

**Polish Artist in Vienna: Educations and Participations in Exhibitions 1726-1938  
(Akademie der bildenden Künste, Kunstgewerbeschule, Künstlerhaus, Wiener  
Secession, Hagenbund, Galerie Miethke i Galerie Pisko).**

**Head of the project:**

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Research area: HS - Humanities, Social and the Art

Number panel disciplines: HS2 - Culture and cultural creativity

NO OF CONTRACT: NCN UMO-2015/17 / B / HS2 / 01683

**Objective**

The aim of the project is to describe and analyse the relations of Polish artists with artistic associations in Vienna in the years 1726-1938 and to create a factual and graphical online database for further academic studies.

The dates spanning over the studied period were set on the basis of previous queries of the research team. The intensity of those contacts and connections that lasted nearly 200 years differed and revolved around different cultural institutions. The most important institutions, also crucial for European art, include: Akademie der bildenden Kunste, Kunstgewerbeschule, Künstlerhaus, Wiener Secession, and Hagenbund. Some of the archives have been entirely omitted by Polish researchers, therefore there exists a need to perform a detailed analysis of given archives. The analysed data will concern education of Polish artists and their participation in exhibitions and other artistic activities. The obtained results will change the perception of the relationships between Poland and foreign art. Viennese contacts of Polish artists, their presence on the Viennese market, and the assessment of local critics will be brought back to life, analysed and interpreted. The findings of the study will be published in four volumes. The study will include source materials, as well as introductions and footnotes (full documentation, including the correspondence of Polish artists with Wiener Secession; publication will be available in Polish and German). Provided online database (table) will include personal and institutional data placed on the timeline.

**Significance**

The importance of Vienna in the years 1890-1914 is being taken for granted. This assumption, however accurate as it might be, is not well-documented. The available studies disregard contacts from the earlier period as well as from the interwar period.

The studies undertaken by the research team will prove that:

1. Akademie der bildenden Kunste – although neglected in the literature on the subject, is significant because of a great number of Polish students and the educational methods that affected their painting practices and contributed to their achievements (currently forgotten- for example B. Czedekowski). The study will consist in the preparation of a list of Polish students (with biographical notes) and the discussion on the influences of Biedermeier on the Polish painting before 1880.

2. Kunstgewerbeschule – is enigmatically present in artists' biographical notes although it exerted great influence on eminent artists and Polish arts education in the field of the applied arts. Polish students at the academy were appreciated in Poland and in Vienna. This part of the research will focus on the preparation of a list of Polish students (with biographical notes)

and the analysis of the influences on Polish art education and its organisation (up to The Polish People's Republic and M. Bujak's influence).

3. Kunstlerhaus - it was significant for Polish exposition, not only conservative (referring to Secession) also after 1880. The division, however, was not so clear and permanent. The lack of queries results in incomplete and erroneous biographies of Polish modernists (for example the local debut of O. Boznańska has not been mentioned). The study will consist in the preparation of a list of Polish exhibiting artist (with biographical notes) and the publication of the correspondence of Polish artists from the years 1868-1939.

4. Wiener Secession – although foreign contacts of Polish art from around 1900 are most frequently referred to in the studies on this period, these relations are not fully analysed and documented. The researches have not used the available correspondence either. Even an initial query allowed for the formulation of so-far neglected, but very significant issues; they include: generation gap, or organizational changes as far as exhibitions are concerned. The research will focus on the establishment of a list of Polish artists (with biographical notes) and the publication of the correspondence of Polish artists from the years 1898-1920.

5. Hagenbund, Galerie Miethke and Galerie Pisko– these are the 'places' almost entirely

neglected in the overviews of Polish art. The query will allow for determination of significant interdependencies between the trends in Polish and Austrian modern art before 1939. The lack of the analysis of great activity of Polish artists in Hagenbund in the interwar period (including those who did not come back to Poland after 1918) is a huge negligence.

Therefore, the researchers will prepare the list of Polish exhibiting artists and they will describe their forgotten works of I. Dutczyńska (a Secession artist, the first woman in Hagenbund, Gotheanum decorator, a co-author of sculpture theory – cooperated with E. Koveshari-Kalmar, and a friend of the Aby and Max Warburg family).

### **Work plan**

The research tasks correspond to the competencies of research team members (interests, knowledge, previous queries). The isas depends on the scope of the material, and on the research progress. The research will employ standard and innovative methods.

Year 2016:

1. Preparation of a detailed methodology for compilation of the information in a table (in cooperation with a computer scientist designing the database).
2. Simultaneous work of team members on given parts of the projects (queries: analyses of museum, and library materials and archives):
  - a) ordering and analysis on the source materials;
  - b) publication: first volume of the series: Polish Students and Students of Polish Descent at Vienna Akademie der bildendenKunste in the Years 1726 - 1938.

Year 2017

1. Simultaneous work of team members on given parts of the projects (as shown above):
  - a) ordering and analysis on the source materials;
  - b) publications: second volume of the series: Polish Students and Students of Polish Descent at Kunstgewerbeschule in the Years 1867-1938; third volume, part 1: The Correspondence of Polish Artists with Wiener Secession.

Year 2018

1. Simultaneous work of team members on given parts of the projects (as shown above):
  - a) ordering and analysis on the source materials;
  - b) publications: third volume of the series, part 2: Polish Artists in Wiener Secession, Kunstlerbund Hagen, GalerieMiethke and GaleriePisko; fourth volume of the series: Polish Artists and Kunstlehhhaus.

### **The stage of the initial research**

## **1. Polish students and students of Polish descent at the Viennese Akademie der bildenden Künste in the years 1726-1938**

A number of volumes of matriculation registers preserved in the archives of the academy allow for the detailed study of Polish students' presence at the university. Their research value increases especially in the second half of the 19th century. Regular registrations provide annual detailed information about students (such as current education, nationality, religion, etc.) and course of studies. Students who came from Poland are mentioned in the academy registers already 1726, that is in the first year of the reformed academy. However, apart from J. B. Plersch (who registered in 1750), the greatest influence on the Polish art of the 18th century was exerted by the Austrian graduates (J. B. Lampi, J. Grassi and J. Pitschmann). After the partitions and annexation of southern parts of Poland by Habsburg Monarchy, Vienna became the natural artistic destination for prospective Polish students from the Austrian Partition, hence their number at the academy increased. It is worth mentioning that among the Polish alumni were the initiators and professors of the Academy of Fine Arts in

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Cracow (mid. 1816) such as J.N. Bizański, J.N. Głowacki, and first of all J. Brodowski. At the beginning of the 19th century the artists from other parts of former Poland arrived at the academy (for example A. Kokular, and F. Pfanhauser). Then, over the next decades, among a few hundred of Polish students at the Academy (including Jews and students from the former Polish territories), were many eminent Polish artists (such as J. Matejko, J. Mehoffer, M. Gottlieb) Most of them attended only preparatory courses (Elementarschule/Vorbereitungsschule) mainly in painting, but also in sculpture and medallist art. Among the artists who attended full courses were A. Grottger (Imperial scholarship), L. Löffler, L. Gędłek, M. Gottlieb, and B. Czedekowski; they, both as students and graduates, actively participated in Viennese artistic life (for example, as members of Künstlerhaus – for instance G. Löffler, B. Abramowicz, F. Streitt). Many Poles (for example L. Bartelmus, L. Sokołowski) specialized in and graduated from architectural courses. Polish students participated in college competitions and won annual awards and scholarships, some of them settled in the capital of monarchy permanently or for longer periods, for example L. Löffler, L. Gędłek, and the accomplished portraitist J. Czedekowski. Their work was stimulated and inspired not only by the academic courses, but first of all by the artistic life and the new artistic trends created in Vienna (just like in the case of M. Gottlieb). It seems that the paintings from the Biedermeier period made by its main representatives (their style and formal references in the themes related to noble rather than bourgeois values, and the scenes of Polish history) had a significant influence on Polish artists.

The influence of the Viennese Academy on Polish students, especially in the case of painting, is not always easily noticeable. It is partly caused by the fact that Polish students continued their education in different institutes (for example, in Rome - Kokular, Pfanhauser; in Munich - W. Leopolski, F. Żmurko, Z. Ajdukiewicz, W. Tetmajer; in Paris - J. Mehoffer, R. Kanelbaum, A. Karpiński). Although at the end of the 19th century the interest in the Academy among Poles decreased, Polish students still gravitated towards K. Pochwalski's studio of historical painting.

The restoration of Poland's independence in 1918 caused a significant decrease in the number of Polish students at the Academy.

## **2. Polish students and students from Polish territory at Kunstgewerbeschule 1867-1938**

Kunstgewerbeschule Archiv contains matriculation registers and Katalog Kunstgewerbeschule which is divided according to professors' names and their working years at school.

There are also specialisations attached to some names (illustrative, ceramic, sculpture, wood carving, enamel painting). Students' name entries include: short biographical note, duration and course of studies in a given studio. The records concerning particular studios revealed that

various majors contained the same courses taught at the academy (for example stylistics, history of art, technology of art, chemistry of colours, anatomy, acts etc.), which provides valuable insight into the practical education of students. Viennese Kunstgewerbeschule for a long time did not have an equivalent in the system of Polish higher education. Craftsmanship in Polish tradition, even if labelled as artistic, was not associated with highbrow culture but rather with handicraft or industrial design, and it did not fit in academic education. In the years 1885-1918 there was only one state industrial school in Cracow with the industrial design department, but without the academic status. Austrian educational authorities were unwilling to create such an academy. That is why it was important for Polish artists to receive education at Kunstgewerbeschule that was accessible also to women (they could not attend the academy). In 1868, the Museum of Industrial Design was created; in 1901 - the Society of Polish Applied Arts (whose members studied at Kunstgewerbeschule, for example H. Uziębło), and other artists frequently exhibited in Vienna (for example J. Czajkowski, K. Frycz, K. Maszkowski, J. Rembowski, K. Sichulski, K. Tichy, E. Trojanowski). Also the

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character of Cracow Workshops (1913-1926) corresponded to the educational system of Kunstgewerbeschule (and Wiener Werkstatte) –it was divided into different studios, including: furniture, metal, knitting, toys, batik, leather goods, bookbinding. Polish artists chose to study at Kunstgewerbeschule also because of its increasing prestige and its graduates' great achievements (J. Hoffmann, G. Klimt, K. Moser, O. Wagner). Students acquired practical skills there, learned how to organise such a field of education, saw the necessity to change, to adjust to the market of luxurious goods, and to introduce aesthetic aspirations to manufacturing. Polish students at Kunstgewerbeschule created objects for industry, created unique objects, worked on interior design, theatrical scenography, but they also oftentimes worked as painters or sculptors (for example K. Frycz's experiments). The majority of the artists who appear in the Kunstgewerbeschule documentation are virtually forgotten (similarly to the artists that attended the Academy), whereas the biographies of some better-known artists only briefly mention this school. The literature on the subject does not provide all the data related to Kunstgewerbeschule even as far as the artists important for Polish art are concerned; these include: J. Fałat, K. Frycz, W. Skoczylas, L. Gottlieb, H. Uziębło, A. Zamoyski and F. Pautsch. The records in the documentation of the school are the only source of information about Polish students (for example L. Makłowicz, Z. Fiodorowicz, J. Chrzastowski). The records also mention a few female artists from Poland who attended this school, for example Z. Albinowska-Minkiewiczowa, A. Kochanowska, and in the 1920s M. Bujak, who shaped Polish craftsmanship at the times of the People's Republic of Poland. Dissipation of information about Polish students, as well as their specialisation and tutors at Kunstgewerbeschule does not allow for good recognition of the trends in Polish craftsmanship in concerning the historical and stylistic aspects. Moreover, it does not allow for the establishment of the origin of the Polish arts education in this field (until the 1950s).

### **3. Polish artists and Künstlerhaus**

The archive of Künstlerhaus allows for multilevel gathering of the information: 1. full selection of catalogues; 2. virtually complete list of exhibition 1861-1939 (European-wide phenomenon) that allows for creating the list of rejected artists and governmental purchases, it contains the correspondence of the artists and the lists of recruitment committee members (for example K. Pochwalski, C. Moll, G. Klimt); 3. files of artists and associations who were somehow connected with Künstlerhaus (applications, correspondence with copied replies, photographs of works, certificates of financial aid, etc.). The archive contains a lot of so-far unknown information about eminent Polish artists, and the information about hundreds of so far totally unknown artists of Polish descent. Apart from that, the archive contains the information about the artists who came from Poland and belonged to the associations and

societies associated with *Kunstlerhaus*:

Genossenschaft bildender Künstler Wiens (together with *Aquarellisten-Klub*), *Wiener Kunstlerhaus*, *Klub Bildender Kunstler Alte Welt*.

The data concerning Poles in *Kunstlerhaus* are also accessible in *Osterreichische Nationalbibliothek*. The older generation (J. Kossak, J. Matejko) participated in the exhibitions in *Kunstlerhaus* from the beginning of their studies, which was both profitable and prestigious (some of their works were bought by the emperor and they now belong to the collection of *Kunsthistorisches Museum*, they are unknown in Poland). Since 1868 the exhibitions in *Kunstlerhaus* took place regularly. The restrictions in the Russian Partition after the January Uprising and simultaneous favourable changes in Austrian politics caused an influx of paintings from Poland to Vienna. Later on, younger artists from Cracow, Lviv but also from Warsaw and Munich - a city abound in Polish artistic societies chose Vienna voluntarily, not for political reasons. The I. Internationale Kunst-Ausstellung of 1888 contributed to the significant increase in the prestige of *Kunstlerhaus* and as a result, the works

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from Paris, Rome, Brussels and Copenhagen were sent to Vienna. Moreover, the amount of prizes awarded to Polish artists (for example Z. Ajdukiewicz, J. Brandt, J. Falat, J. Męcina-Krzesz, O. Boznańska) also increased (state and private, different types of donations). A separate exhibition of modern art from the collection of I. Korwin Milewski organised in 1895 turned out to be a turning point for Polish modern painting. It was the most important collective exhibition of Polish art in Vienna until 1908 (*Society of Polish Artists 'Sztuka'* exposition in *Hagenbund*).

It was assumed that art was divided into two modernist art (1898 - *Secession*, 1900 - *Hagenbund*) and conservative art (created by artists associated with *Kunstlerhaus*). However, this division is not permanent and seems to have shifted over the years. This assumption can be confirmed by the expositions of Polish artists organised in the 1920s and 1930s (for example S. R. Lewandowski, L. Gottlieb, J. and L. Merklowie, F. Pautsch, J. Low and others). The review of the vast *Kunstlerhaus* archive requires a lot of effort but the information that can be found there will certainly astonish researchers and, consequently, new interpretation will be offered.

#### **4. Polish artists in Wiener Secession, Künstlerbund Hagen, Galerie Miethke and Galerie Pisko**

Access to *Archiv der Wiener Secession* is exceptionally difficult and expensive. Despite the damage suffered during the World War II, this collection still contains a great amount of lettersexchanged with Polish artists (more than 300 folders, out of which only one letter by S. Wyspiański's letter has been published), as well as a few different works of art. The archive contains private correspondence (of nearly all eminent Polish artists from the years 1899-1927) and institutional correspondence (*Society of Polish Artists 'Sztuka'*, *The Academy of Fine Arts in Cracow*). It is essential to analyse and publish this material. There exist no list of artists who exhibited in *Secession* (there were more than a hundred that participated in the exhibitions in the years 1898-1938, including those entirely forgotten). Not only did Polish artist enrol at *Secession*, but, what is quite surprising, they also resigned from the membership because of the changing artistic relations, both in Vienna and in Cracow. The *Kunstlerbund Hagen* archive is located in various private collections and institutions such as *Osterreichische Staatsarchiv* and *Osterreichische Nationalbibliothek*, *Kunstlerhaus Archiv*, *Kunsthistorisches Museum* and *Belvedere Research Centre*.

Until recently, detailed findings referring to Polish connections to *Hagenbund* (1900-1938) were very difficult to establish (the lack of archives and significant part of catalogues). In 2013 such research was made possible thanks to the documentation gathered by *Hagenbund Team* in *Viennese Museum Belvedere* and the *Hagenbund* exhibition (2014/2015) and the

catalogue (in cooperation with this project's participant).

The problems with the organization of the exhibitions and disbursement issues with Secession, made Polish artists very pleased to establish new contacts with its Viennese rival. In February 1908 Hagenbund not only offered them great cooperation conditions (freedom to organise expositions, reimbursement of the cost of transportation of works, and profitable share of income) but also bigger exhibition space. These aspects led to the organisation of the biggest exhibition of Polish art prior to 1938 (365 objects, including part of Apollo stained glass by S. Wyspiański). Also in February, Polish artists were invited to participate in the Jubilee Exhibition (with The Manes Association of Fine Arts). In spite of their significance, those events have not been appropriately presented in the literature on the subject (the artists who presented their works at the exhibition included Stanisławski, Boznanska, Mehoffer, Filipkiewicz, Jarocki, Rustem, Sichulski, and Uziębło).

Polish artists cooperated with this group after 1912 when the members of the Viennese city council deprived Hagenbund of subsidies and Zedlitzhalle (exhibited Schiele's and

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Kokoszka's portraits were deemed scandalous, morally and artistically).

In the interwar period, Hagenbund remained the only place in Vienna (once famous for its artistic openness) exhibiting modern European art, including Polish artists and Polish Jews (Mehoffer, Pautsch, Jarocki, L. Gottlieb, Low, J. and L. Merkel). However, even in the case of such eminent artist as L. Gottlieb, the information concerning his cooperation with Hagenbund is scarce. What is more, the monograph does not mention that fact that Gottlieb's acquaintances from Hagenbund paid tribute to their prematurely deceased friend and organized an exhibition.

The analysis of personal and collective changes based on current research (including press criticism) not only allows for establishing the list of Polish artists presenting their works in Hagenbund, but it also helps to identify parts of the exhibited works. The statements and press commentaries of the artists, for example J. Merkel's and R. Lewnadowski's will also be included in the research. The lack of academic data referring to the relations of Polish artists with Hagenbund distorts the picture of Polish artists' cooperation and their presence in European artistic world.

The presence of Polish artists' works in private collections, for example Galerie Miethke and Galerie Pisko is the least studied field in terms of academic findings. Due to the fact that Jewish documents were destroyed in Vienna, it is necessary to study the archives at Judisches Museum der Stadt Wien and at Institut für Jüdische Geschichte Österreich. In both cases the access to complete set of catalogues and booklets issued by the galleries is limited. The publishing house of Miethke & Wawra antiquarian bookshop printed A. Grotzger's patriotic cartoons (1861), and most probably sold his drawings. In 1895 Galerie (Kunstsalon) Miethke became a place for exhibitions and arts trade (focused on historical painting and genre art). In 1905 the gallery was taken over by one of the most prominent Viennese modernist – C. Moll, a painter who radically changed the venue's profile. Under his management, the gallery exhibited L. Gottlieb's and J. Merkel's works. A. Roessler, the critic who wrote about Wyspiański, Gottlieb and others, also cooperated with the gallery.

From the very beginning Galerie Pisko focused on modern art, especially the one that somehow clashed with the mainstream (for example Neukunstgruppe). In 1906 the artists from the Group of Five (Grupa Pięciu), that is V. Hofman, W. Wojtkiewicz, L. Gottlieb, M. Jakimowicz and J. Rembowski, had their international debut here. It should be mentioned that the cooperation with Polish artists will be marginal for both art galleries, but its recognition will be significant for the functioning of Polish art abroad.

### **Methodology**

Methods: traditional and innovative.

The research team members work independently and simultaneously.

1. Queries: archives, museums, libraries and private collections (mostly in Vienna). The data will be stored in the computer database (artists, institutions, duration of relation, etc.)

2. Analysis:

- shortbiographical entries;

- quantitative and qualitative comparative analysis (for example in comparison to Czech artistic activity);

- analysis of changes in terms of aesthetic evaluation of the epoch (criticism, history of art, private and state purchases, etc.)

- comparative studies: relation between literature, fine arts and philosophy (topoi, poetics, reflection on memory, perception of modern forms and others)

3. The data will be placed in a common database shared online (timeline / axle institutions: artists, associations, date and nature of the involvement, participation exhibitions, prizes) .

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2. Kunstgewerbeschule – is enigmatically present in artists' biographical notes although it exerted great influence on eminent artists and Polish arts education in the field of the applied arts. Polish students at the academy were appreciated in Poland and in Vienna. This part of the research will focus on the preparation of a list of Polish students (with biographical notes)

and the analysis of the influences on Polish art education and its organisation (up to The Polish People's Republic and M. Bujak's influence).

3. Kunstlerhaus - it was significant for Polish exposition, not only conservative (referring to Secession) also after 1880. The division, however, was not so clear and permanent. The lack of queries results in incomplete and erroneous biographies of Polish modernists (for example the local debut of O. Boznańska has not been mentioned). The study will consist in the preparation of a list of Polish exhibiting artist (with biographical notes) and the publication of the correspondence of Polish artists from the years 1868-1939.

4. Wiener Secession – although foreign contacts of Polish art from around 1900 are most frequently referred to in the studies on this period, these relations are not fully analysed and documented. The researches have not used the available correspondence either. Even an initial query allowed for the formulation of so-far neglected, but very significant issues; they include: generation gap, or organizational changes as far as exhibitions are concerned. The research will focus on the establishment of a list of Polish artists (with biographical notes) and the publication of the correspondence of Polish artists from the years 1898-1920.

5. Hagenbund, Galerie Miethke and Galerie Pisko– these are the 'places' almost entirely

neglected in the overviews of Polish art. The query will allow for determination of significant interdependencies between the trends in Polish and Austrian modern art before 1939. The lack of the analysis of great activity of Polish artists in Hagenbund in the interwar period (including those who did not come back to Poland after 1918) is a huge negligence.

Therefore, the researchers will prepare the list of Polish exhibiting artists and they will describe their forgotten works of I. Dutczyńska (a Secession artist, the first woman in Hagenbund, Gotheanum decorator, a co-author of sculpture theory – cooperated with E. Koveshari-Kalmar, and a friend of the Aby and Max Warburg family).

### **Work plan**

The research tasks correspond to the competencies of research team members (interests, knowledge, previous queries). The isas depends on the scope of the material, and on the research progress. The research will employ standard and innovative methods.

Year 2016:

1. Preparation of a detailed methodology for compilation of the information in a table (in cooperation with a computer scientist designing the database).
2. Simultaneous work of team members on given parts of the projects (queries: analyses of museum, and library materials and archives):
  - a) ordering and analysis on the source materials;
  - b) publication: first volume of the series: Polish Students and Students of Polish Descent at Vienna Akademie der bildendenKunste in the Years 1726 - 1938.

Year 2017

1. Simultaneous work of team members on given parts of the projects (as shown above):
  - a) ordering and analysis on the source materials;
  - b) publications: second volume of the series: Polish Students and Students of Polish Descent at Kunstgewerbeschule in the Years 1867-1938; third volume, part 1: The Correspondence of Polish Artists with Wiener Secession.

Year 2018

1. Simultaneous work of team members on given parts of the projects (as shown above):
  - a) ordering and analysis on the source materials;
  - b) publications: third volume of the series, part 2: Polish Artists in Wiener Secession, Kunstlerbund Hagen, GalerieMiethke and GaleriePisko; fourth volume of the series: Polish Artists and Kunstlerhaus.

### **The stage of the initial research**

## **1. Polish students and students of Polish descent at the Viennese Akademie der bildenden Künste in the years 1726-1938**

A number of volumes of matriculation registers preserved in the archives of the academy allow for the detailed study of Polish students' presence at the university. Their research value increases especially in the second half of the 19th century. Regular registrations provide annual detailed information about students (such as current education, nationality, religion, etc.) and course of studies. Students who came from Poland are mentioned in the academy registers already 1726, that is in the first year of the reformed academy. However, apart from J. B. Plersch (who registered in 1750), the greatest influence on the Polish art of the 18th century was exerted by the Austrian graduates (J. B. Lampi, J. Grassi and J. Pitschmann). After the partitions and annexation of southern parts of Poland by Habsburg Monarchy, Vienna became the natural artistic destination for prospective Polish students from the Austrian Partition, hence their number at the academy increased. It is worth mentioning that among the Polish alumni were the initiators and professors of the Academy of Fine Arts in

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Cracow (mid. 1816) such as J.N. Bizański, J.N. Głowacki, and first of all J. Brodowski. At the beginning of the 19th century the artists from other parts of former Poland arrived at the academy (for example A. Kokular, and F. Pfanhauser). Then, over the next decades, among a few hundred of Polish students at the Academy (including Jews and students from the former Polish territories), were many eminent Polish artists (such as J. Matejko, J. Mehoffer, M. Gottlieb) Most of them attended only preparatory courses (Elementarschule/Vorbereitungsschule) mainly in painting, but also in sculpture and medallist art. Among the artists who attended full courses were A. Grottger (Imperial scholarship), L. Löffler, L. Gędłek, M. Gottlieb, and B. Czedekowski; they, both as students and graduates, actively participated in Viennese artistic life (for example, as members of Künstlerhaus – for instance. G. Löffler, B. Abramowicz, F. Streitt). Many Poles (for example L. Bartelmus, L. Sokołowski) specialized in and graduated from architectural courses. Polish students participated in college competitions and won annual awards and scholarships, some of them settled in the capital of monarchy permanently or for longer periods, for example L. Löffler, L. Gędłek, and the accomplished portraitist J. Czedekowski. Their work was stimulated and inspired not only by the academic courses, but first of all by the artistic life and the new artistic trends created in Vienna (just like in the case of M. Gottlieb). It seems that the paintings from the Biedermeier period made by its main representatives (their style and formal references in the themes related to noble rather than bourgeois values, and the scenes of Polish history) had a significant influence on Polish artists.

The influence of the Viennese Academy on Polish students, especially in the case of painting, is not always easily noticeable. It is partly caused by the fact that Polish students continued their education in different institutes (for example, in Rome - Kokular, Pfanhauser; in Munich - W. Leopolski, F. Żmurko, Z. Ajdukiewicz, W. Tetmajer; in Paris - J. Mehoffer, R. Kanelbaum, A. Karpiński). Although at the end of the 19th century the interest in the Academy among Poles decreased, Polish students still gravitated towards K. Pochwalski's studio of historical painting.

The restoration of Poland's independence in 1918 caused a significant decrease in the number of Polish students at the Academy.

## **2. Polish students and students from Polish territory at Kunstgewerbeschule 1867-1938**

Kunstgewerbeschule Archiv contains matriculation registers and Katalog Kunstgewerbeschule which is divided according to professors' names and their working years at school.

There are also specialisations attached to some names (illustrative, ceramic, sculpture, wood carving, enamel painting). Students' name entries include: short biographical note, duration and course of studies in a given studio. The records concerning particular studios revealed that

various majors contained the same courses taught at the academy (for example stylistics, history of art, technology of art, chemistry of colours, anatomy, acts etc.), which provides valuable insight into the practical education of students. Viennese Kunstgewerbeschule for a long time did not have an equivalent in the system of Polish higher education. Craftsmanship in Polish tradition, even if labelled as artistic, was not associated with highbrow culture but rather with handicraft or industrial design, and it did not fit in academic education. In the years 1885-1918 there was only one state industrial school in Cracow with the industrial design department, but without the academic status. Austrian educational authorities were unwilling to create such an academy. That is why it was important for Polish artists to receive education at Kunstgewerbeschule that was accessible also to women (they could not attend the academy). In 1868, the Museum of Industrial Design was created; in 1901 - the Society of Polish Applied Arts (whose members studied at Kunstgewerbeschule, for example H. Uziębło), and other artists frequently exhibited in Vienna (for example J. Czajkowski, K. Frycz, K. Maszkowski, J. Rembowski, K. Sichulski, K. Tichy, E. Trojanowski). Also the

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character of Cracow Workshops (1913-1926) corresponded to the educational system of Kunstgewerbeschule (and Wiener Werkstatte) –it was divided into different studios, including: furniture, metal, knitting, toys, batik, leather goods, bookbinding. Polish artists chose to study at Kunstgewerbeschule also because of its increasing prestige and its graduates' great achievements (J. Hoffmann, G. Klimt, K. Moser, O. Wagner). Students acquired practical skills there, learned how to organise such a field of education, saw the necessity to change, to adjust to the market of luxurious goods, and to introduce aesthetic aspirations to manufacturing. Polish students at Kunstgewerbeschule created objects for industry, created unique objects, worked on interior design, theatrical scenography, but they also oftentimes worked as painters or sculptors (for example K. Frycz's experiments). The majority of the artists who appear in the Kunstgewerbeschule documentation are virtually forgotten (similarly to the artists that attended the Academy), whereas the biographies of some better-known artists only briefly mention this school. The literature on the subject does not provide all the data related to Kunstgewerbeschule even as far as the artists important for Polish art are concerned; these include: J. Fałat, K. Frycz, W. Skoczylas, L. Gottlieb, H. Uziębło, A. Zamoyski and F. Pautsch. The records in the documentation of the school are the only source of information about Polish students (for example L. Makłowicz, Z. Fiodorowicz, J. Chrzastowski). The records also mention a few female artists from Poland who attended this school, for example Z. Albinowska-Minkiewiczowa, A. Kochanowska, and in the 1920s M. Bujak, who shaped Polish craftsmanship at the times of the People's Republic of Poland. Dissipation of information about Polish students, as well as their specialisation and tutors at Kunstgewerbeschule does not allow for good recognition of the trends in Polish craftsmanship in concerning the historical and stylistic aspects. Moreover, it does not allow for the establishment of the origin of the Polish arts education in this field (until the 1950s).

### **3. Polish artists and Künstlerhaus**

The archive of Künstlerhaus allows for multilevel gathering of the information: 1. full selection of catalogues; 2. virtually complete list of exhibition 1861-1939 (European-wide phenomenon) that allows for creating the list of rejected artists and governmental purchases, it contains the correspondence of the artists and the lists of recruitment committee members (for example K. Pochwaliski, C. Moll, G. Klimt); 3. files of artists and associations who were somehow connected with Künstlerhaus (applications, correspondence with copied replies, photographs of works, certificates of financial aid, etc.). The archive contains a lot of so-far unknown information about eminent Polish artists, and the information about hundreds of so far totally unknown artists of Polish descent. Apart from that, the archive contains the information about the artists who came from Poland and belonged to the associations and

societies associated with *Kunstlerhaus*:

Genossenschaft bildender Künstler Wiens (together with *Aquarellisten-Klub*), *Wiener Kunstlerhaus*, *Klub Bildender Kunstler Alte Welt*.

The data concerning Poles in *Kunstlerhaus* are also accessible in *Osterreichische Nationalbibliothek*. The older generation (J. Kossak, J. Matejko) participated in the exhibitions in *Kunstlerhaus* from the beginning of their studies, which was both profitable and prestigious (some of their works were bought by the emperor and they now belong to the collection of *Kunsthistorisches Museum*, they are unknown in Poland). Since 1868 the exhibitions in *Kunstlerhaus* took place regularly. The restrictions in the Russian Partition after the January Uprising and simultaneous favourable changes in Austrian politics caused an influx of paintings from Poland to Vienna. Later on, younger artists from Cracow, Lviv but also from Warsaw and Munich - a city abound in Polish artistic societies chose Vienna voluntarily, not for political reasons. The I. Internationale Kunst-Ausstellung of 1888 contributed to the significant increase in the prestige of *Kunstlerhaus* and as a result, the works

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from Paris, Rome, Brussels and Copenhagen were sent to Vienna. Moreover, the amount of prizes awarded to Polish artists (for example Z. Ajdukiewicz, J. Brandt, J. Falat, J. Męcina-Krzesz, O. Boznańska) also increased (state and private, different types of donations). A separate exhibition of modern art from the collection of I. Korwin Milewski organised in 1895 turned out to be a turning point for Polish modern painting. It was the most important collective exhibition of Polish art in Vienna until 1908 (*Society of Polish Artists 'Sztuka'* exposition in *Hagenbund*).

It was assumed that art was divided into two modernist art (1898 - *Secession*, 1900 - *Hagenbund*) and conservative art (created by artists associated with *Kunstlerhaus*). However, this division is not permanent and seems to have shifted over the years. This assumption can be confirmed by the expositions of Polish artists organised in the 1920s and 1930s (for example S. R. Lewandowski, L. Gottlieb, J. and L. Merklowie, F. Pautsch, J. Low and others). The review of the vast *Kunstlerhaus* archive requires a lot of effort but the information that can be found there will certainly astonish researchers and, consequently, new interpretation will be offered.

#### **4. Polish artists in Wiener Secession, Künstlerbund Hagen, Galerie Miethke and Galerie Pisko**

Access to *Archiv der Wiener Secession* is exceptionally difficult and expensive. Despite the damage suffered during the World War II, this collection still contains a great amount of lettersexchanged with Polish artists (more than 300 folders, out of which only one letter by S. Wyspiański's letter has been published), as well as a few different works of art. The archive contains private correspondence (of nearly all eminent Polish artists from the years 1899-1927) and institutional correspondence (*Society of Polish Artists 'Sztuka'*, *The Academy of Fine Arts in Cracow*). It is essential to analyse and publish this material. There exist no list of artists who exhibited in *Secession* (there were more than a hundred that participated in the exhibitions in the years 1898-1938, including those entirely forgotten). Not only did Polish artist enrol at *Secession*, but, what is quite surprising, they also resigned from the membership because of the changing artistic relations, both in Vienna and in Cracow. The *Kunstlerbund Hagen* archive is located in various private collections and institutions such as *Osterreichische Staatsarchiv* and *Osterreichische Nationalbibliothek*, *Kunstlerhaus Archiv*, *Kunsthistorisches Museum* and *Belvedere Research Centre*.

Until recently, detailed findings referring to Polish connections to *Hagenbund* (1900-1938) were very difficult to establish (the lack of archives and significant part of catalogues). In 2013 such research was made possible thanks to the documentation gathered by *Hagenbund Team* in *Viennese Museum Belvedere* and the *Hagenbund* exhibition (2014/2015) and the

catalogue (in cooperation with this project's participant).

The problems with the organization of the exhibitions and disbursement issues with Secession, made Polish artists very pleased to establish new contacts with its Viennese rival. In February 1908 Hagenbund not only offered them great cooperation conditions (freedom to organise expositions, reimbursement of the cost of transportation of works, and profitable share of income) but also bigger exhibition space. These aspects led to the organisation of the biggest exhibition of Polish art prior to 1938 (365 objects, including part of Apollo stained glass by S. Wyspiański). Also in February, Polish artists were invited to participate in the Jubilee Exhibition (with The Manes Association of Fine Arts). In spite of their significance, those events have not been appropriately presented in the literature on the subject (the artists who presented their works at the exhibition included Stanisławski, Boznanska, Mehoffer, Filipkiewicz, Jarocki, Rustem, Sichulski, and Uziębło).

Polish artists cooperated with this group after 1912 when the members of the Viennese city council deprived Hagenbund of subsidies and Zedlitzhalle (exhibited Schiele's and

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Kokoszka's portraits were deemed scandalous, morally and artistically).

In the interwar period, Hagenbund remained the only place in Vienna (once famous for its artistic openness) exhibiting modern European art, including Polish artists and Polish Jews (Mehoffer, Pautsch, Jarocki, L. Gottlieb, Low, J. and L. Merkel). However, even in the case of such eminent artist as L. Gottlieb, the information concerning his cooperation with Hagenbund is scarce. What is more, the monograph does not mention that fact that Gottlieb's acquaintances from Hagenbund paid tribute to their prematurely deceased friend and organized an exhibition.

The analysis of personal and collective changes based on current research (including press criticism) not only allows for establishing the list of Polish artists presenting their works in Hagenbund, but it also helps to identify parts of the exhibited works. The statements and press commentaries of the artists, for example J. Merkel's and R. Lewnadowski's will also be included in the research. The lack of academic data referring to the relations of Polish artists with Hagenbund distorts the picture of Polish artists' cooperation and their presence in European artistic world.

The presence of Polish artists' works in private collections, for example Galerie Miethke and Galerie Pisko is the least studied field in terms of academic findings. Due to the fact that Jewish documents were destroyed in Vienna, it is necessary to study the archives at Judisches Museum der Stadt Wien and at Institut für Jüdische Geschichte Österreich. In both cases the access to complete set of catalogues and booklets issued by the galleries is limited. The publishing house of Miethke & Wawra antiquarian bookshop printed A. Grotzger's patriotic cartoons (1861), and most probably sold his drawings. In 1895 Galerie (Kunstsalon) Miethke became a place for exhibitions and arts trade (focused on historical painting and genre art). In 1905 the gallery was taken over by one of the most prominent Viennese modernist – C. Moll, a painter who radically changed the venue's profile. Under his management, the gallery exhibited L. Gottlieb's and J. Merkel's works. A. Roessler, the critic who wrote about Wyspiański, Gottlieb and others, also cooperated with the gallery.

From the very beginning Galerie Pisko focused on modern art, especially the one that somehow clashed with the mainstream (for example Neukunstgruppe). In 1906 the artists from the Group of Five (Grupa Pięciu), that is V. Hofman, W. Wojtkiewicz, L. Gottlieb, M. Jakimowicz and J. Rembowski, had their international debut here. It should be mentioned that the cooperation with Polish artists will be marginal for both art galleries, but its recognition will be significant for the functioning of Polish art abroad.

### **Methodology**

Methods: traditional and innovative.

The research team members work independently and simultaneously.

1. Queries: archives, museums, libraries and private collections (mostly in Vienna). The data will be stored in the computer database (artists, institutions, duration of relation, etc.)

2. Analysis:

- shortbiographical entries;

- quantitative and qualitative comparative analysis (for example in comparison to Czech artistic activity);

- analysis of changes in terms of aesthetic evaluation of the epoch (criticism, history of art, private and state purchases, etc.)

- comparative studies: relation between literature, fine arts and philosophy (topoi, poetics, reflection on memory, perception of modern forms and others)

3. The data will be placed in a common database shared online (timeline / axle institutions: artists, associations, date and nature of the involvement, participation exhibitions, prizes) .

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