

GALLERIES

The powerful imagery of protest

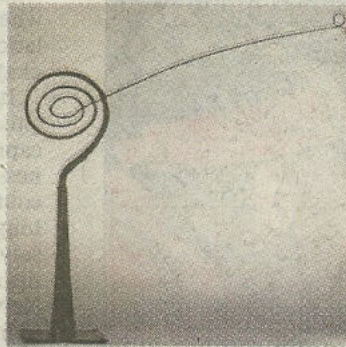
BY MARK JENKINS

When Jerzy Janiszewski departed Poland in 1982, he left some posters of his most famous design with a friend. The pal didn't put them in the attic, and he didn't hang any in his home; instead, he buried them. Janiszewski's creation, one of the most famous and powerful graphic-art images of the late 20th century, was the logo for Solidarity, the Gdansk shipyard workers movement that defied Poland's communist government. The movement and its emblem had been banned, and Janiszewski had little choice but to flee.

One of those posters, dug up in 1989, is among three versions of the Solidarity logo on display at Charles Krause/Reporting Fine Art, a new Logan Circle gallery. Also included is the first imprint of the design, approved for use by Solidarity leader Lech Walesa, who signed it — that one's not for sale — as well as a hand-painted version done for a BBC program in 1999. The logo, Krause notes, wasn't just a design job; inspired by graffiti, Janiszewski chose both the look and the word "Solidarnosc," thus naming the movement.

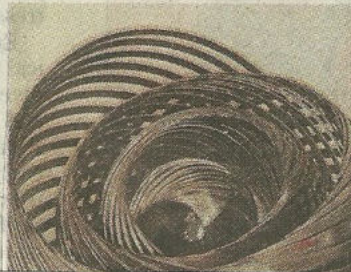
Janiszewski, who lives in Spain, is a successful graphic designer. One of his latest logos, also on display here, was commissioned by Poland to mark its six-month 2011 tenure as president of the Council of the European Union. But most of this show's art was done privately and has rarely been exhibited. It's mixed-media work on (and mostly of) paper and cardboard, contrasting freehand lines and bursts of paint with mass-produced, machine-printed items. The most dramatic of the collages are "Black A" and "Black B," two handsome abstractions in which bits of text and color dot heavily worked black fields.

The more minimalist pieces arrange simple rectangles, such as Barcelona Metro tickets or strips from inside the tops of Marlboro



COURTESY OF NOL PUTNAM/STRATHMORE

'WEST 3 WIND': Nol Putnam's work draws on millennia of metalworking tradition.



LeWitt and, as Krause notes, "speak to exile." They also reveal an aesthetic honed in a land of scarcity, where every scrap was a potential artistic medium. These assemblages share the spirit of simplicity and directness that informed Janiszewski's best-known design.

Krause, a former foreign correspondent for this paper and several TV news operations, became interested in suppressed artwork while reporting from authoritarian countries in the 1970s and '80s. His gallery will feature the art of "protest, propaganda and political change," which he says is too often undervalued by art-world purists. The gallery will usually show its wares only by appointment, but it will be open Saturday and Sunday from noon to 6 p.m.

'From Forge to Form'

To make both functional and abstract objects, Virginia artists Nol Putnam and Frederic Crist

