

**ABOUT
THE
SHOW**

Jerzy Janiszewski's Solidarity logo is an icon of 20th Century political art. We are proud to present both graphic and hand drawn versions of the logo signed by Mr. Janiszewski along with his extraordinary mixed media collages, never before shown or offered for sale. Dec 9th 2011 to January 29th 2012.

**ABOUT THE
GALLERY**

CHARLES KRAUSE/REPORTING FINE ART will show the work of artists who have sought to influence, or who have been influenced by, the great social and political upheavals of the 20th and 21st centuries.

**PAST EXHIBITION
ABOUT THE ARTIST****By Mark Levitch**

(PhD in art history, University of Pennsylvania; author *Pantheon de la Guerre: Re-Configuring a Panorama of the Great War*, University of Missouri Press, 2006; researcher, National Gallery of Art, Washington, D.C.)



Jerzy Janiszewski is one of the best-known and most lauded graphic artists in Europe. A graduate of the Gdansk Academy of Fine Arts (1976), he first rose to international prominence when still young with his striking graphic design work for Solidarity, the independent Polish trade union that emerged at the Gdansk shipyard in 1980 under the leadership of Lech Walesa.

Janiszewski's Solidarity logo — with its original typeface, blood-red letters leaning against one another to represent unity, and the Polish flag emerging out of the letter "N" (for nation) — is an icon of twentieth-century political art and the most recognized emblem of the struggle that led to the fall of communism across Eastern Europe. As Jan Kubik writes of the design in *The Power of Symbols Against the Symbols of Power: The Rise of Solidarity and the Fall of State Socialism in Poland* (1994), "The idea of solidarity could not have found a more befitting expression." Practically a Polish national font, the Solidarity typeface is often used for logos and slogans which refer to Poland in general as well for content relating to themes of nationalism, freedom, and democracy.

Janiszewski's poster was awarded the grand prize at the prestigious international poster biennale in Katowice, Poland (1981). The Solidarity logo has been exhibited frequently internationally, including, most recently, at the Württembergischer Kunstverein Stuttgart (2011). It is found in the permanent collection of several notable museums, including London's Victoria and Albert Museum, the Museum of Modern Art in New York and Paris's Musée d'histoire contemporaine.

It is also a staple of the literature on both graphic art and political art. It features in, among others, David Raizman's *History of Modern Design: Graphics and Products since the Industrial Revolution* (2004); Philip B. Meggs and Alston W. Purvis's *Meggs' History of Graphic Design* (2011); and Milton Glaser's (et. al.) *The Design of Dissent: Socially and Politically Driven Graphics* (2006).

In the aftermath of his work with Solidarity, Janiszewski solidified his reputation as a leading figure in the graphic arts. He worked for several years in Paris and Barcelona before establishing a studio near La Coruña, Spain, where he currently resides. In addition to designing high-profile logos and posters — commercial and non-profit, including Poland's official poster commemorating the 50th anniversary of the Declaration of Human Rights — Janiszewski has also extended his artistic practice to set design, open-air installations, and arresting collages.

Janiszewski recently received what is likely his highest honor to date. He was commissioned by the Polish government to create the logo for Poland's presidency of the Council of the European Union (July-December 2011). This commission is especially significant because this is the first time Poland has held the rotating presidency since its accession to the EU in 2004, and it is seen in Poland (and elsewhere in Europe) as the symbolic culmination of the line of history that began with the Solidarity movement thirty-one years ago.

Janiszewski's buoyant logo brilliantly encapsulates this narrative in a few simple lines: five hand-drawn, upward pointing arrows of different colors (drawn from the colors of EU member-state flags) lead to a sixth arrow that is red and — like the Solidarity logo — "carries" a Polish flag. It is a wonderfully innovative design that seamlessly fuses looking back and looking ahead.

Janiszewski is practically regarded as a Polish national artistic treasure, and for good reason. Already established as a political artist of the first rank for his work with Solidarity, he continues to make art that is endlessly inventive and searching, across different media.

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