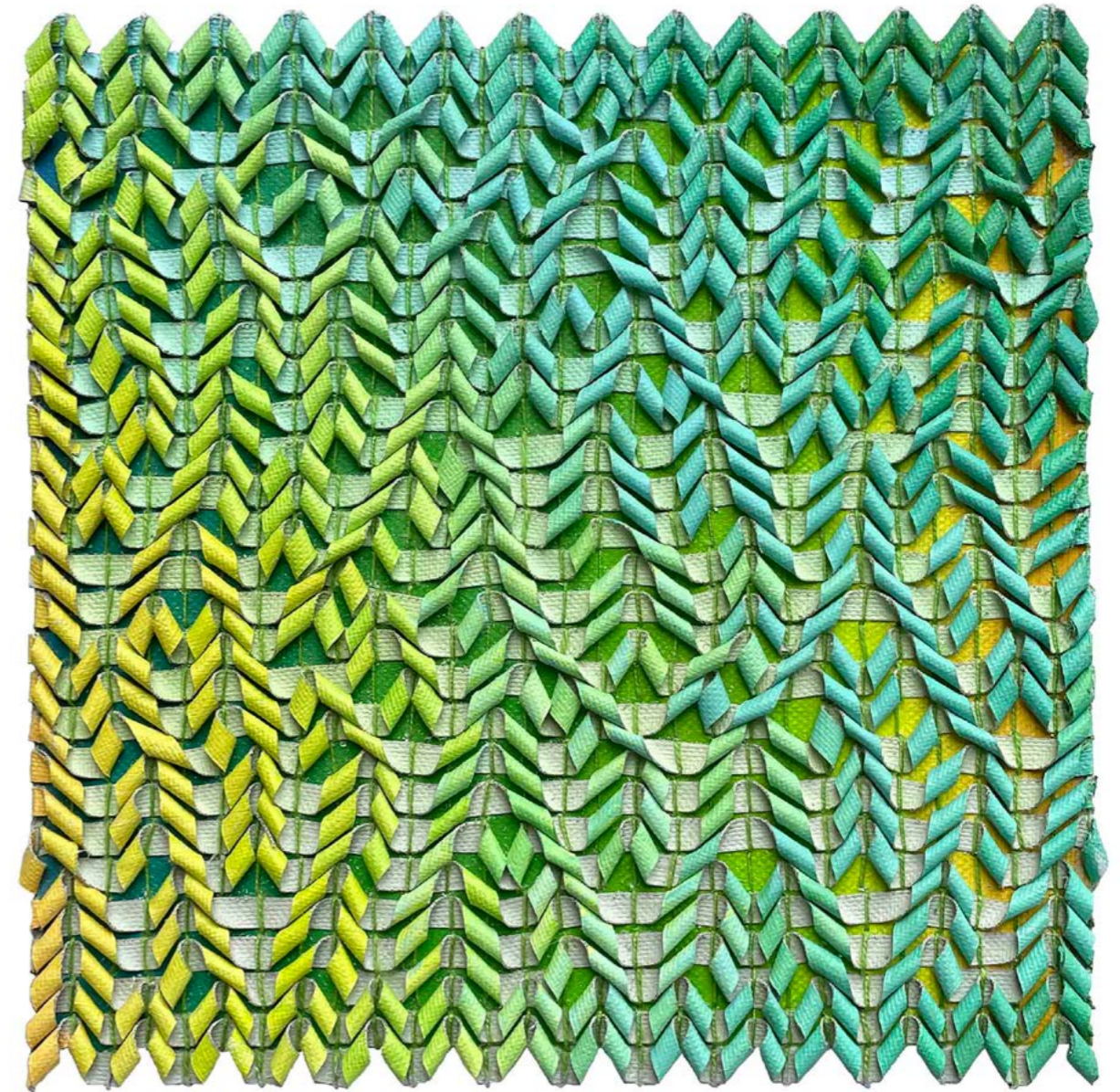
The long, tedious process of realizing this tactile, structural surface could be compared to the process of meditation and spiritual purification.





2022, own technique  
6 pcs, 20 x 20 cm each

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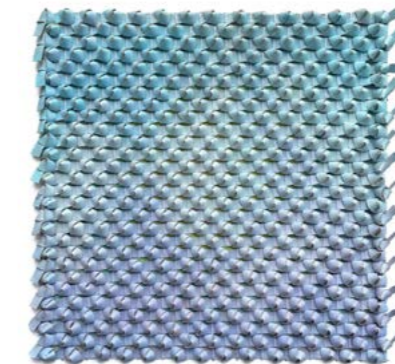
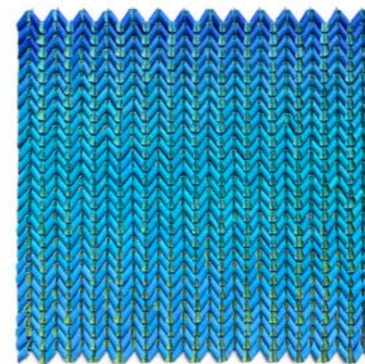
## Jolanta Rudzka Habisiak

### *Seasons*

*(Autumn Sea, Autumn Sky, Autumn, Spring, Summer Sea, Winter Sky)*

Seasons series are impressions from a landscape with a characteristic color, aura of each of these seasons. In addition to the interpretation of the autumn sea, in the cycle we will find the green of spring or the winter sky. The process of creating miniatures is preceded by a three-stage painting phase, both the background and both sides of the canvas before cutting are painted with acrylic paints. Strips of linen canvas were woven in several variants into the prepared substrate, creating original reliefs.

An important impulse is the light extracting the structure of the canvas and strengthening the reliefs, as well as soft color transitions that harmonize with interlaces or knots.





2019, own technique, wool felt  
160 x 240 cm

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Joanna Rusin, doctor of Fine Arts, designer and artist working on the border between fiber art and design. She aims to enrich objects of mass culture with values from art of unique fabric and broaden the knowledge of the customer-oriented design. She creates unique fabrics, utility collections, therapeutic objects. She runs the Interior, Carpet and Tapestry Workshop at the Academy of Fine Arts in Łódź. Among others, her works are in the collections of the National Museum in Warsaw, the Central Museum of Textiles in Łódź, the Museum of Art and Design in Riga, Museum of Weaving and Rug Weaving in Gliniany, Ukraine. She has received many awards for her works. She is a four-time recipient of the Ministry of Culture and National Heritage scholarship.

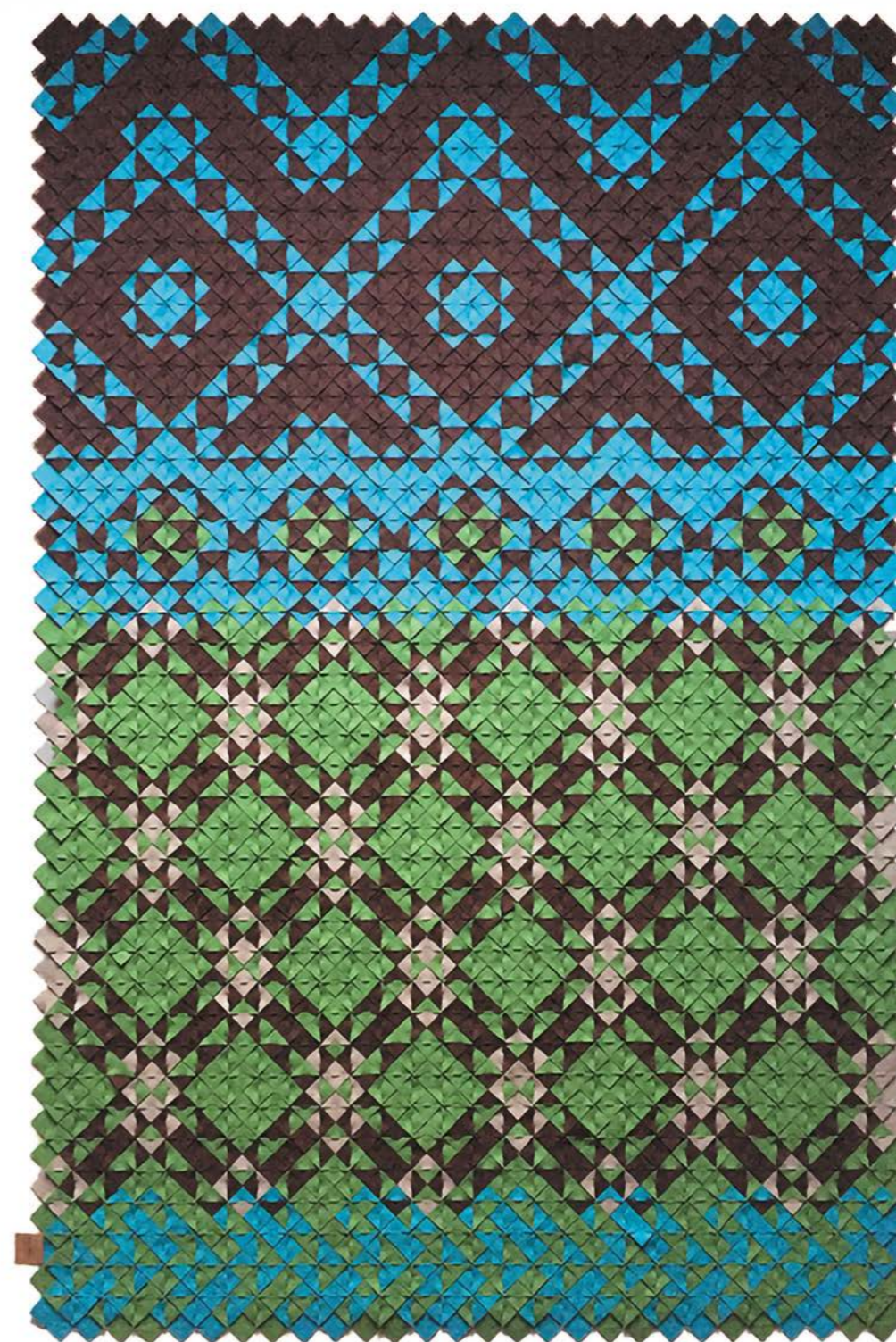
## Joanna Rusin

### *Mosaic. Sub-Carpathian Rug*

An artistic and educational project in tribute to the cultural heritage of Podkarpacie (Sub-Carpathia), inspired by regional tradition, rich design, pulsating with saturated colours and handicrafts culture. Double-sided, modular carpets are handcrafted from natural felt wool fabric, using traditional techniques of cutting and interlacing.

Fabric constructed in a unique way reflects the modular nature of traditional kilims from the Eastern Carpathia. The project aims to bring new values to the contemporary design and popularise the handicraft and culture of south-eastern Poland.

The carpets were made from multiplied, geometric cut-out modules and then adapted to the interlacement and construction of fabrics. Appropriately designed modules made it possible to put them together in any configuration.



2016, own technique, wool felt  
150 x 150 x 7 cm

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## Joanna Rusin

### *Composition on the canvas. Earth 4.19*

This multidimensional weaving work is part of the „Composition on the canvas” project. The fabric is structurally based on a repeatedly perforated canvas and spatially interwoven modules. They form a kind of fleece shaped into a harsh landscape. The work presents an artistic record of the artist’s experiences with nature: severity, changeability, plasticity. Craftmanship here, interweaving is like a physical cultivation of the land, it teaches humility, respect, it calms down and at the same time opens the space of unlimited freedom.



2020, embroidery on paper  
set of 9 pcs, 91 x 18 cm in total

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Paulina Sadrak, born 1989. MA in Department of Textile Art on The Strzemiński Academy of Fine Arts Łódź, Bachelor at University in Łódź at Cultural Studies, specialization Film and new media studies. Currently works at the Experimental Textile Studio at the Strzemiński Academy of fine Arts in Łódź. Interested in the influence of memories and the process of remembering as a starting point for textile creation.

## Paulina Sadrak

### *I saw you in my dream*

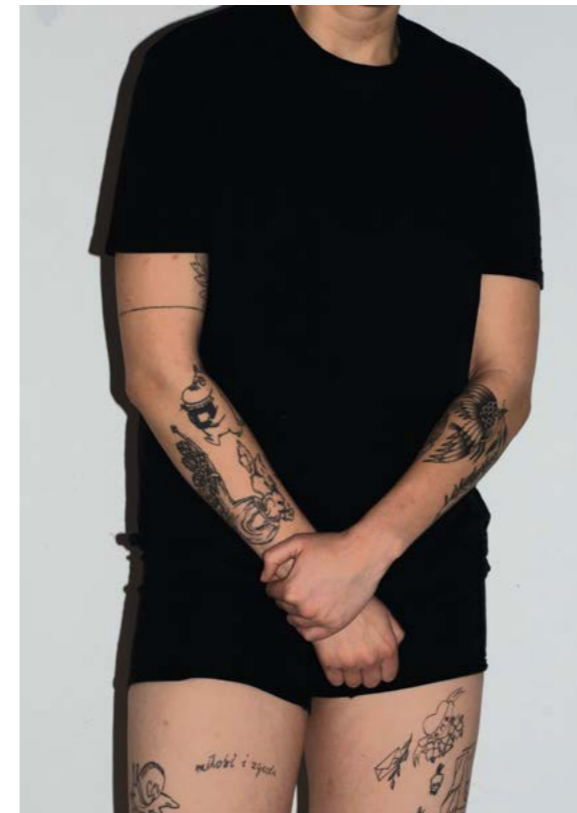
It is said that every face that we dreamt of belongs to someone that we saw during our lifetime. Brain is not producing new faces it is only repurposing the ones that it already recorded. It could be a stranger – a passerby from the street or an actor from TV commercial but in our dreams that person could be your lover or an enemy. My work is telling a story of the recollection of such face seen in a dream.



2 x colour photography, hand embroidery on cotton fabric,  
2x video file

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Marcin Salwin, graduate of the University of Arts in Poznań. Participate in individual and collective exhibitions, incl. Arsenal City Gallery, „Poles. Young Dialogues. Other” and National Museum in Wrocław, „Subversive Tapestry”.



## Marcin Salwin

### *About me and my mum*

I look at myself and my mum. Similar eyes, similar cheeks, similar nose, and similar handwriting. Recently, I have been filled with a bit of nostalgia and remorse. The work is a way of me saying thank you, emphasize the essence and the huge role of my mum in shaping who I am and what I am doing. My mother sews, draws a line on the fabric surface. I draw on a surface dependent on my needs. Motherhood brings with it physical traces, so that is why I write down my part on my own body – in a form of an equal exchange. The work is a symbolic record of our relationship; it is a meeting halfway. The actions on the fabric and leather are symmetrical, and although they can function independently, they complement each other only with a full awareness of the context and the wholeness.



2017, tapestry woven around a circle  
150 x 150 cm

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Marta Sobczyńska, graduate of the Academy of Fine Arts in Łódź. Participant in individual and collective exhibitions, including 1st Textile Art Biennial of Poznań, Bienal d'Estambul Google Weaving Stop -Time, „Artist's Fluctuation” during KRAKERS Kraków Gallery Weekend in Kraków.



## Marta Sobczyńska

### *Entwined*

Entwined is a round rug made from the clothes of people close to the artist. It is a symbol of how our lives are intertwined and how inextricably linked we are. The work was woven around a circle: from the centre to the outside, which gave it depth and fleshiness, and at the same time was an interesting technological challenge.

2019, mixed technique, photo: Filip Dowjat

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Elwira Sztetner, since 2010, lecturer at the Faculty of Painting of the Academy of Fine Arts in Warsaw. Currently, she runs the Artistic Textile Studio. She creates objects and installations on the border of sculpture and fabric. She uses typically feminine techniques – sewing, embroidering, crocheting, weaving.

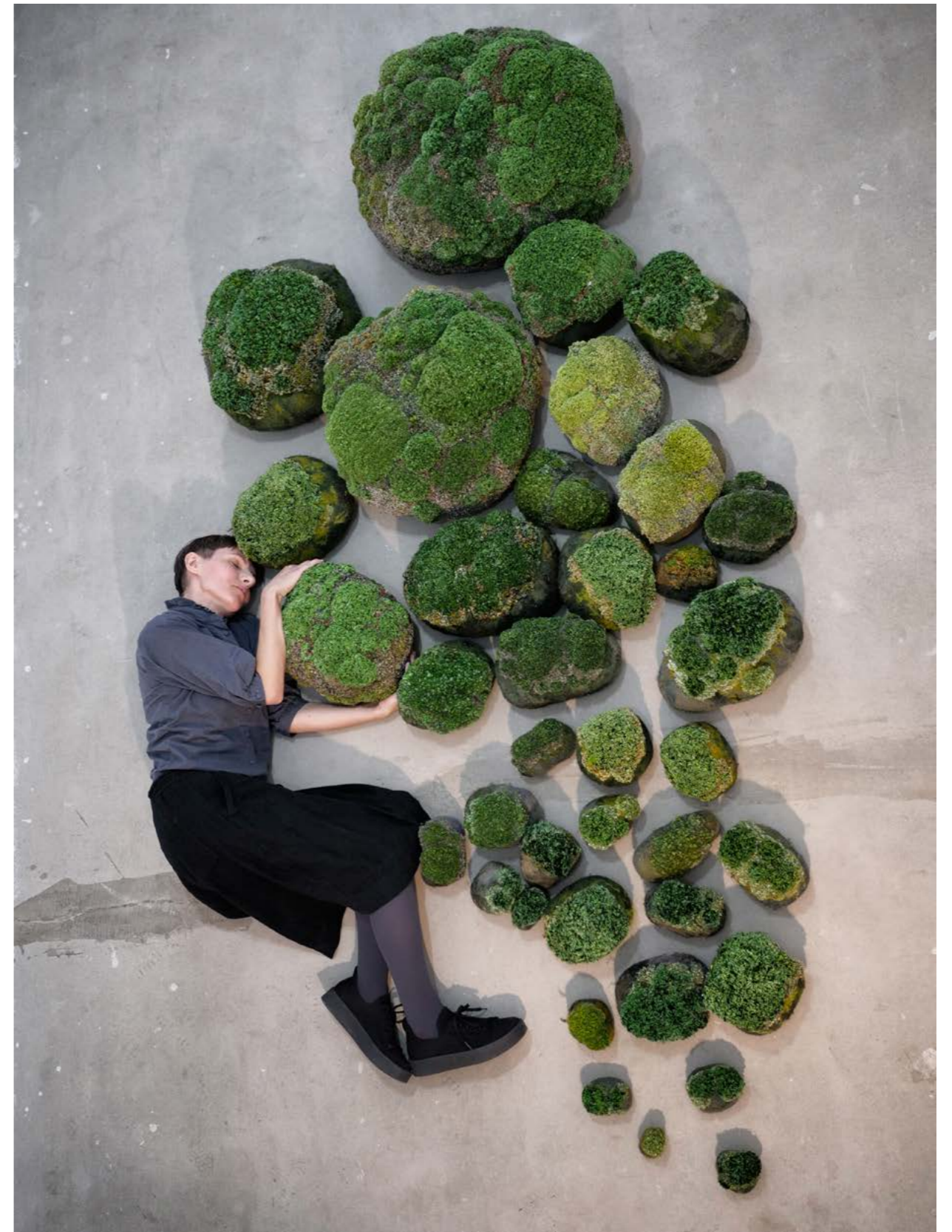
Artist and activist associated with the eco-feminism. In her work, she conducts critical analysis of an anthropocentric model of the world. She questions the moral system justifying the breeding and killing of animals. She organises and co-organises activities and events that criticise the exploitation of animals. She is a vegan.

## Elwira Sztetner

### *Superorganism*

Where is the boundary between an individual and a group? Where one body ends and another one begins? What separates one species from another? Can two species form a common body? Is moss turf, forest litter, the entire forest, the earth's biosphere countless autonomous beings, or maybe a big whole one? Is a superorganism a colony of organisms of the same species or multispecies body formed by interdependent organisms including endosymbiosis? Biological sciences see all living matter as an unbroken continuum. If this is really the case, then all boundaries, divisions, hierarchies, and systems reflect our perception of the world rather than its true state.

“My works are made of unnecessary things – damaged clothes, leftover yarn, old newspapers, plastic packaging. I create from what I have at hand. I weave, bind, and sew. I enclose unnecessary things inside the sewn objects – garbage, plastic. Looking for solutions best suited to the idea I want to convey. I do not intend to specifically use fabric, however, it usually is.”



2019, manual transfer on fabric  
260 cm x 120 cm x 50 cm

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Dominika Walczak, born in 1991 in Łódź. Graduate of the Strzemiński Academy of Fine Arts in Łódź. She has been working at its Institute of Textile, Printmaking, and Interior Design since 2016. Since 2013, she has participated in over 40 collective exhibitions and artistic competitions in Poland and abroad. Recipient of numerous awards and scholarships.

## Dominika Walczak

*Passage from the Re-Framing series,*

The work has been made using transfer paints and hand-made matrices. It forms a part of a larger series entitled Re-Framing. The inspiration for its creation was fabric materiality and the uniqueness of the relationship between fabric as a medium and the sphere of memories and processes related to human life cycle, passing, and passing away.



2022, mixed technique, plain weave, smyrna needle, embroidery  
196 x 196 cm

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Izabela Walczak, studied at the Strzemiński Academy of Fine Arts in Łódź in 2001-2006 at the Faculty of Textile and Fashion design. She obtained her diploma in 2006 at the Carpet and Tapestry Studio. Since 2009, she has been employed as an Assistant in the Carpet and Tapestry Studio. In 2021, she obtained a doctorate in Fine Arts. Currently, she runs the Institute of Textile, Printmaking, and Interior Design at the Academy of Fine Arts in Łódź. Participant of over 30 collective and solo exhibitions. A winner of the International Open Air of Wicker Spatial Forms. She works with fiber art, artistic fabric, jacquard, utility outdoor objects.

## Izabela Walczak

### *Transformation*

The work was inspired by the world of night butterflies. The artist focusses attention on imperceptible and unapparent beauty. Beauty that may cease to exist. The world is constantly changing, it is being destroyed by humans, and it needs help. Pollution of the Earth and air has a huge impact on nature and in a way on us as well. Symbiotic connection of humans and nature must be acknowledged so that we do not disappear in the dark like butterflies that were an inspiration for the work. We are attracted by the light of new technologies, consumerism, but it is treacherous and has a negative impact on us.





2017, batik on cotton  
1. 80 x 220 cm, 2. 70 x 220 cm

Marta Węglińska, born 1990. Graduate of intermediation and painting at the Poznań University of Art (2016, 2014). She works while travelling, which largely describes her interests. She works according to the “action-reaction” principle, responding to situations she has observed, stories and tales she has heard, people she has met, as well as local culture and tradition. She processes and combines data, creating networks of meanings. She is interested in the concept of cultural translation. She is involved in experimental film, painting, illustration, artistic books and text.

## Marta Węglińska

### *Batik no3 & no4*

Two works (included in the series of 6 batiks) „You’re a master at capturing my desire and affection”, were created during the artist residency at the RedBase Foundation in Yogyakarta, and are an outcome of artist’s one-year stay in Indonesia (as a part of the Darmasiswa RI scholarship organised by the Indonesian Government)

The works, like the entire series, are a visual essay, a metaphorical story about a timeless union, a tight weave of opposing orders – a combination of female and male. This is a multi-threaded collection of closely related motifs representing the cult of fertility, shown as a broader worldview in which the rules of the natural environment are translated into the human world, culture, art and beliefs. The batiks contain a range of performances that show a connection between the micro and the macrocosm.



1.



2.

2018, batik  
80 x 90 cm

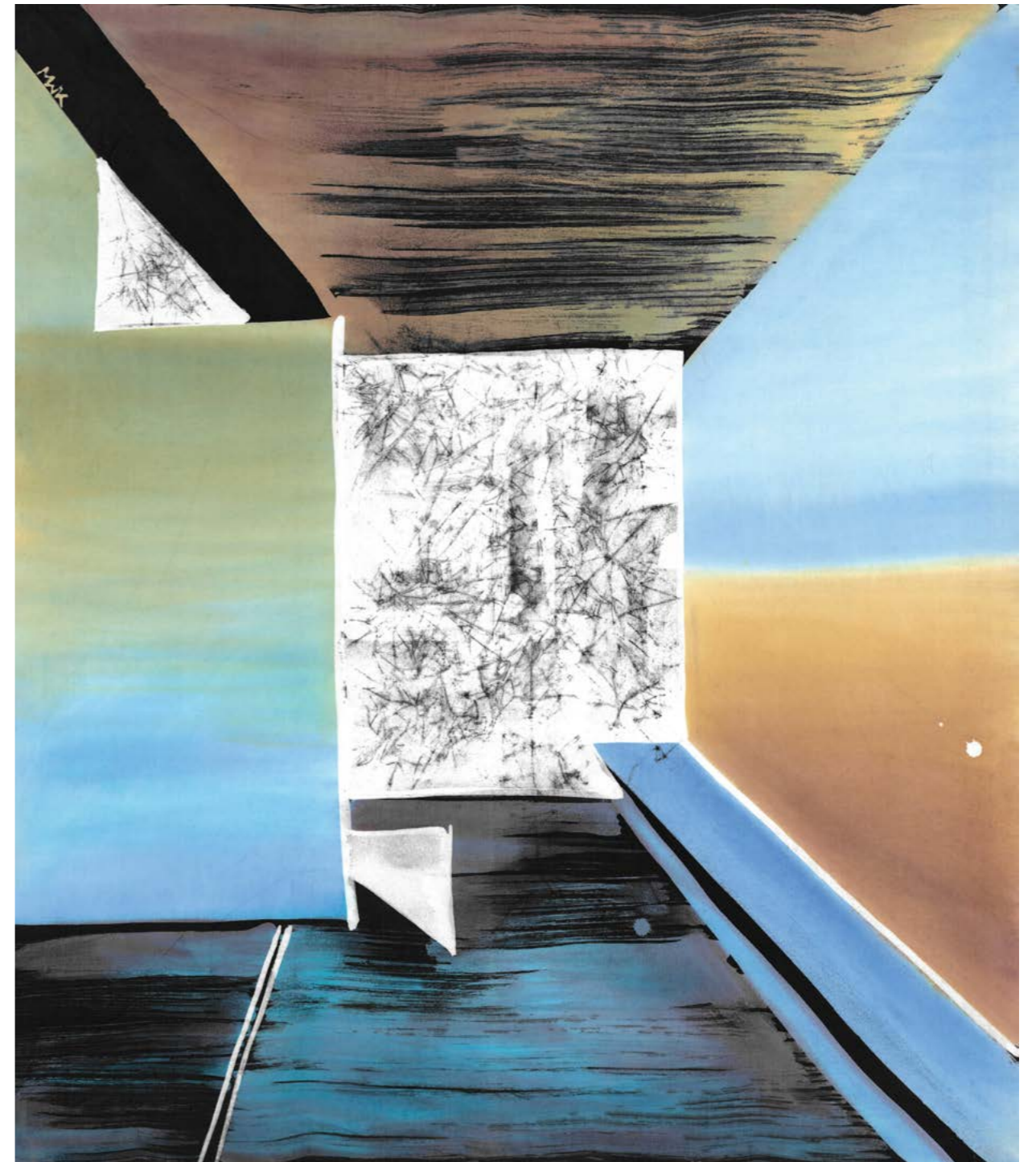
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Magdalena Wesołowska-Kuta, architect. She graduated from the Faculty of Architecture at the Wrocław University of Science and Technology and completed post-graduate studies at the Academy of Fine Arts in Wrocław. For her diploma, she created a batik fabric at the Fabric Workshop of prof. Ewa Maria Poradowska-Werszler.

## Magdalena Wesołowska-Kuta

### *The Space of Architecture*

The work is a record of well-being created by a well-designed space. The artist, as an architect, is particularly receptive to possibilities created by the surrounding elements of architecture. The recording of these emotions in the batik technique is an expression of the possibilities which the fabric gives to create “a good space” in which we live.



2015-, batik on cotton  
9 pcs, ca 25 x 30 cm each

Justyna Więsek graduated from the Institute of Art History at the University of Warsaw and the Faculty of Painting at the Academy of Fine Arts in Warsaw, from the Painting Studio run by Professor Krzysztof Wachowiak and the Artistic Textile Studio run by Professor Dorota Grynczel. During her studies, she received three individual awards in a row at the Artistic Textile Studio and participated in various collective exhibitions. In her work, she focusses on oil paintings, batiks that are a kind of primerless paintings and textile techniques such as tapestry and embroidery. The subjects she pays the most attention to are self-reflection and the search for human's place in the world and society, as well as the positive impact of art on human beings.

## Justyna Więsek

### *Faces* series

The series is dedicated to the subject of authority and cultural memory. It consists of a dozen or so cotton batiks, which have been produced continuously since 2015. The batiks of the „Faces” series are set in a monochromatic colour scale and depict human heads emerging from the dark background. These are the portraits of outstanding representatives of Polish culture and art whose creative works influenced the author and provoked reflection.



2019, embroidery  
16 elements, 16 cm in diameter each

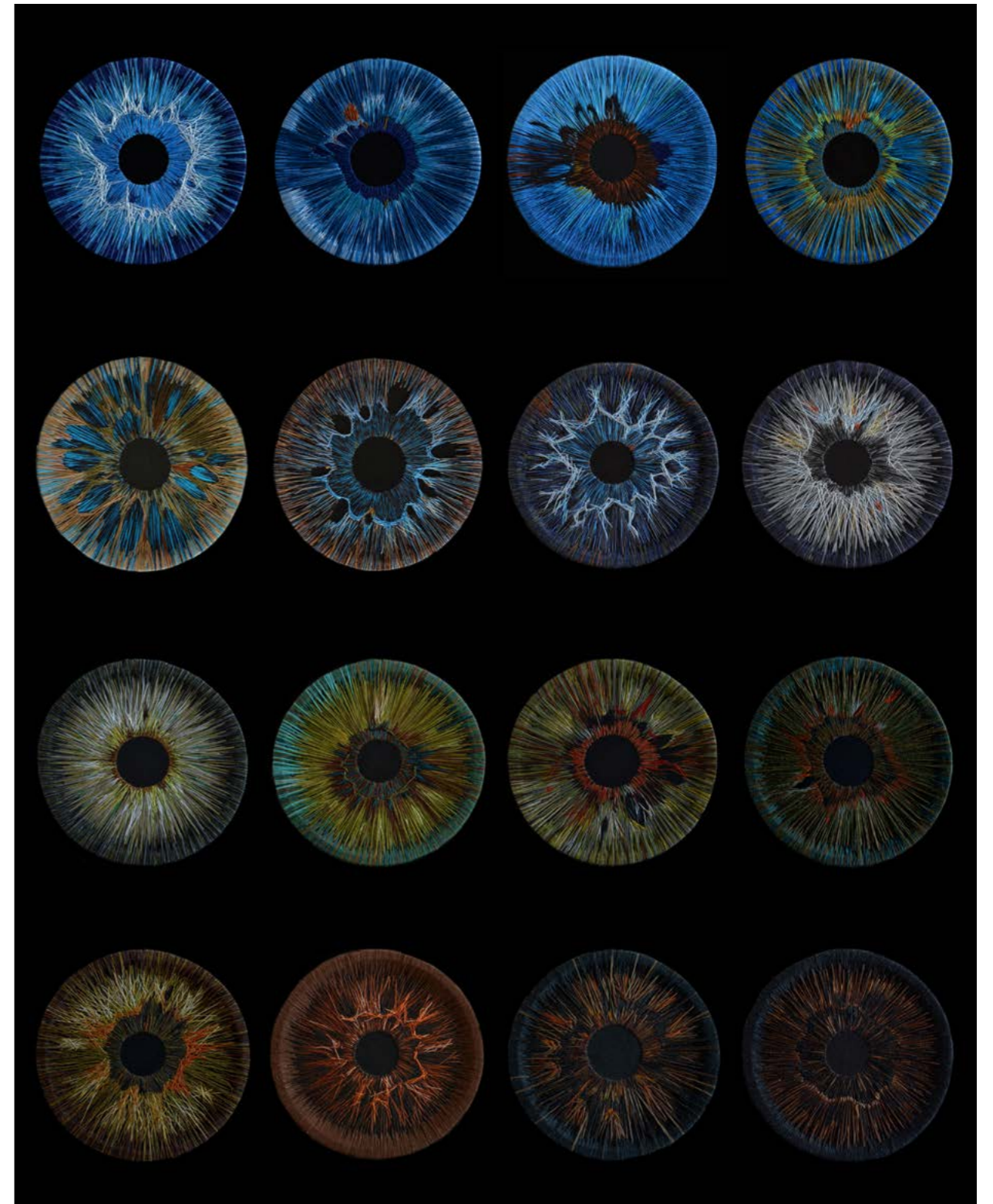
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Marlena Wiśniewska, born in 1996, graduated from the Textile and Interior Design Faculty of the Academy of Fine Arts in Łódź. She works with fabric, embroidery, and lace, enriching the already known techniques with new and original ones. In her work she attempts to combine traditional handicrafts with textile experiments.

## Marlena Wiśniewska

### *Visual perception*

Visual perception is the ability to recognize and interpret visual stimuli. The visual impression is received by the retina, but its interpretation is a complex process that is slightly different for each person. It means that each of us lives in their own subjective world inaccessible to any direct observation. In this work, each iris is a synthetic record of the subjective observation.





2019, jacquard  
75 x 75 cm

Kacper Witkowski, associated with Łódź, where he lives and creates. A graduate of the Academy of Fine Arts in Łódź and the Łódź University of Technology, where he took his first steps in designing fabrics. He draws inspiration from travels - both small and large.

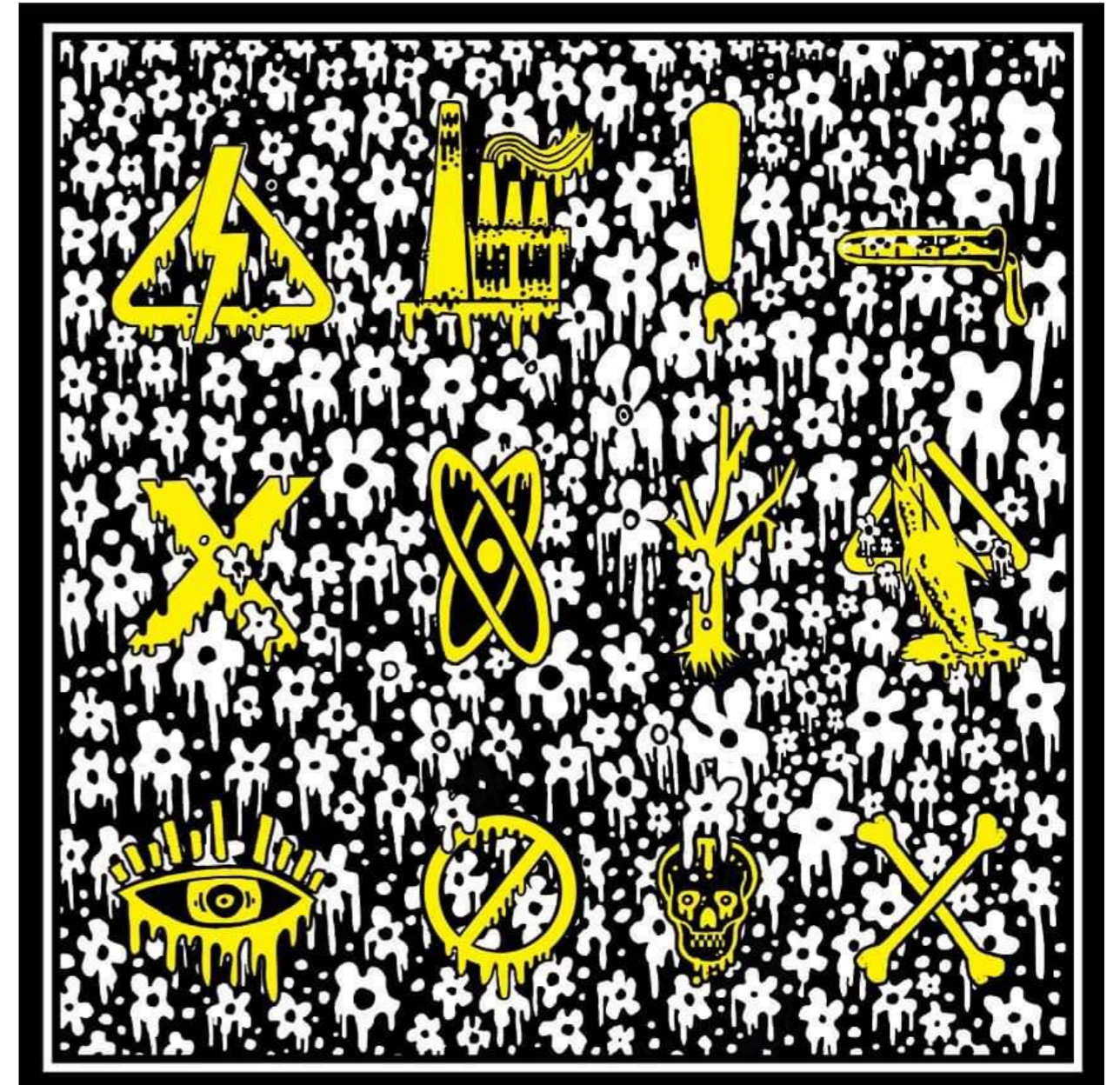
## Kacper Witkowski

### *Furoshiki. Broken Nature*

Is the further coexistence of humans and the Earth still possible? Is our planet doomed to destruction?

In the pursuit of money, humans are turning Mother Earth into a garbage dump. Undoubtedly, our fate is sealed. This collection, inspired by the process of environmental degradation taking place right before our eyes, depicts the human-nature relationship.

All of the fabrics in the collection are used to package items, according to the furoshiki technique, which is an alternative to plastic bags. The designs were created from hand-drawn sketches influenced by the warning signs ubiquitous on labels, cosmetics and other colourful products. This series of textiles is informational and warning in character and is not an attempt to save the world.





2020, mixed weaving technique on a warping machine  
 triptych, 25 x 25 x 1,5 cm; 25 x 25 x 4,5 cm; 25 x 25 x 3 cm

Hanna Wojdala-Markowska, born in 1964 in Radom. Since 1995, she has been working at the Art Department of the Kazimierz Pułaski University of Technology and Humanities in Radom, from 2007 as a professor. She works with paintings, unique fabrics, original clothes. She has taken part in over 200 international, national, and internal exhibitions. She organized 31 solo exhibitions and several shows of her own original clothing collections.

## Hanna Wojdala-Markowska

### *A Triptych of Relief Structures 1.2.3.*

Both triptychs, “A Triptych of Relief Structures 1.2.3.” and “A Triptych of (Not Entirely) Colourful Structures 1.2.3: Yellow, Green, Blue” were created in the spring of 2020. According to the artist, there is something infinite about the structure like a code, a sequence, a repetition, a rhythm, a system... In her work, she touches upon the concept of structures as systems with the use of modularly repeated elements of plastic form, such as points, strokes, lines, shapes, colours, materials, reliefs. Material modules creating a unique fabric surface (along with the surrounding spaces) constitute for the artist an open, inspiring, and structured reality.

Inspirations oscillate around the repetition of rhythms, the richness of colourful and elusive afterimages, the specific colour combinations based on contrasts and similarities, hand-prepared textiles, pieces of paper or other materials, their layers, methods of connecting, assembling. The surrounding world is also inspiring for the artist: surfaces, spaces, atmospheric phenomena, compositional systems, but also specific objects, trifles, unused threads, yarns, fabrics. She tries to reuse some of them by allocating new places and meanings for them, appreciating their external beauty and uniqueness.





2020, mixed weaving technique on a warping machine  
triptych, 25 x 25 x 4,5 cm each

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## Hanna Wojdała-Markowska

*A Triptych of (Not Entirely) Colourful Structures 1.2.3.*

2016-2018, batik on cotton  
2 pcs, 170 x 200 each

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Łukasz Wojtanowski, graduated from the Faculty of Painting at the Academy of Fine Arts in Kraków. He concentrates his artistic efforts around fabric decoration techniques

## Łukasz Wojtanowski

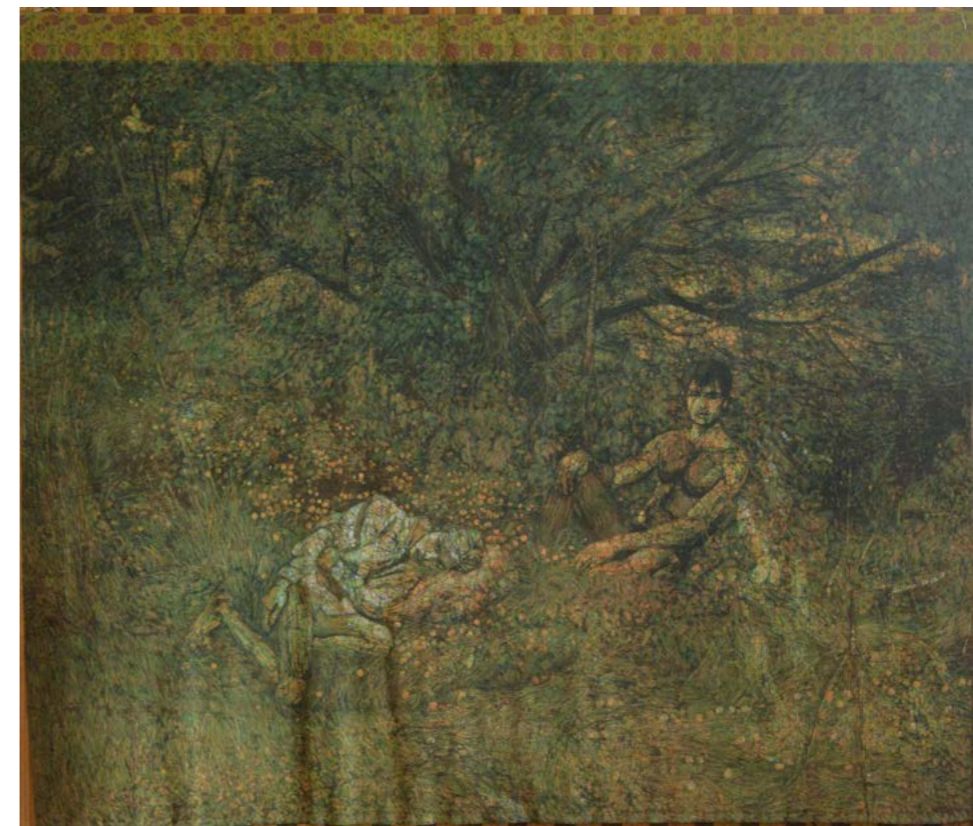
*End of the summer*

*Mirabelle Plums*

The works stem from the experience of Polish symbolism and the state of mind shaped by it, its mood, feeling, associations evoked by it, imagery. There is a place here for private mythologies, heroes of your own story, memories, a sense of sensuality of the surrounding summer. The sources of these moods, their integral part are the places, landscapes, states of nature, the beauty of vegetation, the warmth of the sun. A good example are the Mirabelle plums, little plums that have fallen to the ground – an expression of high summer, ripening months. The performance is therefore a mixture of experienced, awe-inspiring nature and the mood, the resonance evoked by it, and an attempt to express these experiences.

The decision to pick up the motifs coincided with the artist's interest in using batik, especially Javanese batik, which, as he writes: "gives an image of something completely phenomenal, dazzling with the technique and finesse of representations and ornamentation. In that valuable medium (the charm and nobility just of the materials used in batik – natural cotton fabric, a wonderful aroma of beeswax you can smell) I wanted to „dress up” the motifs that were important to me."

Both works were inspired by artist's summer walks in the vicinity. Walks towards landscapes, in landscapes, sensing them. They are complemented by the characters placed in the composition, inhabitants of dream-images.





## Łukasz Wojtanowski

### *The Pennant*

The form of work refers to the fabrics admired by the artist: Catholic liturgical fabrics for vestments, processional banners, canopies, embroidered chasubles, and oriental fabrics, like for example Chinese embroidery. It also includes elements belonging to a different order, outside the world of the sacred, in English-language literature referred to as „a sampler”. These are stitch samples, a confirmation of exercises, a proof of acquired skills. So, the work has become in large part „an exemplary” for the artist, in which he includes his knowledge of embroidery, well-known stitches – attempts inspired by oriental and western embroidery. He fills them with content characteristic of his work, in which the landscape based on the places he knows plays an important role, with roadside vegetation and people included in it – creations from the world of memories, dreams and ideas.



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## BATIK

Batik from the Collection of the National Museum of Indonesia, Jakarta

Thanks to the courtesy of Ibu Sri Hartini, Director of the National Museum of Indonesia

Descriptions by Karamina Puspitasari, Tioms Sitorus

Photography by Nico



### RECTANGULAR CLOTH

COTTON

LASEM, CENTRAL JAVA

L. 202 CM, W. 110 CM

Museum Nasional Indonesia, Inv. No. 27450

The special feature of Lasem batik is its red color famously called abang getih pithik or Chicken-blood red which cannot be replicated elsewhere. The natural red dye is derived from the noni root combined with Lasem water which has very unique mineral content.



### RECTANGULAR CLOTH

Cotton

Madura, East Java

L. 224 cm, W. 100 cm

Museum Nasional Indonesia, Inv. No. 29100

This batik is worked in a typical motif of Pamekasan-Madura known as jagad kupu or “butterfly word”. Batik jagad kupu were generally only worn by nobility during ceremonies.



### BATIK

Cotton

Pekalongan, Central Java

L. 210 cm, W. 81 cm

Museum Nasional Indonesia, Inv. No. 29008

European-influenced batik is characterized by flat areas of colors with minimal detailing and solid backgrounds with simple repeating shapes. This batik probably was made to commemorate special events. Many of the commemorative batik pieces were made for the colonial market in Java.



### RECTANGULAR CLOTH

Cotton  
North Coast of Java  
L. 200 cm, W. 109 cm

Museum Nasional Indonesia, Inv. No. 23435  
Batik made on the north coast of Java is vibrant with color and motifs. It was originally colored red or blue or a combination of the two. The north coast of Java was the entry point of international trade and cloth was an important aspect of it, as the result, Coastal batik motifs are very diverse as a result of contact with foreign cultures.



### RECTANGULAR CLOTH

Cotton, Natural Dye  
Indramayu, West Java  
L. 239 cm, W. 105 cm

Museum Nasional Indonesia, Inv. No. 14603  
This is an Indramayu typical batik with iwak etong motif. This motif depicts the sea produce, such as urang ayu or large shrimp, crabs, and various sea plants. Some people believe that wearing this motif will bring prosperity to fishermen during fishing.





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