

SUMMARY OF ARTICLES

Tadeusz Seweryn — THE ORAWA ORBIS PICTUS

The author analyses the paintings on a wardrobe from the region on the River Orawa, presented to the Ethnographic Museum in Cracow in 1925 by E. Mika from Lipnica Wielka (on the River Orawa). The 69 pictures decorating the wardrobe, painted in the first half of the XIX century, are a valuable historical relic as the largest group of pictures of a lay character in Polish collections and also thanks to the interesting creative individuality of the artist. According to the donor, the pictures were painted by his great grandfather Mika, about whom we were not successful in gaining any detailed information. Mr Seweryn begins his analysis of the paintings with a description of the workmanship and the effects used in the paintings, pointing to the particular fondness of the artist for lead white and black lines, separating one painting from another. Apart from that, Mika's modest palette also included yellow ochre, vermillion, azure and rose. A characteristic feature of his art is that he painted a *la prima*, without making a drawing first.

In the arrangement of the various pictures there is no continuity, either in composition or in narrative. One can only distinguish series of subjects: scenes from the circus, hunting, and the fair, imaginative folk pictures, peasants and lords and pictures of animals. The author discusses broadly these series of pictures at the same time pointing to the source of inspiration drawn from the world in which the artist lived (visits to the circus, scenes and people from his life, folklore, the beliefs or general moral tendencies of those times, for instance, the condemnation of drunkenness). On the basis of this analysis, Mr Seweryn describes the artist as: a reporter-caricaturist, a moralist and lampooner. Elsewhere, he stresses his talent as a portrait painter (fig. 2). „In this work one can see the development of the artist — writes the author in conclusion — from the primitive vision characteristic of a child's drawings, through drawings from nature, to pictures based on the world as the artist saw and remembered it and finally paintings from his imagination”.

Aleksander Blachowski — DOMINIKA BUJNOWSKA, DOUBLE CARPET WEAVER

Double-sided carpets are known in Scandinavia, Lithuania, and in some north eastern regions of Poland and are made both for the villager's themselves and for the towns. Those made for use in the villages are influenced by factory made carpets, while the carpets made for the towns contain more traditional elements (both with regard to workmanship and motifs), and inventiveness on the part of the weavers. Among the most interesting of these weavers is Dominika Bujnowska. Born in 1903 in Białystok district, she has been weaving since her childhood, but learnt the various techniques of carpet weaving in a vocational school at a convent (1928 to 1930). After 1930

she learnt how to weave double sided carpets from the local weavers in Sokółka. She was then using factory designs. Bujnowska's creative individuality began to develop after the war, when she was working in the Podlaska Art and Folk Industry Cooperative in Węgrów, managed by Z. Tomrle. The aim of the cooperative was not only to revive this traditional field of weaving, but also to create a new type of Polish representative carpet suited to contemporary needs (in the old times carpets were used as bed covers, etc., in the villages). Inspired by Z. Tomrle, Bujnowska discarded factory designs and turned to motifs from nature („Garden” — fig. 3). Two conventions influenced her work: one — traditional compositions based on simplified plant or geometrical motifs adapted to the weaving technique; the second — the narrative convention, reflecting the likings of the contemporary folk artists, strongly encouraged for a certain time by propagators of social subjects. Both these trends appear in Bujnowska's work, her natural inclination being towards illustration. She takes her motifs from the world in which she lives, and in her best work („Road through the Village” fig. 7) she has found an artistic interpretation suited to the technique and workmanship of the carpets. In some other of her carpets she reverts to naturalism and the narrative element confuses the order of the composition („Bee-hives in the Orchard” fig. 11). Seeing the danger threatening Bujnowska, the Ministry of Culture and Art took an interest in her, ensuring her advice from plastic artists. An important role was played here by Professor E. Plutyńska, who helped Bujnowska to master the laws of workmanship, teaching her the traditional colour technique and the principles of composition. Bujnowska's rich inventiveness enabled her to depart from the old forms and create her own kind of carpet. In turn, her work had an influence on the other weavers of the Sokółka region who had already learned good workmanship (thanks to Professor Plutyńska's many years work among them). In several cases they imitated Bujnowska's subject compositions almost to the letter (fig. 8) while in other carpets they have made, one can see interesting versions of motifs taken from Bujnowska's work (fig. 23).

Norbert Lippoczy — OSKWAREK PAINTS AGAIN

Norbert Lippoczy, a well known collector of paintings on glass, welcomes in his article the return to creative work of Karol Oskwarek, who abandoned painting in 1939, because his fine works were considered a faked imitation of ancient folk paintings. In the years 1930–39 he painted anonymously and then stopped his creative work altogether.

Encouraged by the assistance of the State after the war, he resumed his work and took part in a competition and exhibition of Podhale art. Norbert Lippoczy considers Oskwarek the most distinguished contemporary continuator of old popular glass painting.

Franciszek Kotula — EMILIA CHMIEL (REMINISCENCES FOLLOWING HER DEATH)

The author gives a pen portrait of Emilia Chmiel, the folk sculptress from Rzeszów Voivodship, who died recently. Emilia Chmiel began her artistic work from painting the pots made by her husband. Encouraged by her success, she began to make toys in clay. In her hard life, the turning point was the prize she won at an exhibition of folk art in Łańcut in 1947. Her success did not spoil the artist. Until the end she retained her individuality as maker of ceramic figures combining the truth about life with a sense of sculpting technique.

Roman Reinfuss — THE XV POST-WAR CRIB COMPETITION.

The annual crib competition in Cracow was marked for the large number of entries and their variety. It was surprising how many cribs with stages for nativity scenes were entered as they have been a rare thing during recent years.

The jury awarded two equal first prizes to Władysław Wiatr and Zdzisław Dudzik. The former for a crib standing out from the others with its excellent proportions, beautiful colour scheme and carefully finished decorative detail and the latter — for correct architecture and the beautiful collection of puppets (fig. 5).

Particular interest was aroused by old Tomasz Łata from a Podhale village, who entered a typical rural crib, primitive, but equipped with mechanism for moving the puppets (fig. 1, 2). A. Wojciechowski

(fig. 4) and Z. Godyń made an attempt to overcome the flatness typical of most cribs, and Adam Bujak, in seeking a new form, took as his starting point the three-tower arms of Cracow. On the occasion of the jubilee crib competition, the author recalls that during the past 15 years a total of 528 cribs had been entered for the competitions, and the number of crib makers was 216, out of which half were manual workers.

Anna Kunczyńska — FOLK AND ARTISTIC SOUVENIR COMPETITION IN BYDGOSZCZ.

As the folk art movement develops, the need for souvenir articles is growing. In connection with this, a competition for folk and artistic souvenirs from Bydgoszcz Voivodship was organized in December, 1959.

The competition did not bring the expected results. The entries represented, above all, folk art not suited for „souvenirs” while among the typical souvenir type of work there was a lot of cheap trash. Only the painted ceramic ware from the factory in Włocławek is worthy of mention (fig. 5). This was the first competition of its kind in this part of Poland and the participants did not really understand what was required of them. On the other hand, the competition was an interesting review of the modern folk art of that region, and brought to light some new artists, above all, the sculptors F. Maik (fig. 2) and K. Ziomko (fig. 7) and K. Polankiewicz (fig. 6), Z. Lewandowska and A. Szewczyk (fig. 9) who entered embroidery.