

Joanna KILISZEK¹

Academy of Fine Arts in Warsaw, Department of Conservation and Restoration of Works of Art, 'Novum' Inter-Departmental Laboratory for the Preservation and Conservation of Modern and Contemporary Art

THE VALUATION OF MODERN ART. ARTISTIC COLLECTIONS AND DONATIONS AS AN INTEGRAL GROUP OF WORKS – THE COLLECTION OF THE MUZEUM SZTUKI (MUSEUM OF ART) IN LODZ

Introduction

In the context of the valuation of contemporary art and in the presentation of the uniqueness, specificity and richness of the collection of the Muzeum Sztuki (Museum of Art) in Łódź, the text will analyse individual groups of collections that exist in the museum due to the donations of groups of artists. The present analysis uses as case studies four special 'artistic collections' (collections selected for donation by groups of outstanding artists, which are treated as an integral group of works of their own complex of values). This is an issue that is rarely considered in discussions of valuation of art works. This will also be an analysis of the transition since the mid-twentieth century of the discipline of conservation, from being a 'product' to conservation as a 'process'. This will also constitute a polemic with the claim of Avrami that conservation practice has not evolved to meet this challenge.²

The issue is the answer to the question of the value of contemporary art using the example of individual collections created by artists as integral groups of works. This is also part of an attempt to create an intellectual framework for the discussions of the continuous process of valorisation of contemporary art.

In the context of valuation the first issue concerns the values inherent in the unique collection, called the first International Collection of the group "revolutionary artists" (the a.r. group), which was displayed in the Museum in Łódź in 1931. Thanks to this, Europe's first museum of contemporary art was created, sister to the Museum of Modern Art collection in New York in 1929. The narrative of this first part of the chapter is continued in a presentation of the recreation of this collection after the Second World War. This took the form of the well-known Neoplastic Room, a gallery specially created in 1948 to house the International Collection and for a full presentation of the ideas and works of 'revolutionary artists' and the collection. Since the creation of the collection and the Neoplastic Room, the works exhibited in it have been subjected to political pressure from the Nazis and later the Stalinists, and subsequently affected by the processes of transformation

of the museum. The latter resulted in post-war reconstruction of the documentation and on this basis several reconstructions of the display space over the years. The International Collection of 1931 is still updated and has become part of a cyclical response to its present heritage, and is also incorporated into dialogues in the museum with works by contemporary artists.

The second major group of works analysed here, also understood as a collection given its form as the result of the intentions of an artist, is the gift of over 800 works by Joseph Beuys. The collection called *Polentransport 1981* was imported and handed over personally by the artist in 1981. This collection consists of drawings, graphics and photographic documentation of the artist's activities.

The third group of items discussed here is a collection of interdisciplinary works and installations by Tadeusz Kantor, which are partly in the collection of the museum, and partly in private ownership. This analysis concludes the analysis of the artistic collections in the holdings of the Muzeum Sztuki (Museum of Art) in Łódź discussed in this chapter.

There is a common theme that links the first of the groups of objects presented here, the International Collection of 1931, with all the others listed above. This also distinguishes these collections in the Łódź museum from other art deposits. They are all collective donations of their artists. They are thus the result of discussion, the selection of values and the result of a joint project involving many people. These collections are their authorship, even personal declarations, expressions of the relation to art in their time, they each embody a message and are an expression of the motivations lying behind the donation of the gifts themselves. Each of these collections created by artists is diametrically different, as they reflect the different artistic 'epochs' of the twentieth century.

Following the success of the International Collection of Modern Art of the a.r. group in 1931, and the widespread public recognition of the respect with which the Lodz Museum treated it - subsequent artistic collections were submitted by the artists themselves to the Museum in the belief that this particular institution could be relied upon to properly curate the collections of works deposited. This belief took the long-term view, and relied on the certainty that in the future this institution would be able to determine the "hierarchy of their valuation on the lines of time,"³ and above all read the artistic intentions of this act, the interpretation of individual artists' creativity and the preserve the integrity of the works in the future.

These reflections revolve around a series of questions. What values in heritage protection are important for us today and for the future? What processes in museum practice, both curatorial and conservative, influence the formation of these values? What is the reason for the need to constantly update the evaluation of individual works and the artistic, historical and social dimension of creativity within contemporary art? This process develops due to the constant need to update views on the latest visual arts and the forms of their protection, and involving the active participation of artists, consumers, conservators, curators but also takes into account the analysis of the changes within art and its forms. The final question therefore concerns how this process will affect the reading of the present for our times and for the future.

Integrity and nature of the ‘collection of artists’

The perspective of uninterrupted existence of the Muzeum Sztuki (Museum of Art) in Łódź for over 80 years allows us to analyse the development of the collection and the decisions taken about its development. This long tradition permits a thorough review of museum documentation, and thus a discussion on how to describe, systematize and protect objects. It also allows us to examine the layout of exhibitions and individual shows over time. As a result, it has become evident that since the institution was established, there has been constant work with outstanding artists, and the curatorial team has been aware of the high quality of the objects, the specific character of the local milieu and its international dimension. The dramatic historical events, especially the Nazi occupation during the Second World War and then Stalinism, followed by the collapse of Communism after 1989, have influenced the consolidation of the institution and have now made it possible to clarify the direction of its activities.

It is clear that in order to appreciate the uniqueness of the manner in which the collection functioned, it is worth looking at the mission of the museum.⁴ In its most up-to-date form, from 2014, it is based on the following three main premises:

1. Above all, the Museum serves for the creation of conditions for the viewer to engage with the visual art of past and present generations, together with providing an opportunity for the education of sensibility and independent evaluation of the art by the viewer. From the beginning, the emphasis on providing for the interests of the viewer were seen as a primary value and was derived from the conviction of its creators - artists and directors - that art is an element of social life that decides its fullness and value. It must be remembered that the museum was originally created in a city that was at that time peripheral in relation to modern art. This aim has been fulfilled by a very rich educational and public outreach program.
2. The function of the Museum is also continuing and improving the collecting, preserving and analysing of the collections, in parallel with organizing a rich program of exhibitions and conducting research (since 2013, the Muzeum Sztuki (Museum of Art) in Łódź is one of three museums in Poland that has the status of a research institute). This also means strengthening the international dimension of the museum. It is currently engaged in scientific and exhibition collaboration with MoMA in New York and the Raina Sofia Museum in Madrid.
3. Through its activities the Museum engages in the presentation and promotion of the most progressive attitudes and artistic phenomena resulting from the association of the history of the collection with the history of the avant-garde in Europe.

These three principles are the vectors for the functioning of the museum. They are also the implementation and continuation of the avant-garde idea of a “creative life for everyone thanks to the new art” that was postulated by the initiators of the first collections - Władysław Strzemiński, Kobro and Henryk Stażewski and their colleagues from the a.r. group in 1931. This was the idea that was materialized in the form of a collection of works of the artists. The initiative begun by this avant-garde idea was confirmed by the artists’ gift of the International Collection of Modern Art of the a.r. group to the city of Łódź.

A methodological approach containing the postulates of these artists was adopted by the first director of the Museum (from 1934), Mieczysław Minich, who created a professional artistic institution and defined it as a Muzeum Sztuki (Museum of Art).

At the same time, as Minich asserted, “If we try to examine the material in the galleries in the historical-chronological aspects, in terms of its relevance in a certain place and time and then put it into specific developmental stages - a fundamental methodological issue for the proposed systematic approach to artistic phenomena will be its analysis and grouping according to stylistic criteria regardless of time and place of origin.”⁵ The director recognized the ideas of value brought to the museum by a group of “revolutionary artists”. In his work, this was embodied by his profiling and analysing the collections of his museum, as well as initiating international exchanges and innovative projects promoting artistic ideas and realizations in space, such as the Neoplastic Room. Minich’s functions, tasks, and strategy stem from the conviction of the need for systematization of art and the holistic appreciation of the values that govern art. To this day, this approach is that which dominates in the museum’s work.

The integral roles of the collections of works donated by their artists have not diminished over time. They correspond to the idea of “the museum as a critical tool” conceived by the next director Ryszard Stanisławski (from 1966 to 1990).⁶ Stanisławski postulated that a museum was an experimental platform, giving artists the material and technical means to realize their ideas. At the same time, the museum is to be a place of constant critical and open discussion, responding in a timely manner to the current trends in art, involving the artist and the audience equally. Such dialogue enables, according to Stanisławski, the multidimensionality of a work of art to be revealed, and allows the discovery of otherwise neglected or forgotten artistic values, and facilitates the making of independent choices. The essence of his beliefs, and at the same time valuation, was the suggestion that the art works in collections should be presented from today’s perspective. As a result, the museum’s operation generates a process of permanent reflection that makes it a critical instrument.

The contemporary treatment of the collection of the Łódź Museum is respectful and generally complies with the principles of maintaining the integrity of the collection and the integrity of the works.⁷ It is therefore appropriate to refer the collections to such standards as:

- high material value in their category,
- high value of the intangible assets in their category,
- integrity of and fidelity to the idea of the collection as a work,
- the originality of the works,
- the authenticity embodied in the integrity of the collection as a work,
- and the classic standards such as artistic and aesthetic value.

Historical and documentary value is well analysed in the information given in publications and exhibitions. Here, one can feel some deficit in the case of some of the material discussed here, in that the passage of time has obliterated the ideas and meanings of creative acts from the time of Solidarity, especially for the younger audience.

An important element of the valorisation of the International Collection of Modern Art of the a.r group, composed of original works (objects) is the degree of analysis of them, as elements of the collection as well

as individual objects, as items of cultural heritage as whole. The degree of analysis is influenced by elements such as the description of the author, understanding the context of the creation, the originality, history, techniques, description of materials, preservation, any conservation interventions carried out, and possibly the layering of additional meanings. Thus, the level of study and analysis of the collection and its individual objects is affected by the actions by the museum, which are constantly developing.

In the continuation of traditions in the spirit of dialogues about their works with modern artists, permitted also are new interpretations, reminders, recall, re-enactment and other reconstructive actions when the ethical aspects of the actions are essential elements of the decision-making strategy.

The Revolutionary Artists Group (a.r. group) – The Room of Neoplastic Art and its reconstructions

The first case study concerns the International Collection of Modern Art created from 1931 by the a.r. group and initiated by the Polish artists Strzemiński and Kobra. This raises the question; how should a homogeneous art complex in a museum be ideally displayed? Should the museum create a special room for a specific collection to reflect the assumptions and ideas of the artists and transmit them to the gallery visitor in a clear way? To what degree can the ideas of the artists and the artistic trend lying it be legible for the next generation?

The responses to these questions in the case of the International Collection of Modern Art were of an experimental character. The task of meeting these challenges, pioneering in the 1940s, was undertaken by Minich, the first director of the Muzeum Sztuki (Museum of Art) in Lodz. It was he who continued this work in the post war period, through his concerted efforts to recover the remains of the International Collection of Modern Art of the Revolutionary Artists.⁸ In 1945, Strzemiński handed over to the Museum all his most important works, and systematically supplemented the collection with newly-created works.⁹ Similarly, Kobra presented to the Museum some of her metal spatial compositions to replace those destroyed during the War. In total, about 75% of the International Collection of Modern Art was recovered. The conditions were therefore created for an exhibition. Favourable conditions were created for the collection's exhibition, when in 1946 Minich acquired for the premises of his museum, the nineteenth-century neo-Renaissance town house of the Lodz industrialist Maurycy Poznański. The recent military events created in Poland a burning desire to rebuild the lost cultural heritage, and to recover what was left after the material and cultural destruction of the War. It was especially the artistic and historical value of the gifts of the artists Kobra and Strzemiński, who in 1931 had so willingly collected and handed over to the Museum the works of European avant-garde artists which convinced the museum authorities to create a special exhibition facility for them in the Museum.

The Museum had the aim of recalling and referring to the value of the works of the a.r. group and chose to achieve this through showing a visual model that explained neoplasticism and the postulates of the artists. In one of the rooms of the palace, a neoplastic architectural interior was therefore created, complete with paintings, sculptures and furniture, forming a perfect space for the interpretation and understanding of this artistic direction. The work was entrusted to Strzemiński, who in 1948 designed the Neoplastic Room.¹⁰ The artist based his project on the assumptions contained in the manifesto that he wrote together with Kobra in 1931, entitled *Composition of Space. Calculations of space-time rhythm*. The rectangular room with three entrances and a milky glass ceiling was divided into planes based on strict mathematical calculations and

painted with basic colours - red, blue and yellow. These compositions were supplemented in a vertical-and horizontal arrangement - in neutral colours (white, grey and black), in such a way that a balance and harmony of space were achieved. Strzemiński's assistant was his student, Boleslaw Utkin, and the project designer was Władysław Górski, a craftsman and also a pre-war student of Strzemiński.

In the Neoplastic Room, the curvilinear sculptures of Kobro were displayed on pedestals and painted primarily in neutral and neutral colours, discretely displayed and located within the space of the room. In the gallery there were also paintings of artists directly connected with the De Stijl group and painters focused on the neoplastic trend: Sophie Tauber-Arp, Vilmos Huszar, Theo van Doesburg, Jean Hélion, Stażewski and Georges Vantogerloo. Among the objects displayed in the room was specially designed furniture designed in the style of Unizm by Strzemiński.

This space created by Strzemiński implements exactly the postulates contained in the *Composition of Space*. These are the following assumptions:

- „1. Sculpture is part of space, its organic character is conditioned by its relationship with space;
2. Sculpture is not a composition of the form in itself but a composition of space;
3. The energy of successive shapes in space produces a space-time rhythm.
4. The source of the harmony of the rhythm is measurement, based on numbers;
5. Architecture organizes the rhythm of human movements in space, hence its nature as spatial composition.”¹¹

Opened on June 13th 1948, the Neoplastic Room soon became the Museum's greatest attraction. It was the only place in Europe created as the result of the author's artistic vision and at the same time referred to the model of exposition and museum experiment represented by the creation in 1927 in the Hannover Provincial Museum of the Kabinett der Abstrakten of El Lissitzky destroyed by the Nazis in 1937. This exceptional display space had been commissioned by Alexander Dorner the director of the Museum and was an artistic project in which works by Cubists and Constructivists such as Fernand Léger, Piet Mondrian, El Lissitzky and Friedrich Vordemberge-Gildewart were jointly exhibited. It fulfilled artistic, didactic and historical roles – bringing to attention a concrete stage of cultural development, in which artists worked directly within the international avant-garde circuit. The Neoplastic Room also became a showcase of similar valuable avant-garde values and is still presented in the museum in Łódź despite many historical setbacks.

The first of these took place as early as in 1949, together with the introduction of the doctrine of socialist realism to Polish art and museums, rejecting a priori the avant-garde artistic tradition. This led to the closing of the Neoplastic Room in January 1950. The walls were painted over, and the paintings, sculptures, and furniture went into the storerooms where they were to remain a long while.

After the political thaw in the Soviet bloc after 1956, there was a return to universally recognized European artistic and aesthetic values. In 1960, Minich the director of the museum who had in 1948 ordered the creation by Strzemiński of the Neoplastic Room, decided to re-create it.¹² The individuals who had assembled the International Art Collection were no longer alive, Kobro had died in 1951, and Strzemiński a year later. There were no plans or designs of the Neoplastic Room in existence, there were few photos of the interior. It was still possible to turn to Utkin, the pupil of Strzemiński, who had assisted the artist in 1948. Based on research and his memories, documentation for the project was created and the interior was restored.

It was a very laborious task, consisting of the recreation of the Neoplastic Room as a whole from memory. While the memories of the original were not so distant, the recreation required precision and accuracy in the selection of pure colours, uniform surface of the walls, the most suitable paint and preservation of the original proportions. For the first time, plans were created that were later useful to create subsequent ones. The sculptures of Kobra were set on glass platforms, the walls behind them were hung with pictures by Huszar, Stażewski and a reproduction of Pieta Mondrian's painting. Opposite these stood Strzemiński's furniture and on the walls, again pictures by Stażewski, van Doesburg and Hélión. In addition, Director Minich proposed to Utkin that there should be an extension of the first Neoplastic Room to a second room, called the Small or Second Neoplastic Room, to increase the display space to provide an opportunity to demonstrate the theory of the Neoplasticists on the penetration of coloured planes and the functioning of their rhythm in infinite space. On display there were also Unist works by Strzemiński.

Such a procedure was unprecedented, but justified by the purposes that were served, those of the need to provide display space and educational purposes. It was motivated by the unique value attributed to the a.r. group and the International Collection of Art, its innovativeness, ideas and messages. The Neoplastic Room gained a symbolic dimension. Through its existence in the same place as the central and main part of the collection from 1960 until today, it has become a link between the pre-war, avant-garde history of the collection and the present. It is shown in its original version but also in dialogue with new artistic works. The exhibit explains that it is still the embodiment of the execution of Strzemiński's instructions, and its adherence to this script gives this space a completely autonomous character. Unlike the rest of the Museum's exhibitions, it is not subject to changes in styles, artistic tastes and curatorial practices. The Room denotes the axis, a centre around which reflexive practice concerning the collection and museum is constantly focused. The material dimension is also important. While in the first reconstructions, paints were used in accordance with their market availability and the universality of plastic binders, in recent times the reconstruction has been maintained using paints made from the pigments and binders that were available in 1948.¹³

In general, it can be said that the approach to copying in modern times the creation of earlier works such as the Neoplastic Room were simpler. Many new terms arise or are *in statu nascendi* and concern different types of reconstruction. One example is the use of the term 'simulacrum' and the possibility of its application in the context of the recent copy of the Neoplastic Room at the Reina Sofía Museum in Madrid in 2017.

Over the years, however, the Room and furniture have been re-designed according to the pattern developed by Utkin and professional interior designs by Stanislaw Cuchra-Cuchrowski - a respected interior designer of Łódź.

The value of the a.r. collection in Łódź has become widely known in the world. Kobra's spatial compositions, Strzemiński's unist and architectural compositions, and paintings by Stażewski have been travelling abroad since the early 1960s, to Zurich, New York and Stockholm and other places.

From the moment when the directorship of the Museum was assumed in 1966 by Ryszard Stanislawski, the Neoplastic Room and the International Collection of Modern Art have become the main value of the collection preserved by the Museum. Stanislawski changed part of the exhibition, removed Strzemiński's furniture, and instead added his daring architectural designs to emphasize even more the unique character of the room and relationships with the avant-garde theory.

Over time, the Neoplastic Room itself began to travel as an independent exhibition module. In 1983 it was reconstructed at the Pompidou Centre in Paris in the exhibition *Présences Polonaises*.¹⁴ In this reconstruction were exhibited the collection of the a.r. group and the so-called *Architekton* of Kazimierz Malewicz (with whom Kobro and Strzemiński worked in Vitebsk and Smolensk between 1917 and 1920). Another reconstruction of the Neoplastic Room was carried out in 1985 at the Fyns Kunstmuseum in Odense, Denmark.

The last such faithful reconstruction, differing only in the material of the floor (stone in Madrid, wooden in Lodz) took place at the time of the writing of this work. This housed the exhibition opened at the end of April 2017 at the Museo Nacional Centro de Arte Reina Sofía in Madrid on the works of *Katarzyna Kobro and Władysław Strzemiński: Prototypes of the avant-garde*.¹⁵ This exhibition is curated by Jarosław Suchan, the current director of the Art Museum in Łódź, and presents 150 artistic works (sculptures, paintings, drawings, spatial and architectural compositions and furniture) and demonstrates their chronological development and conceptual aspects. The highlight and the biggest sensation of the exhibition is the newly reconstructed Neoplastic Room.¹⁶

Since the 1960s, there has been a slow change in the manner in which art works were displayed. Firstly, in the galleries and other places, a new practice has emerged not only in presenting objects, but, above all, in the process of creating them, that is the artistic process or the presentation of artistic gestures (actions, performances, happenings) in a particular place and local context. The post-Communist transformations of 1989 provided the opportunity for a groundbreaking change in the organization of the Museum in 2008 by allowing the acquisition of a new building for the Museum in a former weaving facility, namely the now-reorganized Manufaktura. This became the second headquarters of the Museum (called ms2, while the old building was named ms1). The Museum's director Suchan was initially thinking of moving the Neoplastic Room from its current situation to the ms2 building.¹⁷ After discussions, however, it was decided to leave the room in the old museum building in the space originally designed by Strzemiński. Around it, artistic projects would be created showing the current and new meaning of its existence. The new Museum building however (ms2) would: "serve to present contemporary artistic phenomena, above all in relation, however, those that would have some relationship with the context produced by the history and collections (...) of the Museum."¹⁸

In order to understand the new approach to the value of the Neoplastic Room. The first one was Julita Wójcik's action in 2006 as part of the exhibition *The museum as a shining object of desire*.¹⁹ The artist asked the Museum's director Suchan to wear a sweater that she had knitted and to perform the opening ceremony dressed in this costume. This patterning of this object, the sweater, was a direct reference to the Neoplasticism and colours of the Room (with the addition of orange) and the manner in which the panels had been divided. The object was called *Neoplastic composition*.

Since the early spring of 2007, three preliminary versions of the future exhibits in the new ms2 building were prepared. As part of the intervention in the old building, a series of new exhibitions was created there too. They were entitled *Collection of Art of the 20th and 21st Century. Project 1: Art and Politics; Project 2: Strength of formalism; Project 3: Beyond the Principle of Reality*.²⁰ During the first of these, and in accord with the original purpose of the Room, displayed in it were objects from the International Collection of the a.r. group. During the second, there was some distortion of the original purpose of the Room which became the exhibition space for other abstract paintings and sculptural compositions. For example in the Small

Neoplastic Room was exhibited items from the so-called *Unist Series* comprising several paintings from the next decade such as the picture *CCCXX* of Stefan Gierowski (1974), Günter Uecker's *Untitled* done in the gaufrage technique (1988), and the *Composition at 15°, 30°, 45°, 60°, 75°, 90°* by François Morelet (1959-1969). At the same time, the Neoplastic Room was treated as an architectural space and confronted with contemporary experiments in the sphere of space and architecture. These were: installation of *Neoplastic Exercises* by Grzegorz Sztwiertnia creating a constructivist sports hall, installation of a monitor, supported on one side by a blackened cube screened transmitting the interior of the Room *Straightening the crooked* by Igor Krenz (2007), and the above-mentioned *Neoplastic Composition* by Wójcik (2006), shown this time as a suspended object whose imperfect materiality (a sweater made by hand) and the use of added orange colour went against the strict rules of creation of a neoplastic work.

The next transformation in the course of this third project had the most radical effect on the Neoplastic Room, as it incorporated works from the trend of emotional expressiveness of the 1980s - one of the most distant trends from the original avant-garde in the assumptions behind its artistic expressions. It became part of an exhibition entitled *Dreams*. On the axis of the passage through the empty Room were placed two expressive sculptures of an entirely different artistic tradition from the Room itself: *Sitting man* by Piotr Kurka (1988) and Mariusz Kruk's *Wolf* displayed standing in a red triangle (1988). In the Small Gallery was situated a red flower sculpture by the group of artists from Poznan called Koło Klipsa (created by Krzysztof Markowski, 1986) and combined with a painting (called *Untitled*) by Magdalena Moskwa (2005) and two photos by Zofia Kulik from the cycle *Garden - Libera and Flowers* (1996 - 2004). Only the title (*Dreams*) and the Freudian context of the placement of these works justified such a collision of the message of art from different periods. The exhibition explored the relationship between art and psychoanalysis, and its title refers to the famous collection of the anthologies of Sigmund Freud, *Beyond the Pleasure Principle* (1917 - 1940), and justified the presence of these expressive forms in a rigid neoplastic space. As the curator Jarosław Lubiak wrote in the text accompanying the exhibition: "the works are submitted the mechanisms of dreaming, the discovery of Freud, so that the action of unconscious processes, which constitute an essential part of mental activity, may be manifested."²¹

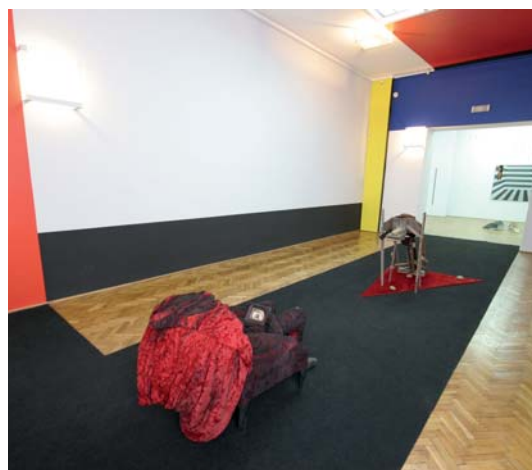
There was a shift towards the verity of presenting the original expression of the Neoplastic Room without the contrasting contemporary contexts. The reopening of the renovated old premises of ms1 on February 26, 2009 highlighted three projects referring to the faithful reproduction of reality. One of them *I repeat them to match them* by Elżbieta Jabłońska²² directly related to the history of the Neoplastic Room but in a dimension new for the museum. The artist left it empty. In fact, most of the works from the International Collection were at the time in new arrangements in the ms2 building. The artist placed only archival photos in the room. By the objectivisation of the space of the Room she posed questions about its context outside its role as an exhibition space. Around it, Jabłońska had concentrated practices and procedures typical of traditional museums, the main task of which is to collect and store works and engage in procedures for making them available to and understood by the viewing public. She arranged the simulation of storerooms of paintings and sculptures, presented inventory cards and documentation. In the room itself were shown archival films about Strzeмиński and Kobro and commentaries on the works of other artists. At the end of the exhibition, Jabłońska prepared for museum visitors a special spatial interactive game using abstract wooden plywood shapes to allow each viewer to make a model of a neoplastic composition. The artist consciously used the practices of work with archival material that had become more fashionable in the preceding decade and turning the space over to the viewer to construct new unexpected meanings in it. The task of the conservator and the curator is therefore reduced to faithfully reproducing the source material.



1



2



3

1. Sala Neoplastyczna, *Kompozycja otwarta*, 2010.

2. Sala Neoplastyczna w latach 1948 – 1950.

3. *Siedzący* Piotra Kurki (1988) i *Wilk* Mariusza Kruka (1988) w Sali Neoplastycznej. Wystawa *Poza zasadą rzeczywistości* (2008).



4



5



6

4. Joseph Beuys i Ryszard Stanisławski pokazujący instalację *Portret matki* (1976) Tadeusza Kantora. Sierpień 1981.

5. Joseph Beuys i Ryszard Stanisławski podczas przekazania daru artysty dla muzeum Sztuki w Łodzi w ramach akcji *Polentransport 1981*.

6. Od lewej: Jessyka Beuys (córka artysty), Joseph Beuys i Ryszard Stanisławski podczas zwiedzania Sali Neoplastycznej. Sierpień 1981.

Wszystkie zdjęcia copyright MS w Łodzi.

From the point of view of conservation, challenges are always present when certain situations arise, such as when there are new works displayed in the Neoplastic Room that participate in a dialogue with the spatial arrangement of the room and the history of the Museum. Each time this occurs, it poses fresh challenges. The first time this happened was in 2009, when a project was executed according to the designs of Daniel Buren, a long-time collaborator with the Museum and Polish avant-garde artist who had been planning it for several years. He built the architectural-painting installation of *Hommage a Henryk Stażewski, Cabane élatée avec tissu blanc et noir, travail situé* (1985-2009) - one of his famous *cabannes* - for the exhibition of works by Stażewski from the Łódź collection. This comprised another ideal space for exposition of the abstract works of the avant-gardist, referring to the rhythm, time, space and movement of the project of Strzemiński.

In a later project (*Neoplastic Room, Open Composition*), executed in 2010 by Suchan, the works and installations of a number of contemporary artists are presented: Jarosław Fliciński, the Grupa Twożywo, Krenz, Grzegorz Sztwiertnia, Jabłońska and Wójcik. New works have appeared - *Prototype structures* by Liam Gillick (2011) and works by Monika Sosnowska, Celine Condorelli and Nairy Baghramian.

The above account of the transformation of the artistic values of works displayed in the Neoplastic Room leads to certain conclusions. It is hard to resist the impression that the museum has fulfilled the prophetic mission lying behind the creation of its collections. Minich and Strzemiński, in creating the Neoplastic Room, left the Museum and its audience a legacy that is unique and valuable in the scale of contemporary art. It is problematic, because it explodes every museum norm in being a utopian project. It preserves, as a result of successive reconstructions and the decisive approach of successive directors, a witness to the artistic, intellectual, progressive and reflective effort. This progressive heritage has become the immanent, constitutive past, present and future of the museum and its discursive program. The prophetic nature of the mission of the new museum, with the power generated by artists and visionaries, has led to the Neoplastic Room becoming a lasting feature. It constitutes a reference point for subsequent discourses about values in art. This is especially precious in the face of the current information chaos, the pressure of mindless consumerism, liquid reality, and the lack of any sense of constancy, when the need for self-reflection becomes urgent. The Muzeum Sztuki (Museum of Art) in Łódź has undertaken such an evaluative self-reflection. But in times of uncertainty the Museum again turned to artists. The practice of the next decades confirmed the value of the prophecy that the visionaries, scientists and eminent artists are capable of. Anticipation of the value of art and its development is the province of the most outstanding galleries and museums. The practice shows that the Muzeum Sztuki (Museum of Art) in Łódź (now ms1 and ms2) belong to this leading group. Such a high rating brings with it a heightening of the demands on the curatorial and conservation team.

Joseph Beuys and his *Polentransport 1981*

In the case of the *Polentransport* of Beuys from 1981, it is necessary for curatorial purposes and from the point of view of its conservation to treat it as an integral work of the artist and always have in mind the context of its origin. The event coincided with the 50th anniversary of the transfer to the Museum of the International Collection of Modern Art by the a.r. group and, at the same time, on the first anniversary of the emergence of the independent trade union Solidarność in August 1981, a year that dramatically changed the image of social life in Poland. The artist, along with his wife Eva, daughter Jessyka and assistant driver, came to Łódź in a van to deliver his gift to the Art Museum. On the roof of the car was a large pine chest. Lined with packing paper bearing the artist's signature, it was filled with over 800 diverse works - drawings, prints,

photographs, and documentation of the artist's activities, small objects and multiples. Some of the drawings and graphics were executed on atypical materials like plastic, wood, metal and PVC. There were also objects made of radioactive phosphorus.²³ The chest itself served as an element in the exhibition, as a platform for smaller works laid out in the order determined by the artist. Beuys added 13 drawings made *in situ* in Łódź, which were at the same time a specification of the donated works. On their back, he mounted offset prints with a fourfold repetition of the two towers of the World Trade Centre in New York (which now no longer exist since the terrorist attack in 2001), which he called *Cosmos and Damian gleaming*.²⁴

Beuys gave his action and gift the title *Polentransport 1981*. The first reason mentioned was the idea of referring to the gift of the avant-garde artists making their work available to the public in 1931. The next refers to practice following collaboration with the Museum's director at that time, Stanisławski with the artistic scene of western Germany. In the geopolitical realities of that time, and in the shadow of the German destruction in Poland left by the Second World War, the undertaking of such a dialogue and engaging in such exchanges were not typical, and even seemed pioneering.

The artist's gesture was very important for art and for Poland, in the sense of confirming that the country belonged to the European cultural circle and its values. Many years later, Stanisławski recalled: "Joseph Beuys (...) offering us his works, calling them *Polentransport*, was thinking not only that he would establish a bridgehead in Eastern Europe, but rather do a service for the entire cultural community that has the right of access to his work."²⁵

The main motivations for this act, lay in the artist's past. Beuys arrived in Poland for the first time in 1981 and this trip was, in some way, an act of expiation of a former German soldier. The attention of this socially and politically engaged artist-reformer had been attracted by a unique moment in the transformation and socio-political breakthrough in Poland at this time, emphasizing such values as the departure from violence, the grass roots origins of events, the uniting of society without hierarchical structures or leadership in the name of cooperation and mutual assistance, together with a growing respect for the distinctiveness of the individual. In his "Appeal for an Alternative" published by the artist in 1978 in Düsseldorf, and in 1981 in Poland,²⁶ he advocated the creation of an alternative society in Central Europe, whose main determinant of development would be mutual assistance and solidarity. Beuys was interested in many cultures - considered at the time as central and peripheral. The trip to Poland was a consequence of his artistic path, which embodied the conviction that everyone could be an artist and more importantly, could be a participant in creating with others a Social Sculpture. During his stay in Łódź, Beuys delivered a lecture on the convergence of values derived from his theory of Social Sculpture, and the values of the early stages of the Solidarity movement, the common goal of which was to develop the hidden creative potential of people. The artist saw in these processes the beginnings of a third way in building a social organism. This attitude was similar to Strzemiński's thought.

The Beuys collection has a wealth of motivation, which supports the collection of the museum in proving its uniqueness to this day. It was created in a dramatic period when Solidarity was a slogan and a universally appreciated value, the community of Solidarity incorporated as many as 10 million people who stood behind these values. It was also perceived all over the world as a quest for freedom and an important social phenomena. This euphoria collapsed with the introduction by the state of Martial Law on December 13, 1981. Within four months, the military commissar ordered the Museum to remove the works of Beuys from the

exhibition. They had to be hidden in boxes in a storeroom. The artist himself had intended to return to Łódź to complete the installation in the museum or in the city. But the introduction of Martial Law in Poland, and then the poor health of the artist and his death in January 1986, put an end to these plans.

After Martial Law was lifted, *Polentransport* was shown in Poland - in Lublin, Cracow and Warsaw. After the collapse of Communism in Poland in 1989, the collection was presented abroad, in Budapest, Milan, Tokyo, Turin and Lyon. Especially lively was the reception and perception of the collection's values in the Martin-Gropius-Bau in Berlin in 1994 and in Jerusalem in 2012. Accurate documentation of the collection helps to reproduce it during subsequent exhibitions and accompanying conservation care. Objects with very different material characteristics and poor preservation due to their fragility were subject to preventive maintenance and reinforcement to withstand multiple transports and displays.

Returning to the axis of deliberation of this dissertation, the collection *Polentransport 1981*, as a work of an artist constituting in itself a deliberate assemblage of objects, undoubtedly is characterised by a high material and non-material (intangible) value. Recognizing this complex legacy of the art of Beuys and a number of historical preconditions has led to a high evaluation of these objects and directly influence conservation strategies.

They have a high value as a collection in their category, with the "preservation of integrity" becoming a significant factor to be respected by conservators and curators. Originality and authenticity are preserved, especially valuable thanks to documented conversations with the artist during his stay, descriptions and documentary drawings made by Beuys himself. These survive thanks to preventive and active conservation, properly implemented in the museum collection.

Finally, it should be added that the display of *Polentransport 1981* should ideally be accompanied by educational zones that allow the audience to empathize with the intentions of Beuys and the context of the collection.

Reflecting the value of Tadeusz Kantor's total art heritage

On consideration of the legacy of Kantor, we are certainly aware that we are dealing with one of the most outstanding artistic figures of the 20th century. Kantor was an uncompromising artist, open to new ideas, inspirations, engaged in a creative search for artistic means combining various disciplines. His art is multidimensional, interdisciplinary, eclectic, multi-stage, going through many transformations and filled with artistic surprises. In his artistic output, there was no conventional division into disciplines; he used to talk about himself living in a triad - theatre, painting, artistic gestures. As long as he lived, he constantly subjected his work to analysis and interpretation. He demanded serious and reflective treatment of art and the artist, without pathos and patina. One year before his death, Kantor spoke at a lecture in Cracow's Teatr Stary:

Let's stop flattering here in Poland, recalling only merit ... Do not flatter, for God's sake, do not flatter! One can die of boredom from this flood of flattery. Please do not tell us any more about the persecution we had to suffer, the past battles, the merits and the honourable scars. All that was yesterday. It's time to take a look at what we really are today. Let us believe in the values of what we do, let's reject all the rubbish.²⁷

It is not surprising therefore that, since the Muzeum Sztuki (Museum of Art) in Łódź is an institution that works with outstanding artists and having an original collection gathered over a number of years, it contains a rich and representative collection of the works of Kantor. This collection is the basis for the wider activities of the museum to protect the value of Kantor's art, also outside the museum walls. Since the 1960s, Kantor was closely associated with the Muzeum Sztuki (Museum of Art) in Łódź. When he left for Paris for the first time in 1947, then the world's capital of art, he met there Stanisławski, the future director (from 1966) of the Museum, who was at that time living and studying there and was therefore a witness to Kantor's stay and original artistic activity. From this period comes Kantor's early informel pictures such as *The figure with umbrellas* of 1949 or *Peril* of 1953. As Jaromir Jedliński, one of the most important experts on the artist's work, as well as the later director of the Muzeum Sztuki (Museum of Art), says about this period:

Kantor was greatly influenced by the painting of Wols, but it was not a full affirmation. At that time, Kantor spent time in the museum of curiosities, the Palais de la Découverte, which was something between a cabinet of curiosities, a museum of natural history, technology, mankind, anthropological museum, in some sense ethnographic, etc. Later, in Kantor's painting and theatre there occurred his informel period.²⁸

Works of Kantor - paintings, drawings, collages and objects were systematically bought for the collection of the museum in Łódź. After the informel pictures in the collection were, among others, a rich collection of images from the 1960s. These included items from the *Emballage* cycle, drawings for the *Torture Machine* of 1967 from the performance of *The Water Hen*, a picture of the *Infanta* from the *Persiflages* cycle of 1966/1970, *Multipart III* from the action of 1970, drawings from the cycle *People enlarged by objects* from the beginning of the 1970s, the installation *Portrait of my mother* of 1967, *Let the Artists Die* of 1985, the picture *I am falling, damn it* of 1987 through to the last drawings from the end of the 1980s. This can be regarded as a collection representative of the works of Kantor.

After such a statement, one might be surprised to find so few of the works of the artist on display in the Museum. This however is compensated for by the activities of Łódź curators, including the current director - Suchan that take place outside the walls of the museum. For many years (with a break to exchange the collection in 1992 with the Musée d'Art Contemporain de Lyon and Espace Lyonnais d'Art Contemporain in Lyon) was exhibited in the old Museum building on Więckowski Street, a very personal installation *Portrait of my mother* (1976). The work is a tribute to the artist's mother Helena Berger, raising her son alone. The artist placed in a wooden chest six linen pouches filled with rice, on which he had previously printed photographs of his mother depicting her from the time of her youth to her old age. On the wall he hung a black and white photograph of the cross on her grave. This installation underwent conservation-restoration in the Modern and Contemporary Objects Conservation Atelier (currently NOVUM) in the Department of Conservation and Restoration in Warsaw, where the conservation documentation is kept.

There were just two works of the artist in the exhibition of 2014 entitled *Atlas of Modernity. The collection of 20th and 21st-century art* of the Muzeum Sztuki (Museum of Art) in the new ms2 building. Presented in the section entitled *Me* is a similarly iconic *Portrait of mother* object-installation is presented. This is a bench from the performance of the play *Dead class* from 1975, depicting a small boy in a pre-war school uniform sitting in a wooden school bench. On the other hand, in the section entitled *Disaster* is a dramatic 1963 Kantor drawing done in felt pen depicting a 'package man' with the outline of the same bag-laden character

from three different viewpoints. It should be added as justification of this modest representation of Kantor's art in the museum exhibition that the assumption of the current exhibition is the continuous movement of works, according to Suchan, "which results from both the daily work of the museum, including constraints of preservation and attempts to reinterpret works previously presented in another parts of the exhibition or stored in a magazine."²⁹

The works of the artist that are located in the storerooms are very difficult to conserve. As an example, one might cite the object assigned to the sculpture department in the collection of mannequins: *Edgar Walpor. The Man with Suitcases* from Stanislaw Ignacy Witkiewicz's play *The Water Hen* directed by Kantor in 1967. The figure shows the tragic figure of a loser, a would-be artist. Its 'revitalisation' that would bring it from the storeroom to the exhibition galleries involves several problems. First of all, it is a matter of its integrity, because it was an element of a theatrical performance. It would be difficult to display it in the present limited exhibition conditions of the Museum, without the presence of the dead artist and given the incompleteness of the scenery of the play, scattered in several places, to recreate the total sense and character of this object. The second problem is due to the difficulty of its conservation. The figure of the man is made of a metal frame with a weak structure covered with a velvety woollen textile material that is now no longer produced in this form (paradoxically, it is missing even in Łódź, a city famous for the textile industry in which it was once produced). As a result of the above-mentioned complications and shortcomings, the decision was taken to avoid any form of radical curatorial and conservation treatment involving undertaking a difficult conservation and reconstruction project, and this has resulted in the permanent stay of the sculpture in the Museum's storerooms.

An equally difficult conservation problem is involved in the case of Kantor's work *Burdygiel*, this was a costume personally made by Kantor for the performance of the play by Witkiewicz, *The Madman and the Nun*. It consisted of a hanger with black latex rubber balloons. Due to the irreversible breakdown of the latex, the object after conservation remained incomplete and having little in common with its original appearance as the work of Kantor and could not be exhibited in that form. Given the existence of extensive documentation, it was possible to create a complete reconstruction of *Burdygiel* at the Department of Conservation-Restoration of Works of Art in Warsaw, and in this form the object may be exhibited.³⁰

There is a more general problem of copyright to the legacy of contemporary art. As a consequence of the unregulated situation, the representation of different interests on the basis of the inherited or designated roles of the heirs may potentially lead to the clash of interests. In the case of the multiplicity of depositors of Kantor's total art and the legal ownership of the artist's legacy, there is such a situation.

In order to create their exhibitions, the curators of the Muzeum Sztuki (Museum of Art) in Łódź attempt to obtain works from outside their own collections. These include objects – together with the documentation – that are in the hands of the artist's family: Dorota Krakowska, the daughter from his first marriage and Maria Stangret-Kantor, the second wife and the artist working with Kantor. The artist died suddenly on December 8, 1990, leaving no will. The situation of the intellectual property protection of the artist's legacy has become complicated. In the course of inheritance proceedings, the court determined that both Maria Kantor and Krakowska were the heirs of the material legacy left by Tadeusz Kantor. This also applies to the copyright of the artist. These rights are indivisible, because they concern one creator, and to obtain a license or consent to use Kantor's works, one must obtain permission from both heirs. Independently of the Muzeum Sztuki (Museum of Art) in Łódź, the Tadeusz Kantor Foundation currently undertakes work on the art and the

documentation of the creativity of the artist. After a break in activity which lasted ten years, this was revived in 2014 under the lead of art historian Lech Stangret, former director of the Cricot theatre, former deputy director of the Cricotek Center in Cracow, and now the curator of the avant-garde Foksal Gallery in Warsaw. The foundation, originally founded by Maria Stangret in 1994, deals with research into, and documentation, exhibition, and dissemination of information about Kantor's works. At Kantor's house in Hucisko (near Cracow), is also now created an interesting residence for young foreign artists and also contains an archive of the artist's documentation.

There is still in existence the Centre for Documentation of the art of Kantor Cricoteka in Cracow. It is an institution created by the artist himself in 1980 as the 'living archive' of the Cricoteka Theatre 2 in that city. This institution of the Małopolskie voivodeship, received a new seat that was opened in 2014. It is not well-served either by the modest exhibition space, which is 700 square metres (which is reduced even further by part of it being used as a store for works not exhibited). In addition, Cricoteka does not have its own collections. All works and documentation made available here are on deposit, usually from the family.

The Gallery of Andrzej Starmach in Cracow plays a unique role in widely disseminating information about and restoring the rank and value of Kantor's artistic heritage.

Let us return, however, to the value of Kantor's artistic legacy in the context of the Muzeum Sztuki (Museum of Art) in Łódź and its collection. The current director of the museum, Jarosław Suchan, comes from Cracow, a city steeped in legends about Kantor's work. After finishing his studies, he worked at the Starmach Gallery, then he was the director of the Bunkier Sztuki exhibition gallery in Cracow. In 2000, as a curator at Bunkier Sztuki, he prepared an exhibition titled *Impossible* (in cooperation with the Warsaw - Foksal Gallery and the Ujazdowski Castle). This exhibition summarized the period of Kantor's art from 1963-1973 that was at the time barely understood, but initiated a new approach to artistic values and expressed an openness to conceptual art. This period was closed by the exhibition *Everything is hanging by a thread* in 1973, which took place at the Foksal Gallery in Warsaw. This period consisted of the 'impossible projects', a couple of conceptual activities such as the *Multipart* (multiplication + participation) project, and other activities and happenings.

The 100th anniversary of the artist's birth in 2015 created for the Muzeum Sztuki (Museum of Art) in Łódź an opportunity to engage in new reflections on the legacy of Kantor director Suchan proposing the planning of a huge undertaking, co-curated together with a state institution (the Adam Mickiewicz Institute), staging a retrospective exhibition of the artist's work in Brazil which would cover the material and intangible cultural heritage.³¹

On this occasion was staged a huge theatrical retrospective composed of works and reconstructions of some of Kantor's artistic actions, combined in a creative way with the objects and re-enactment of the art of Kantor. Instead, therefore, of exhibiting only collections of works by the artist, the project included reconstructions of performances, artistic actions. As its curator, Suchan was following in the footsteps of one of his great predecessors in the Museum, Stanisławski. Few know that the cultural basis of Polish-Brazilian relations is rooted in the post-war history of culture of both countries. The charismatic director Stanisławski is still mentioned with gratitude today in Brazil.³² It was here at the International Biennale of Art in São Paulo that Stanisławski presented the avant-garde, Neoplastic works by Kobra and Strzemiński from the Museum in Lodz. Contacts with Poland, despite the geographical distance, were very regular. In 1965 Magdalena

Abakanowicz won a gold medal at the Biennale in Sao Paulo, and in 1967 Tadeusz Kantor became one of the winners of the Prêmio Bienal de São Paulo.

Today's fascination with Kantor in Brazil is mainly related to his theatre combined with the visual arts. The most prominent artist of the Brazilian theatre, Antunes Filho during his stay in Milan in the 1960s and 70s saw the performance *Dead Class* after which he changed his approach to work in the theatre.³³ To a large extent it is thanks to him that in universities, theatres and alternative theatrical companies, students of the theatrical arts continue to learn from material documenting Kantor's performances combining all the arts.

The impulse to show the full value of Kantor's art and re-discover the artist, as well as a comprehensive presentation of his work, was given by Sebastião Milaré, eminent playwright, critic, theorist, journalist and theatre writer, collaborating with Filho. He came up with the idea of an interdisciplinary presentation of Kantor's work in Brazil and attempts to read it in a non-traditional manner. This was the first time that there had been such an extensive presentation of the artist was to take place in the innovative (from the European point of view) setting of the SESC Concoção,³⁴ not in a museum, not in an art gallery, but in a great cultural centre accessible to all people, regardless of their origin and affiliation. The chief initiator and co-curator of the exhibition Milaré did not live to see this grand and pioneering accomplishment. He unexpectedly died in July 2014. The continued development of the idea was followed by his friend, the sociologist, publisher and producer Ricardo Muniz Fernandes.³⁵ It was he who designed an active show with the artist Hideki Matsuka, who built the open-plan and multi-storey architecture of the display. The title: *The Tadeusz Kantor Machine. Theatre + happenings + performances + painting + other means of production* speaks of the exceptionally wide scope and momentum of this unusual retrospective exhibition.³⁶ From the very beginning, the curators' intention was not to stage a typical retrospective with a row of objects, but a constantly working mechanism, re-engaging what was alive and living for Kantor and his time - but in today's reality. The exhibition had the ambition of becoming a permanent contribution to the appreciation of the art of Kantor, a reconstruction of his artistic activities together with the spatial context engaged in that process of reconstruction.

The Brazilian exhibition *Tadeusz Kantor machine...* was an attempt to show a complex heritage, and to show the multiaspectual values of Kantor's multidisciplinary art. It was planned and executed on a grand scale.³⁷

The exhibition included over 130 objects, including many installations, original paintings, watercolours, gouaches, collages, as well as originals and replicas of stage props (which is a phenomenon met in the theatrical practice), rich photographic and film documentation, and posters. The objects on display came primarily from the collection of the Muzeum Sztuki (Museum of Art) in Łódź (over half of the exhibited works), the Cricoteka in Cracow and private collections.

Almost two thousand square meters were set aside for the needs of the exhibition, including two gymnasiums that were converted into professional museum galleries. A space was set aside for the display of the so-called *Aneanthisational Machine* and various reconstruction of stage scenery, such as a chair from the spectacle *Let the Artists Die* of 1985. They were accompanied by the film *Kantor ist da* of Dietrich Mahlow from 1969 documenting the performance *Die Grosse Emballage*. The remaining seven rooms showed successive realisations of the concept of the Kantor-Machine which were expressed in successive manifestões and entitled: "Augmented Reality," "Informel-Infernum," "The Neighborhood of Zero," "Emballages," "Happening," "Impossible" and "Cliches of Remembrance."

The multi-storey Brazilian exposition in 2015 was completed with a surprising element - permanent performances and interventions of actors from the group Cia.Antropofàgica, for whom works on the borderline of visual arts and Kantor's theatre are an important determinant of their performances. Like the idea of 'anthropophagy' from the famous manifesto of Oswald de Andrade from 1928, and thus a cultural and civilizational vision of 'devouring' another human being and transforming this act into a new strength and quality. Every day for the three months of the show, the actors played scenes from Tadeusz Kantor's works. It is difficult to judge whether such a 'performative exhibition' is not a better representation of the value of Kantor's art than the exhibition of 'dead' collections of his works.

The exhibition fulfilled, as it were, the wish of an artist who could not tolerate pathos and patina around himself, and expressed in the following message: "Art is the discovery of new human sensitivity and awareness not only of what is happening around us, but what always thrills the mind of man enriched with continuous experience."³⁸ There is clearly a need to educate a new generation of artists, conservators, critics and curators, who will look at the work of Kantor from the contemporary point of view using contemporary artistic, exhibition and critical methods.

The collection and analysis of the complex heritage of Kantor at the Muzeum Sztuki (Museum of Art) in Łódź occupy an important position in the history of this institution. It can be critically stated that the collection of Kantor's works is subject to traditional museum procedures, and due to the multiple nature of Kantor's objects, they are classified into various subsets, often due to the nature of the base materials. Unfortunately, they are not a separate collection such as the *Polentransport 1981* of Beuys. Individual works such as *Portrait of my mother* or the bench from the performance of *Dead Class* have attained a unique symbolic status as works that reflect the most personal thread of the artist's history and *oeuvre*.

The following norms should be applied as the value of conservative works as a 'product', but also, what is most characteristic - as a 'process'. Both categories have:

- high material value in their category,
- high value of the intangible assets in their category,
- the classic cultural values such as artistic and aesthetic value,
- the essential preservation of the integrity of the work, the originality of the creativity of Kantor,
- authenticity embodied not only in the material sphere, but also and fidelity to the idea to the idea and message of the artist.

Finally, very difficult fidelity to the concept of the artist and keeping in step with his artistic provocations.

This remains a significant activity for preserving the artist's identity.

The historical and documentary value is well-known due to the extensive photographic and film documentation, theatrical performances, the information provided in Kantor's publications, and ongoing campaigns for the propagation of his total art, especially in foreign countries, including through exhibitions in Paris, Nuremberg and recently in São Paulo.

Summing up these reflections on the evaluation preservation and conservation of the reconstruction of Kantor's total art, it should be recalled that nobody has discussed his work so dynamically as Kantor himself. The Łódź Museum is the only public institution and partner in Poland, which is able to take on the curatorial and organizational role in preparing a comprehensive art show of this eminent artist.

The problems of protecting the value of the art of Kantor should be discussed in the context of conservation theory. Cesare Brandi in his *Theory of Restoration* indicated an additional element in contemporary art in terms of the authenticity of works. According to Brandi, the authenticity of an object is not only contained in the material sphere of the work, but primarily in the *imagine* - the conceptual sphere. Nowadays, this is considered to consist of factors such as: the idea and intention of the artist, context, function, form of space, place, time, the creative process and fidelity and credibility in the historical aspect.³⁹ The most complete and unprecedented reconstruction of Kantor's artwork took place in São Paulo, Brazil, and this activity created a new stage in the improvement of the preservation, conservation and reconstruction of multidisciplinary visual arts.

Conclusion

The main result of the investigation and interpretation of the history of artistic preservation of the collection at the Muzeum Sztuki (Museum of Art) in Łódź presented above is the discovery of how the values of these collections influenced the changing views on the duties of the conservator and the curator. Conservation has gone from being represented as a 'product' to a role as a 'process'. The word 'product' can mean the end result of the preservative operations carried out on an object to present the 'preserved and restored' work to the public. The second sense, that is, conservation as a 'process', has here more significance, as it infers not only the preservation of the heritage as it is, but at the same time the better understanding of its transformations and the passage of time.

In this text I have analysed four unique and complex collections created by artists in different decades of the 20th century and donated to the Muzeum Sztuki (Museum of Art) in Łódź. In each case, the reasons and circumstances surrounding their reaching the museum as artists' gifts have always existed in a specific cultural context and social and political situation, this was then followed by transformations in the interpretation of their existence, in the manner in which they were looked after, they underwent conservation and restoration processes and in justified cases reconstruction and reinterpretations. They may serve as model collections for understanding the identity of this Museum. They clearly show the artistic values of the collection, chronological changes, differences in the motives behind their creation, and the context in which they were collected. Superimposed on the variety of material, ideological and artistic factors that influence our assessment of the works, there is another dimension - the relativity of assessments and methods of their evaluation, which result from the natural process of emerging new trends in art. It is no accident that three of the collections described above - the International Collection of Modern Art of the a.r. group in the Neoplastic Room, the *Polentransport 1981* of Joseph Beuys were the subject of a separate cycle of artistic and educational exhibitions during the 80th anniversary the Museum's creation. In the era of domination of consumption and the primacy of the art market, it had the eloquent and critical title of *The economy of donation*.⁴⁰

The conclusions of this research lead to separate evaluations of values and guidelines for the care of individual artistic collections that are 'the face of the museum' and are of the utmost importance. The Neoplastic Room with works from the International Collection of Modern Art of the a.r. group is widely appreciated. Thanks to the early gift of works of esteemed avant-garde artists to a public institution, unique and unprecedented in Europe, it remains today the main attraction of the museum and is also exhibited all over the world. Unexpectedly, the flow of subsequent events has given the collection a dramatic historical dimension. Its creation by the director of the museum Minich and the artist Strzemiński and then maintaining its existence have proved to be a permanent challenge for successive generations. Currently, the a.r. group collection is a permanent reference point and inspiration for artists and curators as well as for the public and stakeholders in cultural life. This is also the reason for making and justifying specific decisions regarding its operation and conservation as well as reconstruction. The solutions adopted are a result of asking a question about the identity and integrity of the collection and museum at a given moment, during subsequent reconstructions and for the future. With time, the Neoplastic Room has become a separate material and intellectual entity that is independent of the works exhibited there or their complete absence. This has been proven, for example, in the exhibition of the collection from 2007 - 2008 described earlier and inspired by the so-called artists' interventions in the Room, which were a dialogue about the significance and value of avant-garde works from the 1930s and contemporary works. Even in the absence of the avant-garde works (today priceless) from the a.r. group International Collection of Modern Art, as was the case at this year's Reina Sofia exhibition in Madrid, one can experiment with this empty artistic space. For example, during International Museum Night, the Plastic group prepared in the Neoplastic Room an experimental virtual reproduction of its original form.⁴¹ Inside the gallery was the equipment to allow the visitor to view the collection made in 3D technology. It was not only possible to visit Strzemiński's virtual works, but to explore the depths of the gallery to experience the effects of the paintings and sculptures.

The Neoplastic Room is a central point of reference to the most important creative acts of the 20th century, and is now a tradition. At the same time, it establishes a permanent process of redefining and reflection on the future of the existence and reproduction of the function of this Room along with the a.r. collection.

Another artistic collection is the gift of *Polentransport 1981* by Beuys for the Muzeum Sztuki (Museum of Art) in Łódź, which is a gesture of exceptional symbolic cultural rank on both an artistic and political level. This is evidenced by the very personal manner in which the artist's work was transferred to the institution he values. As a former German soldier and then a socially engaged artist, his arrival represented him making a pilgrimage to the Poland experienced by the Germans and destroyed by World War II to give Poland his works and make his ideas available to the public from behind the Iron Curtain, which took place in a unique historical period - the moment of so-called Solidarity carnival. This was a time of hope for positive developments in the future, for the creation of the active participation of people in reflection on and creation of the political and social system and, as a result, the elimination of the division of Europe.

For the creation of this collection, the personalities of its creators were of great importance. The practical and element functioning at that time that gave the symbolic dimension to Beuys' collection of works was the credibility of, and the awareness of the necessity of reaching an understanding with the outside world expressed by, Stanisławski - then director of the Museum. He was a man of international experience, familiar with and recognized by in museum circles, who was also able to find a way to exist and function within the situation of the prohibitions and directives imposed by the socialist state. Dieter Honisch, director of the Folkwang Museum in Essen and the National Gallery in Berlin spoke about Stanisławski: "He reached out to us

knowing that we had to overcome our guilt, but our shame.”⁴² Stanislawski’s previous acquaintance with Beuys and his constant cooperation with West Germany certainly had a significant impact on the artist’s decision.

During his stay in Łódź, Beuys willingly told the museum’s curators about the donated works and his directions for caring for them. The artist gave a lecture explaining his visions and talked with the audience. Reliable documentation came from all these conversations. A separate category of classifying his works in the collection was especially created for the *Polentransport 1981* collection (named: MS / SN / B, from his name). Four months after Beuys’s visit, Martial Law was introduced in Poland. His gift had to be removed from the exhibition rooms. But this did not prevent the museum curators from continuing the process of examining the complex material structure of the works, the theoretical foundations behind them, and the completion of the catalogue cards. Even before the liberal breakthrough of 1989, this involvement allowed the conducting of long-term dissemination of information on the gift of the artist in the form of publications, exhibitions and educational activities.

The last case study considered in this text, the collection of works by the total artist Kantor, explodes all existing classifications and procedures applied to museum collections. At the same time, it shows the divergences between the needs of protecting Kantor’s works and the current state and principles of care of the collections in the museum in Łódź. The care of this collection provides a testing ground and indicates the need for revision in the future. Today, the rich collection of interdisciplinary works is separately catalogued in four categories used in the Museum: traditional painting, drawing, sculpture and photography. The interdisciplinarity of the works of Kantor creates difficulties for the system of description that applies to all the works in the museum collection, and in the creation of which was not fully taken into account. Documentation cards are technically obsolete and newer records available internally in the MONA-3W system do not meet the requirements for full description of Kantor’s works. The MONA electronic cataloging system, introduced in 2005/6,⁴³ used in museums, was created by cataloguers. In effect, most objects are located by searching by inventory number, the second attribute is the work’s title. Only the date of the loan and the value is given. The artist is not important. There is no bibliography of works, except that recorded on the cards, and information about further exhibitions and loans is not updated. This information has to be sought manually in archives or accompanying publications.

The situation concerning the museum documentation criticized by me is partly due to the small number of staff, but it is improving due to the activity of other museum departments. The Collections Department carries out interviews with artists regarding new purchases, asking about the ideas they embody and the material used to express them, the integrity of their works in the collection, and therefore not only their material structure, but also the intentions of the artist and the way the works are displayed. A record with data is attached to the card and in recent times the existing older archives have been systematically updated. Perhaps the above facts contribute to the difficulties in today’s reading of the message of Kantor’s total art in the museum’s collection. Despite these noticeable disadvantages of the inventorisation, the Museum is still the most trustworthy depository of Kantor’s legacy, and its director is an excellent interpreter of his work and curator of exhibitions. It can be said that an artist who during his life demanded an uncompromisingly serious treatment of his art, after his death constantly reminds us – through the presence of his works in the collection – of the need to constantly update the standards of protection of his total creation and the heritage of his thoughts.

A critical look at the preservation of the value and integrity of the collection as artists’ donations also concerns the museum procedures applied. They are difficult to maintain in the face of constant repairs, construction

of a new building and the usual financial deficiencies. Preventive conservation occupies only a small part of museum practice and the condition of objects is described only when they leave the Museum for exhibitions. The highly competent and widely appreciated work of the museum team owes much to the high professional level, experience and commitment of the Collections Department combined with the rich series of exhibition activities, and the multitude of important publications and modern educational programmes.

A time lag is clearly visible in the introduction of a new conceptual framework for the protection of collections of contemporary art in institutions in Poland, despite the awareness of the existence of such a framework and the need to put it into practice. But the uniqueness of the Muzeum Sztuki (Museum of Art) in Łódź is based on the awareness of the high value of the collections and, at the same time, the efforts of the institution to break free of the impasse, and deal with the museum's deficiency which is expressed in being unable to keep up with contemporary cultural production and its valuation, but also full conservation care in-house of the great number of objects in the collections. That is why most of the conservation of contemporary art is conducted outside the walls of the museum, mostly in the 'Novum' Inter-Departmental Laboratory for the Preservation and Conservation of Modern and Contemporary Art, directed by prof. dr hab. Iwona Szmelter at the Department of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Warsaw. Many examples can be cited: *Hanging Construction 1* by Kobra from 1921/1972, *Burdygiel* by Kantor from 1963 and *Journey* by Alina Szapocznikow from 1967.

In the finale of this part of the study, let us return once again to the described four artistic collections of the Muzeum Sztuki (Museum of Art) in Łódź. What connects them and testifies to their specificity is the ontological dimension, the link between ideas, inspirations and reasons for which artists created their works and passed on visions, and as a result entrusted them to the care of and making them available to the public through the Łódź museum. Their donation was most often the effect of exceptional collective activity of eminent artists, such as in the case of the group of 'revolutionary artists' (the a.r. group), or events and anniversaries such as the rise of Solidarity in 1980 and a collection created as a result of the *Polentransport 1981* campaign of Beuys. The collection of works of Tadeusz Kantor, which was successively collected, has a different dimension. It is an acquisition process that began in the 1960s and was consistently conducted until the artist's death in 1990.

The inspirational gesture, imitated many years later was the gift of the International Collection of Modern Art of the a.r. group, made available in 1931, which was intended to allow the public access to contemporary avant-garde art, and in a utopian assumption - to cause social development. The journey of Beuys to Poland had a similar social interventionist motivation, he wanted to share his revolutionary artistic activities in Poland, a country destroyed by his generation and compatriots, and then as a consequence of the division of Europe closed behind the Iron Curtain, and wanted his gift to somehow compensate for the cultural desolation caused by the War.

These three collections built by artists are given an additional dimension by their artistic and historical significance. Each of the analysed collections, each of the individual works in their collections attests to the continuous development of avant-garde art in the world and its innovative trends.

The Museum's collections constitute a tale of innovative transformations and experiments of art produced by artists who - as the perspective of time has shown - posed questions ahead of their own era. The collections have retained their integral value and coherence, which have been preserved to this day, and these constitute

the main asset of the Muzeum Sztuki (Museum of Art) in Łódź and influence the international significance of the institution's artistic collections. In addition, the Museum's curators ensure the integrity of the original messages embodied in the objects or their groups, constantly conducting research (in permanent cooperation, inter alia, with the MOMA in New York, a museum that is a year older). This makes the collections credible and allows them to be introduced into the exhibition circuit. Research and archival work, in turn, contribute to the confirmation of the authenticity of the works, both in terms of the idea they embody as well as the state of preservation, and this is thanks to conservation-restoration and sometimes necessary reconstruction.

The above-described museum practices, curatorial, conservation and educational, involved in the manner of caring for the collection allows the historical dimension of the Museum to be given a modern relevance and to create an attractive narrative that attracts the viewer.

The values of this modern heritage of art, created and preserved over the 85 years of the Museum's work, including in times (under Nazism and, Stalinism) that were unfavorable to avant-garde art, are primarily that they represent the pursuit of freedom, which entitles the artist to an artistic experiment. The precedent was a voluntary gesture of artists-creators donating items important to the history of art, who created a precedent to give their works to the public. As a result, the work of museologists resulted in giving the decisive voice to the artists themselves in the creation of exhibitions and a permanent desideratum of keeping the works in constant active contact with the audience. Hence, in order to utilize the values and impact of the 'artistic collections', collaboration has been established in the fields of the Museum's exhibition activity and as an expression of the desire to evoke the visions created by the artists and achieve the empathy of viewers in relation to the context of their creation. These activities, characterised by an ability to evoke and recall the historical dimension of the artistic collections, have a positive perception among recipients of different generations, and are available online and in a responsive museum Facebook page.

In conclusion - a synoptic view of the issues of contemporary art and its reference to the collections created by artists for the Muzeum Sztuki (Museum of Art) in Łódź, highlights the importance of artistic collections and donations as integral groups of works. Each of these collections contains a series of objects, and cycles of productive activity, which are the material evidence of the time in which they arose and the artistic expression appropriate to a given time. On the one hand this concerns the protection of the material values of the avant-garde heritage by preserving it as a 'product' (documentation-maintenance-restoration) that is presented to the public. On the other hand it involves, preservation as a 'process' implied in the transformation of these collections into works in their own right. Resulting from this is the need to show both the material and non-material values based on artistic and historical context. These activities are supported by the institution's awareness of the importance of the necessity to preserve the artistic integrity of the work and also the artistic collection as a work.

These activities of the museum are part of a broad range of conservation procedures to preserve cultural property and are of immense importance for exhibition, educational and promotional practice. As a result, the museum has acquired notable holdings of works and collections, which are its showpiece and which are of great importance to constituting its attractiveness to visitors. As can be seen from the analysis, the frequent exhibitions provide the basis for the formulation of new projects and shows, which bode well for the future prospects of the museum and which also bring the museum benefits from an economic point of view.

Endnotes

¹ PhD candidate at the the 'Novum' Inter-Departmental Laboratory for the Preservation and Conservation of Modern and Contemporary Art, directed by prof. dr hab. Iwona Szmelter at the Department of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Warsaw; New Approaches in the Conservation of Contemporary Art (NACCA), Marie Curie Program Horizon 2020 EU.

² Erica C. Avrami, Randall Mason and Marta De la Torre, eds., *Values and Heritage Conservation: Research Report* (Los Angeles, CA: The Getty Conservation Institute, 2000); Erica C. Avrami, "Heritage, Values, and Sustainability," in Alison Richmond and Alison Bracker, eds., *Conservation: Principles, Dilemmas and Uncomfortable Truths* (London and New York: Routledge, Taylor & Francis Group., 2011), 182.

³ Iwona Szmelter, „Współczesne wartościowanie sztuk wizualnych. Przyszłość sztuki? / Contemporary Valuation In Visual Art. The Future of Art?” *Sztuka i Dokumentacja* nr 13 (2015): 31. Section: *Transformacje w sztuce polskiej po 1989 roku/Transformations in Polish Art After 1989*, edited by Anna Markowska.

⁴ The Museum's mission was presented in the *Program działania Muzeum Sztuki w Łodzi 2014 – 2020* [*Programme of Operation of the Museum of Art in Łódź 2014-2020*] presented by Jarosław Suchan in 2014 to the organizers of the institution, the municipal authorities of Łódź and the Ministry of Culture and National Heritage in Warsaw.

⁵ Marian Minich, "O nową organizację muzeów sztuki" (1966), in *Muzeum Sztuki w Łodzi. Monografia*. vol. I, Aleksandra Jach, Katarzyna Słoboda, Joanna Sokołowska and Magdalena Ziółkowska, eds. (Łódź: Muzeum Sztuki w Łodzi, 2015), 353.

⁶ Ryszard Stanisławski, „Muzeum jako instrument krytyczny,” typescript (Warszawa: Archiwum RS, Zbiory Specjalne Instytutu Sztuki Polskiej PAN, 1992), in *Muzeum Sztuki w Łodzi. Monografia*, 491.

⁷ Anna Maria Nizankowska, *Prawo do integralności utworu* (Warszawa: Wolters Kluwer, 2007), passim.

⁸ From the International Collection of Modern Art donated by the artists of the a.r. group, about 75% of the works have survived (of the 112 works in the collection in 1939, 19 were stolen or lost), see: Jacek Ojrzyński, "Historia Muzeum Sztuki w Łodzi," in Ryszard Brudzyński, Urszula Czartoryska, Alina Mołdawa, Jacek Ojrzyński, Magdalena Ujma and Lucyna Urbańska, *Historia Muzeum Sztuki w Łodzi. Historia i wystawy* (Łódź: Oficyna Bibliofilów, Towarzystwo Przyjaciół Muzeum Sztuki w Łodzi, 1998), 17; Paulina Kurc-Maj, „Jakie muzeum? Uwagi na temat historii Muzeum Sztuki w Łodzi do 1950 roku,” in *Muzeum Sztuki w Łodzi. Monografia*, 125 – 175.

⁹ Janina Ładnowska, „Sala Neoplastyczna – z dziejów kolekcji sztuki nowoczesnej w Muzeum Sztuki w Łodzi,” in *Muzeum Sztuki w Łodzi. Monografia*, 327.

¹⁰ After: Ibidem, 326 – 343.

¹¹ Katarzyna Kobre and Władysław Strzemiński, „Kompozycja przestrzeni. Obliczenia rytmu czasoprzestrzennego,” *Sztuka i filozofia* 13 (1997): 99. https://monoskop.org/images/9/9c/Kobro_Katarzyna_Strzeminski_Wladyslaw_Kompozycja_przestrzeni_1931_1997_fragmenty.pdf, accessed 20.10.2017.

¹² On the 21st October, the new exhibition of the Museum of Art in Łódź was opened. It was an anniversary date – commemorating the 30th anniversary of the Museum's founding, the 25th anniversary of the beginning of the director's period of office, and coincided with a scientific session of the Association of Art Historians devoted to a discussion of the art of the 20th century. After: Ładnowska, „Sala Neoplastyczna – z dziejów kolekcji sztuki nowoczesnej w Muzeum Sztuki w Łodzi,” 341.

¹³ Agata Pietrasik, „Sala Neoplastyczna: Czas przyszedł niedokonany,” in *Muzeum Sztuki w Łodzi. Monografia*, 376.

¹⁴ There is a photographic documentation by Eustachy Kossakowski from this exhibition, the archives of the work of Eustachy Kossakowski are available at: <https://artmuseum.pl/pl/archiwum/archiwum-eustachego-kossakowskiego/2808>, accessed 21.10.2017.

¹⁵ *Kobro & Strzemiński. Avant-Garde Propotypes* Madrid and Łódź: Ed. MNCARS Editorial Activities Department in co-edition with Museo Nacional Centro de Arte Reina Sofía, Madrid & Muzeum Sztuki, Łódź, 2017. Exhib. cat.

¹⁶ José Juan Barba, "Kobro and Strzemiński, Members of Unknown Avant-garde," *Metalocus*, 29.05.2017. accessed 18.10.2017, <https://www.metalocus.es/en/news/kobro-and-strzeminski-members-unknown-avant-garde>.

¹⁷ This is recalled in an interview with the long-term deputy director of the Museum of Art. in Łódź, the late Dr Jacek Ojrzyński: Jacek Ojrzyński, "Rozmowa nagrana 12 czerwca 2012 w Galerii Sztuki Dawnej Pałacu Herbsta, przy ul. Przędzalnianej 72 w Łodzi," *FAHO*, accessed 20.05.2016 and 5.06.2016, <http://www.faho.com.pl/index.php/t3-j-ojrzyński>.

¹⁸ Ibidem.

- ¹⁹ Exhibition: *Muzeum jako świetlany przedmiot pożądania*, curator: Jarosław Lubiak, Museum of Art in Łódź, 6.12.2006 – 4.02.2007.
- ²⁰ *Collection of Art of the 20th and 21st Century. Project 1: Art and Politics*, curators: Zenobia Karnicka, Maria Morzuch, Jarosław Suchan, Museum of Art in Łódź, ms1, 27.02 – 19.05.2007; *Project 2: Strength of formalism*, curator: Jarosław Lubiak, ms1, 6.09 – 24.03.2008; *Project 3: Beyond the Principle of Reality*, curator Jarosław Lubiak, 24.04 – 17.08.2008.
- ²¹ *Collection of Art of the 20th and 21st Century. Project 3: Beyond the Principle of Reality*, curator: Jarosław Lubiak, accessed 5.11.2017, http://msl.org.pl/wydarzeniams/wystawy-archiwalne/kolekcja_sztuki_xx_xxi-poza_zasada_rzeczywistosci,579.html.
- ²² The exhibition by Elżbieta Jabłońska *Powtarzam je by doścignąć*, curator: Maria Morzuch, MS Łódź, 26.02.2009, as part of the opening of the old seat after the renovation, accessed 3.11.2017, <http://culture.pl/pl/wydarzenie/otwarcie-ms>.
- ²³ The gift has been discussed many times by Jaromir Jedliński, curator, and then from 1991 to 1995, director of the Museum of Art in Łódź and curator of many exhibitions on Joseph Beuys, such as here: Marta Pietrasik, „Dar dla Muzeum Sztuki w Łodzi - Joseph Beuys po 30 latach. Rozmowa z Jaromirem Jedlińskim,” *Gazeta Wyborcza*, 17.08.2011, accessed 21.10.2017, http://lodz.wyborcza.pl/lodz/1,35135,10130346,Dar_dla_Muzeum_Sztuki___Joseph_Beuys_po_30_latach.html.
- ²⁴ From the Saints Cosmas and Damian the patrons of the Florentine Medici family who had been both financiers and patrons of the arts.
- ²⁵ Ryszard Stanisławski, „Z muzealnej praktyki. Odpowiedzi na postawione pytania,” in *Kolekcja sztuki XX w. w Muzeum Sztuki w Łodzi*, edited by Urszula Czartoryska (Warszawa: Wydawnictwo Galerii „Zachęta”, 1991), 32.
- ²⁶ Joseph Beuys, „Apel o alternatywę,” translated by Helena Cieślińska, *Sztuka* nr 4 (1981): 38. The full text is available at: accessed 29.10.2017, <https://archive.fo/zfef1>.
- ²⁷ Wiesław Borowski quotes these words in the concept of the Year of the Kantor on the centenary of the artist's birthday for the Adam Mickiewicz Institute in Warsaw. Typescript, 2014.
- ²⁸ Rafał Jakubowicz, „Dziela skupione: Tadeusz Kantor, Mirosław Bałka - z Jaromirem Jedlińskim rozmawia Rafał Jakubowicz,” *Magazyn Sztuki*, 2001, accessed 15.10.2017, http://magazynsztuki.eu/old/archiwum/prezentacje/Kantor/archiwum_prezentacje_kantor1.htm.
- ²⁹ Anna Saciuk-Gąsowska, Jarosław Suchan and Łukasz Zaremba in *Atlas nowoczesności. Sztuka XX i XXI wieku*. 2014, edited by Anna Saciuk-Gąsowska, Jarosław Suchan and Łukasz Zaremba (Łódź: Muzeum Sztuki w Łodzi, 2014), 17.
- ³⁰ Anna Tomkowska, „Burdyciel – kostium autorstwa Tadeusza Kantora do sztuki Stanisława Ignacego Witkiewicza *Wariat i zakonnica* jako dzieło w procesie, czyli dylematy konserwatora związane z rozpoznaniem obiektu w procesie i kreowaniem strategii działań,” in: *Sztuka w procesie-proces w sztuce*, edited by Iwona Szmelter (Warszawa: Akademia Sztuk Pięknych w Warszawie, 2016), 127-137.
- ³¹ See: Joanna Kiliszek, „Brazylia kocha Kantora – rekonstruowanie dorobku artysty totalnego w Serviço Social do Comércio Consolação w São Paulo,” *Aspiracje* 4 (42) (2015) – 1 (43) (2016): 68 -72.
- ³² See: Andrzej Szczerski, „Polska nowoczesność na eksport - Ryszard Stanisławski, São Paulo, Paryż i Łódź,” in *Muzeum Sztuki w Łodzi. Monografia*, 438-476.
- ³³ Simone Avancini, principal curator of SESC's theatre program in São Paulo speaks on this for the *culture.pl*, accessed 21.01.2016, <http://culture.pl/pl/wydarzenie/tadeusz-kantor-jako-maszyna>.
- ³⁴ The SESC, or Serviço Social to Comércio, is an institution that provides cultural, sporting, entertainment and educational centres throughout Brazil. Next to theaters, cinemas and exhibition halls, there are media outlets, libraries, sports halls and swimming pools. Especially on Saturdays and Sundays these huge buildings are filled with diverse audiences. This is the most powerful private public benefit institution that has existed for more than 30 years and is funded by contributions paid by all traders in the commercial sector. Its budget in São Paulo alone, where there are more than 40 such centres, exceeds the finances of the Brazilian Ministry of Culture for the whole of Brazil. It is within these centres that the most interesting exhibitions of such artists as: Marina Abramović or Christian Boltanski take place.
- ³⁵ The interview with Ricardo Muniz Fernandez is accessible on the *culture.pl*, accessed 21.01.2016, <http://culture.pl/pl/artykul/ricardo-muniz-fernandes-przestrzen-do-zakochania-w-dziele-kantora-wywiad>.
- ³⁶ The exhibition *Máquina Tadeusz Kantor. Teatro + Happenings + Performances + Pinturas + Outros Modos de Produção*, SESC Consolação, São Paulo/Brazylia, lasting from 19.08. - 14.11.2015, was prepared in cooperation with the Museum of Art in Łódź and the Adam Mickiewicz Institute. Curators: Sebastião Milaré (in memoriam), Ricardo Muniz Fernandes and Jarosław Suchan; Architecture: Hideki Matsuka.
- ³⁷ The SESC provided USD 1 mln, the Polish side, through the IAM financed it to the tune of PLN 300,000.

³⁸ Quotation after Wiesław Borowski, *Koncepcja Roku Kantora*. 2014. Typescript, Instytut Adama Mickiewicza, Warszawa.

³⁹ Cesare Brandi, *Teoria restauracji*, translated by Magda Kijanko, edited by Giuseppe Basile and Iwona Szmelter (Warszawa: MIK, 2005), 63

⁴⁰ The exhibitions from the series *The economy of donation* realized in 2011 had an artistic and educational character. They covered the Construction in Process festival and *Polentransport 1981*. The main issue addressed was the question of the value of donations and their importance for the future.

⁴¹ Information from the webpage promoting the Museum of Art in Łódź on Facebook, accessed 20.05.2017, <https://www.facebook.com/muzeumsztuki/videos/1457945817598709/>.

⁴² In: Dieter Honisch, „Ryszardowi,” in *Miejsce sztuki. Museum – Theatrum Sapientiae, Theatrum Animabile*, edited by Zespół Kustoszy Muzeum Sztuki w Łodzi (Łódź: Towarzystwo Przyjaciół Muzeum Sztuki w Łodzi, 1991), 66.

⁴³ The firm responsible for the creation of this program has since gone bankrupt and the further fate of the application is unknown.

Bibliography

Atlas nowoczesności. Sztuka XX i XXI wieku. Edited by Anna Saciuk-Gąsowska, Jarosław Suchan and Łukasz Zaremba. Łódź: Muzeum Sztuki w Łodzi, 2014.

Avrami, Erica C., Randall Mason and Marta De la Torre, eds. *Values and Heritage Conservation: Research Report*. Los Angeles, CA: The Getty Conservation Institute, 2000.

Avrami, Erica C. “Heritage, Values, and Sustainability.” In Alison Richmond and Alison Bracker, eds. *Conservation: Principles, Dilemmas and Uncomfortable Truths*, 111 - 183. London and New York: Routledge, Taylor & Francis Group, 2011.

Kobro & Strzeмиński. Avant-Garde Prototypes. Madrid and Łódź: Ed. MNCARS Editorial Activities Department in co-edition with Museo Nacional Centro de Arte Reina Sofia, Madrid & Muzeum Sztuki, Łódź, 2017.

Kolekcja sztuki XX w. w Muzeum Sztuki w Łodzi. Edited by Urszula Czartoryska. Warszawa: Wydawnictwo Galerii „Zachęta”, 1991.

Muzeum Sztuki w Łodzi. Monografia. vol. I. Edited by Jach, Aleksandra, Katarzyna Słoboda, Joanna Sokołowska and Magdalena Ziółkowska. Łódź: Muzeum Sztuki w Łodzi, 2015.

Niżankowska, Anna Maria. *Prawo do integralności utworu*. Warszawa: Wolters Kluwer, 2007.

Szmelter, Iwona. „Współczesne wartościowanie sztuk wizualnych. Przyszłość sztuki? / Contemporary Valuation In Visual Art. The Future of Art?” *Sztuka i Dokumentacja* nr 13 (2015): 31-44.

Sztuka w procesie-proces w sztuce. Edited by Iwona Szmelter. Warszawa: Akademia Sztuk Pięknych w Warszawie, 2016.