



Polski
Contact

Search...

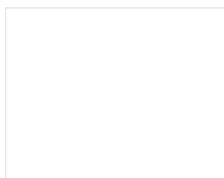
Homepage · Artists · Personal galleries · Galleries · Auction houses · Collections · Publications · News · Advertisements

News > Jerzy Janiszewski in Washington D.C.

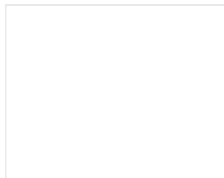
New paintings

Jerzy Janiszewski in Washington D.C.

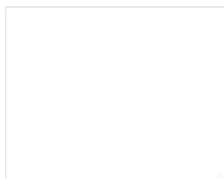
00:00 01/03/2012



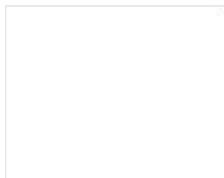
Jolanta Caban see more



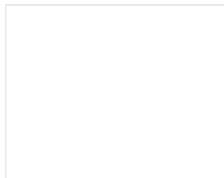
Bogusław Lustyk (ur. /b.1940) see more



Bogusław Lustyk (ur. /b.1940) see more



Bogusław Lustyk (ur. /b. 1940) see more



Bogusław Lustyk (ur. /b. 1940) see more

more advertisements >

Solidarnosc Poland, 1980, 38" x 26.5" (97 x 67.5 cm) Jerzy Janiszewski
Washington, DC
Jerzy Janiszewski
CHARLES KRAUSE | REPORTING FINE ART
1300 13th Street NW, Suite 105
December 9, 2011 to February 14, 2012



Polands's most famous graphic artist, Jurek Janiszewski created the Solidarity shipyard union's logo in 1980 when he was only 28 years old. This powerful image became Lech Walesa's symbol and the symbol of freedom from Communist rule, first in Poland and later in the other Warsaw Pact countries.

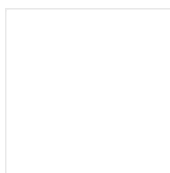
In addition to a rare Solidarity poster from 1980, buried underground for seven years to safeguard it from Poland's secret police, this first exhibition of Mr. Janiszewski's work in the United States will include collages and other fine art by Mr. Janiszewski never before exhibited or offered for sale.

By showing the work of artists who have influenced, or who have been influenced by, the great social and political upheavals of the 20th and 21st centuries, Washington's CHARLES KRAUSE/ REPORTING FINE ART, hopes to influence the way their art is viewed, understood and valued by museum curators, art historians, art critics and collectors throughout the world.

Three of the twenty-five works in Jerzy Janiszewski's first solo exhibition feature the logo he designed for the Solidarity trade union movement in 1980, which ignited opposition against the Polish communist government and eventually led to its downfall. Inspired by graffiti from the Gdansk shipyards and written in a font Janiszewski devised specially for the movement, with a Polish flag rising from the N, the sign's rawly drawn red lettering has lost none of its capacity to strike. On view is the first imprint of the design, signed by Solidarity leader Lech Walesa, as well as a poster from the movement's first national protest—which Janiszewski had a friend bury in the ground for seven years to protect it from the police—and a painted version of the logo that the artist made in the 1990s.

Equally compelling are the mixed-media collages from Janiszewski's thirty-year exile working as a graphic designer in Paris and Barcelona that make up the bulk of the show. The works consist of paper bric-a-brac Janiszewski accumulated in his studio and arranged in intricate patterns; it should be noted that he had no intention of showing the works until this exhibition. Altogether, 2008, and the two series "Sequence," 2008-2009, and "Parallels," 2008, are made of carefully torn pieces of Marlboro cigarette packets, while Gazeta, 1996, and Secret Message, 1994, make semiabstractions from newspapers and other discarded printed material. It's curious that an artist famous for giving a word visual resonance should be interested in pure abstraction and divorcing graphic letters from their meaning, but the paradox holds. Janiszewski never stagnated in the communist-specific tropes that plagued so many Soviet bloc émigré artists, reveling instead in the purely visual sensibility that made his logo a success. His collages are underscored by the same verve for color—red above all—and illusory kinetic qualities that drive his graphic work. Their origins are just as prosaic: The materials were all Janiszewski could afford at the time, and he made of them what he could.

— Max Seddon



back

Print content