

Jeannine HARDER

University of Leipzig, Institute of Art History

POLISH POSTERS AT THE 1948 INTERNATIONAL POSTER EXHIBITION IN VIENNA

Introduction

Of course, one could leave it at consecrating the phenomenon of the Polish School of Posters. But perhaps it should be subjected at some intervals to critical analysis or even vivisection, or at least, undergo an endurance test periodically to ward off the reckless temptation of exhumation, which seems to be our national ailment.¹

Thus Mariusz Knorowski, art historian and chief curator of the Poster Museum in Wilanów, advocated for a close re-evaluation of the *Polish School of Posters* from time to time. In recent years, Katarzyna Matul has been able to present fundamental research regarding the integration of poster art into cultural policy strategies in the Polish People's Republic.² Concerning the presentation of Polish posters abroad, little research has been carried out so far.³ This article attempts to shed light on the International Poster Exhibition held in Vienna in 1948, the first presentation of Polish posters abroad after the

Second World War. As it pioneered the success of Polish poster art around the world, this exhibition has been a crucial moment of foundation of the so-called Polish School of Posters.

Poster exhibitions with international participation have taken place in Europe since the end of the 19th century in various cities.⁴ After the Second World War, exhibitions of commercial art brought international developments in contemporary art to the attention of a large audience. This was especially true in countries where the art of the avant-gardes and abstract modernism had long been ostracised by the Nazi regime.⁵ The Vienna International Poster Exhibition in 1948 was the first of its kind in the world after the Second World War. Partially parallel to the 24th Venice Biennale, the exhibition took place from August 21 to September 19. Around 2000 posters from nineteen countries were on display at the Künstlerhaus in Vienna.⁶ The exhibition aroused great interest among the Viennese population; 24,500 visitors attended the show.⁷ Ample information about the exhibition can be found in the exhibition catalogue,⁸ and the United States Information Service (USIS) documented the event photographically.⁹ Due

to its status as a four-sector city under the Allied occupation, Vienna was a nerve point where East and West met.

Exhibition Organisation

Viktor Matejka, the communist City Councillor for Culture and Popular Education, was the spin doctor of the exhibition. The well-known Austrian commercial graphic designer Viktor Theodor Slama became its curator, supported by the Graphics Section of the Professional Association of Austrian Visual Artists (Berufsvereinigung der bildenden Künstler Österreichs).¹⁰ The organizers were keen to show posters that were as up to date as possible, which meant posters created after 1945. The nineteen participating countries were China, Czechoslovakia, Denmark, France, Germany, Hungary, Italy, Japan, Norway, Poland, Sweden, Switzerland, Soviet Union, Turkey, United States of America, and Yugoslavia. With China and Japan, East Asian countries participated, and the Soviet Union and Turkey represented the border regions of Eurasia. The USA were the only representative of the American continent; no countries from South America, Australia, and Africa, took part in the exhibition. A clearly Eurocentric focus thus prevailed.

According to the catalogue, the works were brought together mainly through personal relationships. In addition to items on loan from various private collections, most of the posters were kept at a municipal documentation centre, initiated by City Councillor Matejka himself. Most of the foreign exhibits came directly on loan from the different countries. Professor Slama and the Graphics Section of the Professional Association of Visual Artists ultimately put together the chosen works during a few months.¹¹

In the Archives of Modern Records in Warsaw (Archiwum Akt Nowych = AAN), in the files of the Polish Ministry of Culture (Ministerstwo Kultury i Sztuki = MKiS), the request of the Professional Association of Austrian Visual Artists for this exhibition was handed down. In a letter

dated December 1, 1947 and addressed to the Polish Mission (Polnische Gesandtschaft) in Vienna, posters for the planned International Poster Exhibition were requested. This letter was signed by Heinrich Sussmann for the Graphics Section.¹² Noting that Sussmann was a former prisoner of the Auschwitz concentration camp, the letter was forwarded to the press department (Departament Prasy i Informacji = DPII) under the Ministry of Foreign Affairs (Ministerstwo Spraw Zagranicznych = MSZ), as well as to Juliusz Starzyński, Director of the Department for Cultural Cooperation with Foreign Countries (Biuro Współpracy Kulturalnej z Zagranicą = BWKZ), part of the Ministry of Culture.¹³ As an art historian Starzyński maintained many contacts with artists and humanists. Unfortunately, the archive does not reveal who Starzyński contacted, nor do the documents indicate the selection criteria for the works sent to Austria. The private contacts of Stanisław Jerzy Lec, the new press attaché of the Polish Mission in Vienna, may also have been important for the compilation of the posters. Through his involvement in the re-establishment of the satirical magazine *Szpilki*, Lec was certainly acquainted with the cartoonists Henryk Tomaszewski and Eryk Lipiński, who at that time also created posters for Film Polski, the state-owned film distributor.

Polish Poster Section

The selection presented in the catalogue and through photographic documentation reveals a plethora of posters from the cultural sector. On the other hand, surprisingly few political propaganda posters were shown. The curators arranged a presentation divided according to nations. According to the catalogue, the Polish posters were on display together in a room alongside Soviet, Danish, Norwegian, Swedish, and Turkish ones. The only photo from the exhibition, which probably depicts about half of the Polish works, shows the posters hung in the form of a triptych (ill. 1).¹⁴ The selected works covered different topics: mainly culture and



Polish posters shown in the exhibition catalogue

film, some political posters for state holidays or against fascism, and one poster each on tourism and public health. Four examples are reproduced in the catalogue (ill. 2): two film posters, one by Henryk Tomaszewski for the French movie *Symfonia pastoralna* (orig. title: *La Symphonie Pastorale*), one by Eryk Lipiński for the Soviet movie *Ostatnia noc* (orig. title: *Poslednia noč*); furthermore, two exhibition posters, the one *Zbrodnie niemieckie w Polsce* (German Crimes in Poland) by an unknown artist from 1946, and one by Jerzy Karolak on *Polska sztuka ludowa* (Polish Folk Art) from 1948. The poster images show clear differences in terms of their composition and artistic style. With its surrounding frame displaying the title, the 1946 exhibition poster

is reminiscent of a conventional book cover and, though not separated by a frame, the title field in the film poster for *Ostatnia noc* looks similarly separated from the pictorial section. These two posters with their militant motifs are in line with the tradition of Włodzimierz Zakrzewski's war-propaganda posters,¹⁵ which they also conceptually resemble in the way the viewer's gaze is directed and in their intended psychological influence. The poster of Jerzy Karolak is composed of very few design elements. Two aspects determine the field of view. The central figure is a Madonna with expressive, woodcut features, a child on her arm, and a small angel to her right. A monochrome colour field functions as the background, tracing the outlines of the group of figures. The lettering

to the right of the group stands out against the neutral background, showing the same contrasting dichromatism. The large letters, with their broad lines and their compact and angular typeface, take on the characteristics of the woodcut. Image and font are also linked by the overlapping background colour field. In the choice of font size and type, as well as the monochrome colour field as background and the picture's composition, Karolak's poster formally resembles Edward Manteuffel's exhibition poster *Polska sztuka gotycka* from 1935. This observation offers visual evidence that some young artists working in poster graphics after the Second World War stood in a direct artistic continuation of the Polish commercial graphic design of the interwar period, even though there was little personnel continuity. Regarding contents, Karolak combined his expressionist graphic manner with folk art elements, which are based on stylized and abstracted forms. Through the indicated cuts on one face side of the Madonna figure, Karolak identifies the depicted sculpture with the Black Madonna in Częstochowa,¹⁶ thereby imparting a national Polish message into his poster. The artist thus placed the modern art movement of Expressionism in line with folk art and religion as national points of identification, while the other two posters presented before each show supranational images of enemies and friends symbolized by the swastika and the red star.

The film-poster for *Symfonia pastoralna* shows none of those political or national symbols. This work, which was reproduced in many later monographs on Polish poster art, is an early example of Henryk Tomaszewski's film posters, with a surrealist interpretation of the film story. In its formal structure, the separation between the text and the image field is completely abolished. The inserted text provides only necessary information, while the main emphasis of the poster lies in the visual elements. Against a plain, bright background in the centre, only the head of the leading actress Michèle Morgan is shown from a frontal view with an emotionless facial expression. In contrast to the calm, smooth facial features and the pale skin colour, her dark hair twirls restless in all

directions and dominates the entire upper half of the work. A darker colour field in the foreground takes up most of the lower half of the picture. Its contours resemble an outstretched hand with fingers spread; like a shadow it obscures parts of Morgan's portrait. The shadow hand, stretched out as if to warn, but equally threateningly desirous, seems to reach for the woman. The lettering is integrated in several places into the picture; the title of the film was inserted by the artist into the contour of the thumb and the shape of the palm, the information about the film distributor appears in an extension of the wrist and, in the upper part of the picture, the inscription was partly designed in a similar curve to the strands of hair. To merge image and text seamlessly, the poster artist used strongly varying fonts, which through their diversity contribute to the tension in the poster, paralleling the contrast of light and dark colours. This poster is an early example of how Polish film posters differed significantly in their formal design from the Hollywood-style film poster, which was prevalent in both the USA and Europe at the time.¹⁷

Exhibition Texts and Press

Commentaries

In the following, the exhibition selection of Polish posters is compared with contemporary written sources. The exhibition catalogue offers some texts on the exhibition background as well as on theories of poster design in general. One of the organizers' concerns was to "(...) collect posters from countries whose development we had been cut off from for years."¹⁸ In addition to the years of the Second World War, this statement also refers to the previous Nazi rule. Hence the exhibition gained the rank of a political statement against violence, National Socialism, and dictatorship; the posters were styled as a medium for democracy and freedom. Two quotations from the catalogue reflect the two poles of discussion between which the poster graphics are placed: one with a stronger emphasis on artistic-aesthetic principles, and the

other with an emphasis on the task of contributing to economic profit.

The interaction of artistic design with an impressive text does not only influence the formation of opinion, but it also shapes the viewer's taste from day to day and in many places.¹⁹

The artistic function of the poster must therefore always be supplemented by the promotional function, and thus we see the need for one to be fully realized in practice without the other.²⁰

These excerpts show that a synthesis should be achieved of 'those almost romantic outlooks' with a social impetus in the sense of an *art démocratisé*²¹ and the economic-psychological aspects of advertising psychology and marketing studies, mainly defined by theorists from the USA.²² The positioning of the poster in social life after the Second World War was thus linked to theories that had been described since the beginning of the twentieth century.

Viktor Theodor Slama named several major trends of contemporary international poster art. His division of the European states is interesting; he saw Western countries such as Switzerland, Belgium, Holland, and England as having been under the influence of French art for a long time, although these impulses had long been integrated into their own works. Slama confirmed the Central European countries, which included Austria, Czechoslovakia, Poland, and Hungary, now had an even stronger orientation towards the new French models, after they " (...) had been cut off from contact with the West" due to the incisive years under the Nazi dictatorship.²³ Slama thus placed the four countries mentioned above in a middle position between West and East, and clearly set them apart from the Soviet Union by mentioning French art as the sole source of inspiration.²⁴ The author of an exhibition review in the Austrian newspaper *Arbeiter-Zeitung* also emphasised a demarcation of Polish posters from Soviet poster

art. Polish exhibits were described in contrast to the stereotyped and conventionally perceived Soviet ones: "The reverse is true of Holland or Poland, for example, which offer mainly modern, even some ultra-modern solutions."²⁵ Both texts coincide in their division of European art into a Western European Modernism and the art of the Soviet Union, dominated by Socialist Realism. Modernist Russian art movements such as Constructivism, which was particularly present in poster art after the October Revolution, were not addressed, not even in the text on the history of poster art in the exhibition catalogue. In this historical overview, France was referred to as the single point of departure for new artistic impulses since the late nineteenth century, and no Russian names were listed among the mentioned outstanding artists.²⁶ Above all, the connection with Western European Modernism defined the extent of recognition of Polish poster design.

The assessment of the Polish posters in the *Österreichische Zeitung*, the publication organ of the Soviet Army in Austria, was quite different: "In the Soviet Union, Czechoslovakia, Poland, etc., a generally understandable realism is prevalent, which clearly reveals the meaning and purpose of advertising, while representatives of many other countries use symbolic means of expression and depict the issues dealt with in a surrealist manner."²⁷ These arbitrary descriptions of the means of artistic expression in the Polish poster designs show that the exhibition mainly had to fulfil a cultural-political purpose in public debate, completely detached from the varying design vocabulary of the presented posters.

Thus, even if various cultural reporters, politicians, and a circle of graphic artists assessed the strengths and weaknesses in contemporary poster art sometimes diametrically opposed to each other, their statements nevertheless are similar to one another because all of them are exclusively artistic generalizations, without considering individual design solutions.

Despite the emphasis on national differences, City Councillor Matejka expressed his hope for further international cooperation,



United States Information Service (photo agency), Polish posters at the *International Poster Exhibition* in the Künstlerhaus, 24.08.1948, US 5543/34, © Österreichische Nationalbibliothek

for example supported by UNESCO.²⁸ The International Poster Exhibition could serve as a starting point for these plans. In terms of poster graphics, this could be read as the desire to bring together and perhaps to unify advertising art from different countries. Due to the prior artistic attribution of the exhibited posters, mostly with France as a point of reference, as many countries as possible were implicitly drawn to the “Western” side of this international cooperation. Thus, the International Poster Exhibition in Vienna, without many explicitly political posters on display, became a reflection of the global political situation in those days. The political positioning of Central European countries such as Czechoslovakia, Hungary, Poland, and Austria itself was at issue

at that time. To set apart those countries and thereby themselves from the Soviet Union, the organizers and involved urban politicians used a simplified and even largely constructed cultural transfer with France as the only source, with no reference to political reality. Astonishingly, the exhibition was not examined by the international graphic design press. No exhibition reviews can be found in the internationally distributed journals *Graphis* or *Art and Industry*. Art journals, such as *Przegląd Artystyczny* in Poland, did not report on the exhibition either. A Polish perspective on the exhibition is only apparent through one article published in the Polish weekly magazine *Odrodzenie*.²⁹ Its author was Józef Mroszczak, himself a graphic artist and a former student at

the Vienna School of Applied Arts in the interwar period. After mentioning the key data for the exhibition, Mroszczak then, like the catalogue entries or other articles from the daily press, allocated the different participating nations to larger, transnational design lines. For works from Denmark, Belgium, Holland, and England, he considered French influences to be predominant. In an additional comment, he highlighted the artist duo Lewitt-Him, who emigrated from Poland in the thirties, and stressed that they were able to set new tones in commercial graphics in Great Britain. Next, Mroszczak presented the Czech, Hungarian and Polish posters. Also influenced by France, for him they differed from those mentioned above by their 'folkloristic qualities.' By the genre of folk art, Mroszczak endeavoured to ascribe an independent standpoint in international poster graphics towards Polish works. In the Soviet section, Mroszczak referred exclusively to posters with caricaturist depictions, which he described as very apt and successful, avoiding a clear stance towards Stalinist Socialist Realism. As a political and creative counterpoint, Mroszczak referred to the American posters, which he divided into 'sweet, kitschy, naturalistic' ones with the main theme of 'smiling girls' on the one hand and 'good' examples on the other. In his opinion, the latter were created almost exclusively by emigrated German and Austrian commercial graphic artists, meaning that only European contacts could positively influence US poster graphics.³⁰

After considering Austrian and Polish statements on the development of international poster graphics and Poland's position within these developments, it can be stated that all authors, despite their differing evaluations of the indicated artistic influences, always attributed Polish poster graphics as a unit to a particular design tradition. As the visual comparison with the multifaceted examples of the Polish section revealed various references e.g., to German Expressionism and Russian Constructivism, those creations of poster art traditions are oversimplified. In addition to the historical friendly relations between the French and Polish nation and the former French dominance in

poster art, the global post-war political situation may have been a reason why both domestic and foreign critics often brought Polish poster graphics close to French ones. At that time Poland and France, as well as the other European states, had to reposition themselves and be repositioned in the new power structure between the United States and the Soviet Union as the two great hegemonies. The emphasis on Poland's artistic connection with France as the cultural centre of Europe can be understood as an attempt to show an ideal way out of the incipient power play between the USA and the USSR, whose reference point should be Europe.

Awards for Polish Posters

Publications on Polish poster art regularly mention the five first prizes for Henryk Tomaszewski and the seven first prizes for Eryk Lipiński awarded at the Vienna Exhibition. As the mentions are consistently without any footnotes, those authors seem to suggest that the awards were an elementary part of the early stage of the Polish School of Posters, so that no further explanation of the exhibition and the awards is required. The knowledge of these awards was apparently conveyed by the Polish press: in two short press releases, dated September 12 and 13, 1948, the twenty-five prizes won (twenty-two first and three second prizes) are mentioned and the honoured Polish artists are named.³¹ That the artists were not generally anchored in cultural life is evidenced by the fact that many of the names given in the two articles differed from each other significantly. Tadeusz Trepkowski is completely ignored in one of the notices, as are Kreczkowski and Pawlak. Deviations can be found orthographically in Kaczmarczyk / Karczmarczyk, Grochowski / Grabowski (actually Gronowski), Stawiński / Staniszki. Even in the Ministry of Culture, where there was a special note on the awards, there were apparently problems in assigning the names to Polish artists.³² There was no mention of the titles of the award-winning works either in the articles or in the documents of the Ministry.³³ The unexpected international success should have been published

afterwards at least. Jozef Mroszczak's exhibition review appeared as the main article in the first issue of the newly established column *Grafika*³⁴ in the weekly *Odrodzenie*. Mroszczak seems to have been assigned to write this article only after the news of the successful Polish participation reached the Ministry of Culture. His text dates from October and was published not before early November 1948,³⁵ although the exhibition had already ended in mid-September.

According to a report from the newspaper *Österreichische Volksstimme*, the organizers awarded a total of 700 awards for 300 posters.³⁶ These figures provide a frame of reference for the large number of individual awards. However, precisely because the five and seven first prizes for Henryk Tomaszewski and Eryk Lipiński are no longer contextualized with the overall large number of awards, since this information did not remain in the historical discourse, the success out of the blue of the two Polish artists seems even more astonishing and suitable as part of a founding myth of the *Polish School of Posters*. Nevertheless, it is true that the International Poster Exhibition was a structurally important event for the development of poster art in the socialist Republic of Poland because since this presentation there was an ongoing strong and active interest of foreign graphic design associations and publishers in Polish posters.

As early as September 23, 1948, only about a week after the end of the Vienna exhibition, the Polish representation in Paris received a request concerning the depiction of Polish posters. The yearbook *International Poster Annual*, a new publication from the Swiss publishing house of the renowned graphic design journal *Graphis*, asked for the possibility of reproducing some of the Polish posters presented in Vienna.³⁷ Stanisław Jerzy Lec, then press attaché of the Polish Mission in Vienna, was directed by the BWKZ in November to take the corresponding photographs.³⁸ Further illustrated articles about recent Polish posters followed in 1948 and 1949 in two volumes of *Graphis*.³⁹ As poster graphics did not occupy a prominent place in the cultural life of the People's Republic of

Poland in 1948, the Austrian exhibition was the starting signal for their worldwide distribution. The International Poster Exhibition in Vienna opened the doors to an international perception of contemporary Polish posters. Thus, even before a discussion on the socialist realist poster initiated in the Soviet Union, which reached Poland in the early fifties,⁴⁰ there was already an appreciation among foreign experts, especially from non-socialist countries, for Polish cultural and film posters from the young socialist republic. In collaboration with renowned representatives of commercial art, special exhibitions of Polish posters, organised by the Polish Ministry of Culture and Art, were held in almost all European countries between 1949 and 1951.⁴¹ Thanks to the support of foreign commercial artists, these exhibitions also found their way into renowned cultural institutions in non-socialist countries. The artistic freedom often noted for Polish film and cultural posters, even during the first half of the fifties under the doctrine of Socialist Realism, can thus be understood as a niche deliberately permitted by cultural policy in order to be able to visually mediate Poland's own foreign cultural policy interests, particularly outside the socialist bloc.⁴² The International Poster Exhibition in Vienna of 1948 gave the decisive impulse for the future inclusion of Polish poster graphics in the international cultural relations of the People's Republic of Poland.

Notes

¹ Mariusz Knorowski, “Polska szkoła plakatu – rzecz o wolności myślenia i szczególnym rodzaju synergii”, *Teologia Polityczna*, published electronically 11.06.2019, accessed 28.07.2022, <https://teologiapolityczna.pl/polska-szkola-plakatu>. Knorowski’s text was first published (without the introductory summary) in “Polska szkoła plakatu – rzecz o wolności myślenia i szczególnym rodzaju synergii”, *Acta Universitatis Nicolai Copernici. Zabytkoznawstwo i konserwatorstwo* 37: Krzyk ulicy – krzyk pokoleń. Mistrzowie i adepci polskiego plakatu (2009). All translations are mine unless stated otherwise.

² Katarzyna Matul, “La légitimation artistique de l’affiche en République populaire de Pologne (1944-1968): pratiques, discours et institutions,” (Faculté des lettres, Université de Lausanne, 2018), Ph.D. Dissertation; “La notion d’espace dans l’analyse de la légitimation culturelle de l’affiche : l’exemple de la fondation des Musées de l’Affiche de Paris et de Varsovie,” *Études de lettres*, no. 1-2 (2013): 91-108. <https://doi.org/10.4000/edl.488>; “‘Une chemise neuve chaque jour...’: La ‘posture d’auteur’ des créateurs d’affiches en Pologne après 1945,” *Fabula / Les colloques*, published electronically 1.07.2014, accessed 29.07.2022, <http://www.fabula.org/colloques/document2404.php>; *Jak to było możliwe? O powstawaniu Międzynarodowego Biennale Plakatu w Warszawie* (Kraków: Universitas, 2015); “The Transition to Art: Poster Exhibitions at the Outset of the Poster’s Institutionalisation,” *Ikonotheka* 26 (2016): 239-51. <https://doi.org/10.5604/01.3001.0010.1680>; “Polska szkoła plakatu – od sztuki masowej do dzieła sztuki,” *Teologia Polityczna*, published electronically 11.06.2019, accessed 29.07.2022, <https://teologiapolityczna.pl/katarzyna-matul-polska-szkola-plakatu-od-sztuki-masowej-do-dzieła-sztuki>.

³ Regina Wenninger, “Polnische Plakatkunst in der Bundesrepublik der Nachkriegszeit,” *Porta Polonica*, accessed 29.07.2022, <https://www.porta-polonica.de/de/atlas-der-erinnerungsorte/polnische-plakatkunst-der-bundesrepublik-der-nachkriegszeit>.

⁴ In Vienna, for example, an international poster exhibition with well over 1,000 posters from many different countries took place in the so-called flower halls of the buildings of the *Gartenbau-Gesellschaft* from 14 to 25 April, 1888, at that time one of the first of its kind. “‘Eine der originellsten Expositionen.’ Die Wiener Plakatausstellung 1888,” accessed 29.07.2022, <https://www.austrianposters.at/2018/08/25/eine-der-originellsten-expositionen-die-wiener-plakatausstellung-1888/>. In 1898 the *Muzeum Techniczno-Przemysłowe* in Kraków hosted the first international poster exhibition, which was largely organized by Polish artists. See: “Historia polskiego plakatu,” <https://arteriaposterexhibition.tumblr.com/historia-plakatu>, accessed 29.07.2022.

⁵ See the comments by Behrens on the *Internationale Ausstellung Gebrauchsgraphik* (International Exhibition of Commercial Art) in Düsseldorf, October 22 to November 19, 1948. However, this exhibition was exclusively Western-oriented and had no exhibits from socialist states. Mentioned in Karl Christian Behrens, *Handbuch der Werbung: Mit programmierten Fragen und praktischen Beispielen von Werbefeldzügen*, 2nd ed. (Wiesbaden: Gabler Verlag, 1975), 383.

⁶ Mayor Körner wrote in his preface of twenty states. See in *Internationale Plakatausstellung 1948* (Wien: Künstlerhaus, 1948), 11. Exhibition curator Victor Slama noted twenty-two countries – see: Victor Slama, “Internationale Plakatkunst,” *ibidem* (1948), 49. However, only nineteen countries can be found in the listings of the catalogue. The mentioned number of posters also varies. While the number of about 1,000 works is given in the catalogue, several newspaper reports indicate about 2,000 posters. See: h. a., “Surrealismus der Straße: Die Internationale Plakatausstellung Wien 1948 im Künstlerhaus,” *Neues Österreich*, 22.08.1948. “300 Diplome für die Plakatausstellung,” *Wiener Kurier*, 10.09.1948. In addition to the poster exhibition with its exhibits from different countries, the so-called *Galerie der Straße* (Gallery of the Streets) as a presentation of Austrian posters took place around the *Künstlerhaus* building.

⁷ “Rührige Volksbildung mit wenig Geld: Allgemeine Anerkennung der Tätigkeit Stadtrat Matejkas,” *Österreichische Volksstimme*, 21.12.1948, 298.

⁸ *Internationale Plakatausstellung Wien 1948* (Wien: Künstlerhaus, 1948), exhib. cat.

⁹ The photographs from the USIS archive are now part of the collection of the *Österreichische Nationalbibliothek* [Austrian National Library].

¹⁰ Among the 22 employees of Slama were renowned Viennese graphic artists such as Paul Aigner, Hans Fabigan, Walter Hofmann or the exhibition architect and visual artist Heinrich Sussmann, see the list in *Internationale Plakatausstellung Wien 1948* (Wien: Künstlerhaus, 1948), 8. Exhib. cat.

¹¹ Viktor Matejka, “Kultur des Plakats,” in *Internationale Plakatausstellung Wien 1948* (Wien: Künstlerhaus, 1948), 14.

¹² Request for the International Poster Exhibition in Vienna. Heinrich Sussmann and Sektion Graphik der Berufsvereinigung der Bildenden Künstler Österreichs to Polnische Gesandtschaft in Wien, 1.12.1947, MKiS BWKZ 366/12, 54, Archiwum Akt Nowych.

¹³ Request for the International Poster Exhibition Vienna, forwarded. Aleksander Jackowski and Departament Propagandy i Informacji to Juliusz Starzyński and Biuro Współpracy Kulturalnej z Zagranicą, 13.01.1948, MKiS BWKZ 366/12, 54, Archiwum Akt Nowych.

¹⁴ Polish posters can be seen on only one of the 99 recorded photographs by the *United States Information Service*, USIS Photo documentation of the International Poster Exhibition 1948 at the Vienna Künstlerhaus. The picture can be found online in the database of the *Österreichische Nationalbibliothek*: United States Information Service, 24.08.1948, US 5543/34, Österreichische Nationalbibliothek, <https://onb.wg.picturemaxx.com/id/00061879>, accessed 10.08.2022.

¹⁵ Since mid-1944 Włodzimierz Zakrzewski directed the design and printing processes of Polish propaganda posters in the front poster workshop (*Pracownia plakatu frontowego*) in Lublin. Zakrzewski had previously been responsible for the graphics of the TASS propaganda windows at the Moscow-based Soviet Telegraph Agency (TASS). After the war he designed many political posters in the People’s Republic of Poland.

¹⁶ The Black Madonna of Częstochowa is the destination of millions of pilgrims and the national shrine of Poland. A force protecting the Polish people is attributed to the image. The modern poster version adopted the characteristic cuts on the icon's right cheek. See: emblematic poster images with a Polish national meaning in the early post-war period Mariusz Knorowski, "Plakat polski," in *Muzeum ulicy: Plakat polski w kolekcji Muzeum Plakatu w Wilanowie*, ed. Krystyna Spiegel (Warszawa: Krupski i S-ka, 1996), 38.

¹⁷ In general, the title of the film was used like a heading, underneath it the painted, almost photo-realistic portraits of the leading actors and an atmospheric film scenery as background were shown. Emily King describes this type of movie poster as common and successful until the mid-1950s. Emily King, "Taking Credit: Film Title Sequences 1955-1965" (Royal College of Art, 2004), MA Thesis, https://www.tyothèque.com/articles/taking_credit_film_title_sequences_1955-1965_2_introduction, accessed 16.12.2021.

¹⁸ Matejka, "Kultur des Plakats," 14.

¹⁹ Körner, *Internationale Plakatausstellung 1948*, 10.

²⁰ Karl Skowronnek, "Die werbliche Funktion des Plakates," in *Internationale Plakatausstellung Wien 1948* (Wien: Künstlerhaus, 1948), 30.

²¹ Bernhard Denscher, "Bilder und Worte: Wissenschaftliche Forschung und Literatur zur Geschichte der Plakatkunst," in *Kunst! Kommerz! Visionen!: Deutsche Plakate 1888-1933*, eds. Hellmut Rademacher and René Grohner (Heidelberg: Edition Braus, 1992), 31. Denscher explains how in France, at the same time as the first poster exhibitions at the end of the 19th century took place, poster graphics were understood as an art *democratisé* with the streets becoming a *galerie en plein*. In the debate about the poster, its positive effects in educating the public in an aesthetic way was constantly acknowledged, i.e. purely artistic qualities pushing the economic function of the poster into the background. This changed around 1910, when advertising psychology and marketing studies which emerged as a sub-division of economics. As a result, the posters were confronted with a conflict of art or commerce. The two world wars and the founding of the socialist Soviet Union brought propaganda as a new field of application for posters to the fore.

²² See, e.g., Walter Dill Scott, *The Psychology of Advertising: A Simple Exposition of the Principles of Psychology in Their Relation to Successful Advertising* (Boston: Small, Maynard & Co., 1908).

²³ Slama, "Internationale Plakatkunst," 53.

²⁴ *Ibidem*, 54.

²⁵ O. P., "Plakate sprechen zu uns," *Arbeiter-Zeitung*, 24.08.1948.

²⁶ Slama, "Internationale Plakatkunst," 49-56.

²⁷ Fall, "Bürgermeister Körner eröffnete die Plakatausstellung," *Österreichische Zeitung*, 21.08.1948.

²⁸ Matejka, "Kultur des Plakats," 16.

²⁹ Józef Mroszczak, "Wiedeńska wystawa plakatów," *Odrodzenie*, 7.11.1948.

³⁰ *Ibidem*.

³¹ "Rekord Polski na wystawie wiedeńskiej," *Wieczór*, 12.09.1948; "Sukces grafików polskich na wystawie w Wiedniu," *Kurier codzienny*, 13.09.1948. One article lists Tomaszewski (five prizes), Lipiński (seven prizes), Trepkowski (two prizes), Chomicz, Karczmarczyk, Janko, Karolak, Jakubowski, Grabowski, Białostocki, Śliwińska, Bocianowski, Staniszkowski, Swoboda (one prize each), in the other article Tomaszewski, Lipiński, Kreczkowski, Chomicz, Śliwińska, Jakubowski, Stawiński, Bocianowski, Białostocki, Karolak, Grochowski, Kaczmarczyk, Janko, Pawlak and Swoboda are mentioned.

³² Listing of the Polish prize winners at the International Poster Exhibition in Vienna. Aleksander Jackowski and Departament Propagandy i Informacji to Biuro Współpracy Kulturalnej z Zagranicą, 14.10.1948, MKiS BWKZ 366/12,54, Archiwum Akt Nowych. For example, Jerzy Karolak's first name was not written in the list, Otto Swoboda (actually an Austrian graphic artist) was left with question marks and Janko turned out to be the first name for Janko Kozierowski. The only woman mentioned was Ewa Śliwińska.

³³ The fact that the award ceremony and the criteria of the jury were untransparent and confusing is also confirmed by an Austrian newspaper article "Preisverteilung - wenig gepriesen," *Weltpresse*, 24.09.1948.

³⁴ See Katarzyna Matul, "La légitimation artistique de l'affiche en République populaire de Pologne (1944-1968): pratiques, discours et institutions," 168-72 on the unfortunately short-lived development of the column *Grafika* as the first attempt after the Second World War to publish specialist texts on applied graphics in Poland.

³⁵ Mroszczak, "Wiedeńska wystawa plakatów."

³⁶ "Preisverteilung in der internationalen Plakatausstellung," *Neues Österreich*, 11.09.1948; "300 Diplome für die Plakatausstellung" *Wiener Kurier*; "Diplomierte Plakatkünstler," *Österreichische Volksstimme*, 11.09.1948. The *Wiener Kurier* reported 300 diplomas, *Österreichische Volksstimme* counted 700, while the newspaper *Neues Österreich* mentioned 900 awards.

³⁷ Request from the International Poster Annual for reproductions of current Polish posters, forwarded. Aleksander Jackowski and Departament Propagandy i Informacji to Biuro Współpracy Kulturalnej z Zagranicą, 20.09.1948, MKiS BWKZ 366/12,54, Archiwum Akt Nowych.

³⁸ Request from the International Poster Annual for reproductions of current Polish posters, forwarded. Aleksander Jackiewicz and Biuro Współpracy Kulturalnej z Zagranicą to Stanisław J. Lec and Polnische Gesandtschaft in Wien, 11.11.1948, MKiS; BWKZ 366/12,54, Archiwum Akt Nowych.

³⁹ Jan Lenica, "Polnische Nachkriegsplakate," *Graphis* 4, no. 24 (1948): 358-62; "Polnische Plakate und Kinderbücher," *Graphis* 5, no. 27 (1949): 248-55, 99-301; Charles Rosner, "Posters for art exhibitions and films: A lesson from Poland," *Art and Industry* 46, no. 278 (1949).

⁴⁰ "Dyskusja w sprawie plakatu politycznego," *Przegląd Artystyczny* 7, no. 3 (1952); Jan Lenica, "Plakat – Sztuka dzisiejsich czasów," *Przegląd Artystyczny* 7, no. 5 (1952); *O plakacie: Zbiór materiałów z narad i dyskusji oraz artykułów* (Warszawa: Wydawnictwo Artystyczno-Graficzne RSW Prasa, [1954]); *Plakat polski (1944-1953)* (Warszawa: Wydawnictwo Artystyczno-Graficzne RSW Prasa, 1953).

⁴¹ Jeannine Harder, "Polnische Plakatkunst als Medium transnationaler Kunstkontakte und Kulturpolitik im Ost-West-Konflikt," in *Kunst, Politik und Gesellschaft in Europa seit dem 19. Jahrhundert*, ed. Thomas Höpel and Hannes Siegrist, Europäische Geschichte in Quellen und Essays 3 (Stuttgart: Franz Steiner Verlag, 2017), 191-98.

⁴² See, e.g. for Germany, Katarzyna Stokłosa, *Polen und die deutsche Ostpolitik: 1945-1990* (Göttingen: Vandenhoeck & Ruprecht, 2011).

Bibliography

"300 Diplome für die Plakatausstellung." *Wiener Kurier*, September 10, 1948.

Behrens, Karl Christian, *Handbuch der Werbung: Mit programmierten Fragen und praktischen Beispielen von Werbefeldzügen*. 2nd ed. Wiesbaden: Gabler Verlag, 1975.

Berufsvereinigung der Bildenden Künstler Österreichs, ed., *Internationale Plakatausstellung Wien 1948: Sonderaktionen: Galerie der Straße, Karikaturenschau*. With the assistance of Karl F. Zak. Wien, 1948. Exhib. cat

Denscher, Barbara. "Eine der originellsten Expositionen': Die Wiener Plakatausstellung 1888." Accessed 5.08.2022. <https://www.austrianposters.at/2018/08/25/eine-der-originellsten-expositionen-die-wiener-plakatausstellung-1888/>.

Denscher, Bernhard. "Bilder und Worte: Wissenschaftliche Forschung und Literatur zur Geschichte der Plakatkunst." In *Kunst! Kommerz! Visionen!: Deutsche Plakate 1888-1933*. Edited by Hellmut Rademacher and René Grohnert, 30-33. Heidelberg: Edition Braus, 1992.

"Diplomierte Plakatünstler." *Österreichische Volksstimme*, 11.09.1948. 213.

Dydo, Natalia. "Historia polskiego plakatu." Accessed 8.08.2022. <https://arteriaposterexhibition.tumblr.com/historia-plakatu>.

"Dyskusja w sprawie plakatu politycznego." *Przegląd Artystyczny* 7, no. 3 (1952): 78.

Fall, "Bürgermeister Körner eröffnete die Plakatausstellung." *Österreichische Zeitung*, 21.08.1948.

h. a. "Surrealismus der Straße: Die Internationale Plakatausstellung Wien 1948 im Künstlerhaus." *Neues Österreich*, 22.08.1948.

Harder, Jeannine. "Polnische Plakatkunst als Medium transnationaler Kunstkontakte und Kulturpolitik im Ost-West-Konflikt." In *Kunst, Politik und Gesellschaft in Europa seit dem 19. Jahrhundert*. Edited by Thomas Höpel and Hannes Siegrist, 191-198. Europäische Geschichte in Quellen und Essays 3. Stuttgart: Franz Steiner Verlag, 2017.

Jackiewicz, Aleksander, and Biuro Współpracy Kulturalnej z Zagranicą. Request from the International Poster Annual for reproductions of current Polish posters, forwarded, 11.11.1948. Archiwum Akt Nowych, Warszawa.

Jackowski, Aleksander, and Departament Propagandy i Informacji. Request for the International Poster Exhibition Vienna, forwarded, 13.01.1948. Archiwum Akt Nowych, Warszawa.

Jackowski, Aleksander, and Departament Propagandy i Informacji. Request from the International Poster Annual for reproductions of current Polish posters, forwarded, 29.09.1948. Archiwum Akt Nowych, Warszawa.

Jackowski, Aleksander, and Departament Propagandy i Informacji. Listing of the Polish prize winners at the International Poster Exhibition in Vienna, 14.10.1948. Archiwum Akt Nowych, Warszawa.

King, Emily. "Taking Credit: Film Title Sequences 1955-1965." Dissertation, History of Design, Royal College of Art, 2004. Accessed 16.12.2021. https://www.typosh.com/articles/taking_credit_film_title_sequences_1955-1965_2_introduction.

Knorowski, Mariusz. "Plakat polski." In *Muzeum ulicy: Plakat polski w kolekcji Muzeum Plakatu w Wilanowie*. Edited by Krystyna Spiegel, 16-61. Warszawa: Krupski i S-ka, 1996.

Knorowski, Mariusz. "Polska szkoła plakatu – rzecz o wolności myślenia i szczególnym rodzaju synergii." *Teologia Polityczna Co Tydzień*, 23 (167) (2019). Accessed 13.04.2021. <https://teologiapolityczna.pl/polska-szkola-plakatu>.

Körner, Theodor. "[Welcoming words by the Mayor of Vienna]." In Berufsvereinigung der Bildenden Künstler Österreichs, *Internationale Plakatausstellung Wien 1948*, 10-11. Exhib. cat.

- Lenica, Jan. "Polnische Nachkriegsplakate." *Graphis* 4, no. 24 (1948): 358–62.
- Lenica, Jan. "Polnische Plakate und Kinderbücher." *Graphis* 5, no. 27 (1949): 248–56.
- Lenica, Jan. "Plakat – Sztuka dzisiejsich czasów." *Przegląd Artystyczny* 7, no. 5 (1952): 35–54.
- Matejka, Viktor. "Kultur des Plakats." In Berufsvereinigung der Bildenden Künstler Österreichs, *Internationale Plakatausstellung Wien 1948*, 13–16. Exhib. cat.
- Matul, Katarzyna. "La notion d'espace dans l'analyse de la légitimation culturelle de l'affiche: L'exemple de la fondation des Musées de l'Affiche de Paris et de Varsovie." *Études de lettres*, 1-2 (2013): 91–108. Accessed 10.08.2022. <https://doi.org/10.4000/edl.488>. <http://edl.revues.org/488>.
- Matul, Katarzyna. "'Une chemise neuve chaque jour...': La 'posture d'auteur' des créateurs d'affiches en Pologne après 1945." Accessed 10.08.2022. <http://www.fabula.org/colloques/document2404.php>.
- Matul, Katarzyna. *Jak to było możliwe? O powstawaniu Międzynarodowego Biennale Plakatu w Warszawie = How was it possible? The origins of the International Poster Biennale in Warsaw*. Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, 2015.
- Matul, Katarzyna. "The Transition to Art: Poster Exhibitions at the Outset of the Poster's Institutionalisation." *Ikonotheka* 26 (2016): 239–51.
- Matul, Katarzyna. "La légitimation artistique de l'affiche en République populaire de Pologne (1944-1968): pratiques, discours et institutions." (Université de Lausanne, 2018). Ph.D. Dissertation.
- Matul, Katarzyna. "Polska szkoła plakatu – od sztuki masowej do dzieła sztuki." *Teologia Polityczna Co Tydzień*, 23 (167) (2019). Accessed 13.04.2021. <https://teologiapolityczna.pl/katarzyna-matul-polska-szkola-plakatu-od-sztuki-masowej-do-dzieła-sztuki>.
- Mroszczak, Józef. "Wiedeńska Wystawa Plakatów." *Odrodzenie*, 7.11.1948.
- O plakacie: Zbiór materiałów z narad i dyskusji oraz artykułów*. Warszawa: Wydawnictwo Artystyczno-Graficzne RSW Prasa, [1954].
- O. P. "Plakate sprechen zu uns." *Arbeiter-Zeitung*, August 24, 1948.
- Plakat polski (1944-1953)*. Warszawa: Wydawnictwo Artystyczno Graficzne RSW Prasa, 1953.
- "Preisverteilung – wenig gepriesen." *Weltpresse*, 24.09.1948.
- "Preisverteilung in der internationalen Plakatausstellung." *Neues Österreich*, 11.09.1948.
- "Rekord Polski na wystawie wiedeńskiej." *Wieczór*, 12.10.1948.
- Rosner, Charles. "Posters for art exhibitions and films: A lesson from Poland." *Art and Industry* 46, no. 278 (1949): 50–55.
- "Rührige Volksbildung mit wenig Geld: Allgemeine Anerkennung der Tätigkeit Stadtrat Matejkas." *Österreichische Volkstimme*, 21.12.1948.
- Scott, Walter Dill, *The psychology of advertising: A simple exposition of the principles of psychology in their relation to successful advertising*. Boston: Small, Maynard & Co, 1908.
- Skowronnek, Karl. "Die werbliche Funktion des Plakates." In Berufsvereinigung der Bildenden Künstler Österreichs, *Internationale Plakatausstellung Wien 1948*, 25–33.
- Slama, Victor. "Internationale Plakatkunst." In Berufsvereinigung der Bildenden Künstler Österreichs, *Internationale Plakatausstellung Wien 1948*, 47–58. Exhib. cat.
- Stokłosa, Katarzyna, *Polen und die deutsche Ostpolitik: 1945 - 1990*. Göttingen: Vandenhoeck & Ruprecht, 2011.
- "Sukces grafików polskich na wystawie w Wiedniu." *Kurier codzienny*, 13.10.1948.
- Sussmann, Heinrich, and Sektion Graphik der Berufsvereinigung der Bildenden Künstler Österreichs. Request for the International Poster Exhibition in Vienna, 1.12.1947. Archiwum Akt Nowych, Warszawa.
- Wenninger, Regina. "Polnische Plakatkunst in der Bundesrepublik der Nachkriegszeit." Accessed 10.08.2022. <https://www.porta-polonica.de/de/atlas-der-erinnerungsorte/polnische-plakatkunst-der-bundesrepublik-der-nachkriegszeit>.