

ODDWAZINIE



THE BRAVE

Female Artists of the Interwar Period in Paris and Zakopane

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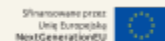
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INTRO DUCTION

Michał
Murzyn

The term “bravery” evokes profound resonance and carries an exceptional emotional charge. It signifies the strength to push one’s own limits and explore the unknown.

In the context of the presented exhibition, bravery acts as a catalyst for creative energy. The decision to be brave is a conscious one, involving the willingness to take a risk in the name of authenticity. It is a rebellion against imposed norms, the voice of an inner strength that wants to manifest itself. Bravery is not bravado; rather, it is a conscious action imbued with the hope of change.

The exhibition *The Brave* pays homage to the female artists who exhibited remarkable bravery to be themselves during a period when the voices of women were frequently marginalised. It tells the story of women who, through artistic expression, articulated their innermost selves, their aspirations, and their anxieties. Despite originating from different cultural milieus – Paris and Zakopane – their creations are unified by a common thread: an unwavering drive to create in accordance with their own vision. Paris, the capital of art, served as a hub where female artists could draw inspiration from the avant-garde trends. In contrast, Zakopane offered a proximity to nature and tradition, which became a source of profound fascination. Despite the geographical and cultural distances between these realities, they provided a space for Polish female artists to experiment and search for their own artistic language.

The Brave represents more than an exhibition of beautiful works; it also serves as a reflection on the role of women in the world of art.

It presents a narrative of the obstacles female artists have had to surmount, the constraints they have surpassed, and the accomplishments that have become an integral part of art history. Furthermore, it is an invitation to engage in discourse concerning what it means to be brave today. Art, as in the past, represents one of the numerous avenues through which women can articulate their experiences, challenge the status quo, and advocate for equality. The exhibition *The Brave* serves not only as a tribute to the past, but also as an inspiration for contemporaries.

Michał Murzyn
Director of the Tatra Museum in Zakopane



It is only in recent decades that women's art has been fully restored to the canon of art history. It has been largely overlooked for centuries, primarily due to the fact that art history was written by men who reinforced the patriarchal system. For centuries, women were effectively excluded from formal art education. However, a shift in Europe began in the second half of the nineteenth century in France, when the Paris Academy of Fine Arts began training the first female artists. Even at the beginning of the 20th century, Zofia Stryjeńska was forced to study in Munich under a male disguise, using her brother's name. In contrast to this, Paris witnessed a shift in the cultural landscape at the dawn of the 20th century, characterised by the advent of new art movements. This was a place of emancipation for female artists. The modern era, which began a century ago, saw a rapid acceleration of the world's pace of change. Female artists were quick to join the mainstream, incorporating both avant-garde themes and drawing inspiration from emerging trends and directions in avant-garde art. These included the use of impressionist colour, Cubist concepts of space in the painting and, later, abstraction. They were able to successfully practise fields that were traditionally considered to be feminine, such as weaving or ceramics, proposing new compositional solutions and designs. They expressed their ideas in classical media, including painting, sculpture, and printmaking. In doing so, they entered a world that had previously been considered to be masculine.

It is important to note that these artists had predecessors in past centuries, including those discovered and recalled by researchers. Their names have become integral to both the history of art and popular culture. Sofonisba Anguissola, Artemisia Gentileschi, the Swiss Angelika Kauffmann, or the portrait artist of Marie Antoinette - Élisabeth Vigée Le Brun, whose talent was also appreciated by Polish aristocratic families. The increased access of women to education and the rise of feminist movements in the early twentieth century led to a radical change. Female artists, such as Tamara Lempicka and Zofia Stryjeńska, who also succeeded in the technique traditionally associated with women's work – fabric, began to play an increasingly prominent role in the artistic milieu of the era, even shaping it. It is worth recalling the other prominent artists, such as Karin Bergöö Larsson, who graduated from the Swedish Academy of Arts in 1882. After a period in France, she subsequently returned to the village of Sundborn near Stockholm, where she and her husband

Carl Larsson had established an unconventional home, which they referred to as a "little paradise". He was a painter, while she designed furniture for their home and created iconic textiles and clothing, including abstract designs in the early 20th century. Anni Albers, who was active first at the Bauhaus and then in Chicago, was one of the most influential textile artists.

The period saw women boldly shaping a new image of themselves, characterised by dynamism, fashion, and a keen interest in new technical inventions, such as the car. This trend is evident in the paintings of Tamara Lempicka, who evocatively captures the atmosphere of the 1920s. One of the artist's most iconic paintings is Self-Portrait in a Green Bugatti from 1929, which depicts an emancipated woman of the time. As Katarzyna Nowakowska-Sito wrote,

Lempicka did not have a racing Bugatti, but a yellow Renault. She was interested not in the prose of life, but in the suggestiveness of art, supported by the attractiveness of her own image (...).

These qualities enabled her to become a successful woman, an artist without whom it would be difficult to imagine Art Deco, a style that combined tradition and modernism, as well as being decorative, that first appealed to the Parisian salons and quickly became the dominant artistic trend of the inter-war period. The portrait at the wheel evoked associations with the futuristic slogans of dynamism and modernity. As the researcher correctly asserts, in the case of the green Bugatti, it is not the vehicle that is the object of admiration, but rather its owner. The artist painted women in fashionable attire and make-up, representing emancipated women and archetypal figures of the period. A journalist from "La Pologne" wrote:

Tamara Lempicka's models are modern women. They know no hypocrisy or shame in terms of bourgeois morality. They are tanned and cloaked by the wind and their bodies are as supple as those of the Amazons.¹

¹ Quoted from: <https://culture.pl/pl/tworca/tamara-lempicka-tamara-de-lempicka> (accessed on 04.12.2024).

The spirit of the era inspired numerous other women, who were influenced by new trends and new opportunities for income. They developed their talents and boldly entered the artistic life of galleries, clubs, and associations. These women became emblematic of the transformations occurring in art, morals, fashion, and design. However, they did not enjoy an easy path; they were frequently overlooked or treated as the wives of their renowned artist husbands. One notable example is Hilma af Klint, who has recently gained recognition following the success of her exhibition at the Guggenheim Museum in New York, despite having been forgotten for many years. Klint was an artist who, in 1892, founded the 'Five' group, which included women who shared similar ideas. She is regarded as a pioneering figure in abstract painting, developing the style in parallel with the work of other abstractionists: Mondrian, Malevich, and Kandinsky, who was inspired by Madame Blavatsky's Theosophical Movement.

Her painting can be seen in the broader context of modernism as an attempt to search for new forms in the artistic, political, spiritual and scientific systems of the of the early 20th century.²

In the modern era, changes in education and morals have enabled women to enter the art scene. At the beginning of the 1930s, exhibitions exclusively featuring women's art were organised. Tamara Lempicka, a successful woman who consciously created her own image, also participated in these exhibitions. However, female artists would have to wait a long time for their work to be fully recognised. Even in the 1960s and 1970s, some of these artists refused to be identified with what was perceived as feminine art, which was considered to be of "lesser value". Magdalena Abakanowicz and Natalia LL are two examples of artists who shunned this categorisation. It is only the art history of the last few decades and the reinterpretations that allow full recognition and appreciation of her original work.

² See <https://elisivemuse.com/2015/09/09/hilma-af-klint/> (accessed on 04.12.2024).

THE
POLISH
PARISIAN
FEMALE
ARTISTS
IN
PARISSE

Artur
Winiarski

In 1922, Victor Margueritte's controversial novel, bearing the title *La Garçonne* (The Bachelor Girl), was published in Paris. The main character, Monique Lerbier, was a rebellious young woman from a bourgeois, affluent, and traditional family background. She challenged the prevailing values and entered the bohemian artistic world, wherein she manifested her sexuality and experimented with stimulants. She rejected patriarchal norms, contested traditional gender roles in terms of both attire and behaviour, and did not recognise the authority of social morality. Such a character, even within the context of literary fiction, was capable of inciting considerable public outrage, which ultimately led to the author of the novel being stripped of the Legion of Honour.

However, the shifts in moral standards and the progressive emancipation of women – which were not only discussed in the novel but also occurred in the post-war era – could no longer be reversed. The First World War served as a catalyst for subsequent changes, with the absence of men serving at the front resulting in women assuming duties that had previously been considered the domain of the opposite sex.

In the aftermath of the Second World War, Montparnasse in Paris became the epicentre of the global artistic community. Previously, the 14th arrondissement of Paris had assumed greater significance when, in 1912, a growing number of artists, including women, began to settle in the area. This followed the relocation of Picasso's studio from the renowned Bateau-Lavoir on the Montmartre hill to this new location. Picasso, along with other artists, sought to cultivate their talents in an increasingly dynamic artistic community. The artists were drawn to the atmosphere of Montparnasse, the accessibility of the studios, and the exuberant café culture. What were the consequences of this popularity of the 14th arrondissement of Paris?

Montparnasse in the 1920s was a great experiment in personal and artistic freedom that changed the social history of art, wrote Billy Klüver.¹

¹ Billy Klüver, Julie Martin, *Kiki's Paris: Artists and Lovers 1900-1930*, New York, 1989, pp. 10-11.

In his view, this marked the first time that the creation of art was a democratic and accessible activity for human beings. Furthermore, we may assert that the true evaluation of this experiment, characterised by the democratisation of art, can be determined by the extent of women's involvement in artistic activities. This was a significant development, as it had never been the case before. The female artists originating from Poland, which was then partitioned, were to play a significant role.

The migrant community of female artists in Paris was not a homogeneous or coherent group. Conversely, in this context, one can speak of a diversity that characterised and distinguished them. Upon their arrival, many of these women took up painting courses at private academies. Such establishments provided tuition in painting with live models and correction as well as opportunities to forge interesting connections. The Académie Julian, located on the hill of Montmartre and dating back to the mid-19th century, had a tradition of training women. In twentieth-century Paris, a multitude of such academies emerged in the vicinity of Montparnasse. Although no prior education was necessary, it is noteworthy that many women already possessed one. The Warsaw School of Fine Arts, which from as early as 1904 offered equal access to education for women and men, could be considered a model in this respect². The route to Paris was not always direct. Education was also available in Vienna and Munich, which were thriving centres and often a stop on the way to Paris.

Although the education of women was not a significant issue, the prospects for earning a livelihood as an artist were considerably more limited.

This could be why women generally adopted a more flexible approach with respect to artistic matters. In their efforts to establish themselves and gain recognition, they were more inclined than men to explore different artistic disciplines. In addition to painting, they engaged in other artistic pursuits, including sculpture, fashion design (Tamara Łempicka), decorative arts and sculpture (Sara Lipska), doll-making

² Joanna M. Sosnowska, *First Such School [in:] Art Everywhere, Academy of Fine Arts in Warsaw 1904-1944, Academy of Fine Arts in Warsaw, Warsaw 2012*, p. 28.

(Stefania Łazarska), architectural design (as illustrated by Adrienne Gorska), and textiles (Alicja Halicka). Such flexibility was a crucial factor in achieving financial independence.³ The advancement of their careers was significantly shaped by their participation in the Paris art salons, which were held on an annual basis. In contrast to the prevailing tradition of the hierarchical academic establishment, the Paris salons permitted the exploration of novel and experimental artistic approaches, as well as the participation of both men and women on an equal footing. Liberal salons, such as the Salon of Independents or the Autumn Salon, provided female artists with an opportunity to present their own work. As a result, the paintings they created were noticed by the press, collectors, and also found their way into state collections (Muter, Łempicka, Halicka, Reno, and Lewicka).

Not only the biographies of female artists, but also their own works, frequently contain varying significant references to their family circumstances. In these cases, the pursuit of education necessitated the approval and assistance of the family. Tamara Łempicka, following in the footsteps of Mela Muter, arrived in Paris accompanied by her spouse and child. Łempicka's closest family members, namely Tadeusz Łempicki (or later Baron Raoul Kuffner) and, most notably, her daughter Kizette, assumed the role of leading models for the painter. One of the more significant themes in Mela Muter's paintings was motherhood, which she depicted on numerous canvases in a variety of contexts. One should not overlook the fact that the painter's family experienced significant tragic events, first with the loss of her brother and then with the death of her son at a young age. Despite the considerable hardships they endured, both artists managed to establish a notable social and societal status through their immense efforts and talents, as evidenced by the studios they owned. Tamara Łempicka was able to boast of her modern, two-storey atelier on Rue Méchain, which was designed by the celebrated architect Robert Mallet-Stevens. Similarly, Mela Muter's studio on Rue de Vaugirard was designed by another esteemed architect, Auguste Perret.

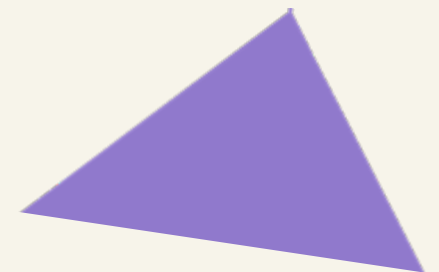
A substantial proportion of Alicja Halicka's artistic output was created during her relationship with Louis Marcoussis, a prominent Parisian painter. Through his connections, she had the opportunity to observe and engage with the avant-garde

³ Ewa Bobrowska, *Vivre de son art [in:] Pionnières. Artistes dans le Paris des années folles*, Catalogue of the exhibition at the Musée du Luxembourg, under the direction of Camille Morineau and Lucia Pesapane.


community in Paris. It is possible that she was excessively modest to avoid competing with her husband, particularly in the fields of Cubism and printmaking. However, she was proficient at establishing herself in other creative domains. Her *Romances capitonnées* series constituted one of the most original and significant components of her oeuvre, and it also brought her considerable renown in Europe and America.

Those who aspired to pursue an artistic vocation exhibited remarkable fortitude at each stage of their journey. This encompassed the pivotal decision to embark upon a course of study, the bravery to leave the comfort of one's homeland, and the resilience to successfully compete with men

In a manner similar to the bachelor girl in Marguerite's novel, they rejected the constrictive corsets of traditional gender stereotypes, patriarchal norms, and the taboo of sexuality. This act of bravery, as articulated by Alicja Halicka, compelled them to transcend their role as mere spectators and assume the role of actresses, stepping forth from the shadows of the audience onto the illuminated stage.



ZAKOPANE BRAVE FEMALE ARTISTS



**Zofia
Radwańska**

The sources that construct Zakopane as a hub for intellectual and creative exchange and experience are predominantly the voices of prominent male artists. While female artists do make an appearance in this narrative, their own voices are seldom heard. Meanwhile, the town of Zakopane has been linked with a number of notable female artists, some of whom could be considered eccentric, but who have demonstrated considerable bravery in pursuing their artistic interests and passions. The exhibition entitled *The Brave, Female Artists of the Interwar Period in Paris and Zakopane* offers the opportunity to view the capital of the Tatra Mountains from a female perspective, as well as to gain insight into the town as it was shaped by these women. Without their contributions to the history of Zakopane, the region's narrative would be incomplete and deprived of a number of intriguing accounts. The artists whose works are presented in our exhibition deliberately chose Zakopane, identifying the town with the concepts of freedom and inspiration. The majestic Tatra landscapes were also a significant contributing factor. The artists arrived in Zakopane with their families or alone, seeking either rest or the opportunity to traverse the Tatra trails. The fortunes of our heroines are intertwined through a complex network of acquaintances and occurrences.

There can be no doubt that Rita Sacchetto is an artist of international renown. In addition, her ensemble performed on 120 occasions in Paris, where she met with the most prominent figures in France's artistic community. She first came to Zakopane to perform at the Morskie Oko Hall.

Together with her husband, August Zamoyski, a renowned and esteemed sculptor, they took up residence in Villa Forma in Skibówki. August established a studio, while Rita founded a dance school. The couple's home was a hub of artistic activity.

Bravery, for Rita, involved a process of breaking away from what was familiar and predictable in order to embrace the NEW. In 1925, she presented her pantomime

at the inaugural ball of the Theatre Society, with Witkacy himself being one of its initiators.

A further protagonist of this account is Winifred Cooper, who was also involved in this initiative. The British painter collaborated with other artists, including Rafał Malczewski and Tadeusz Kotarbiński, to create decorations for the aforementioned ball. Almost the entire Zakopane social circle was in attendance. Winifred, who had purchased a property in Harenda with the intention of seeking solace in the surrounding natural scenery, also engaged in painting portraits of her friends. In her spare time, she performed in Witkacy's plays, becoming one of his favourite actresses.

The town of Zakopane was teeming with life, and one of its most colourful residents was Zofia Stryjeńska, who chose the town as the destination for her honeymoon. It could be said that Zofia's source of inspiration was her husband Karol, who was director at the School of Wood Industry in Zakopane. He also practised architecture, designing structures such as the Zakopane ski jump. His extroverted manner gained him numerous acquaintances, in stark contrast to his wife's introverted demeanour. He affectionately referred to her as "Czupiradelek".

In the view of many art critics, Stryjeńska could be described as the "princess of Polish art". She was an outstanding artist and the author of a number of significant works, including the decorations for the Wedel shop in Warsaw.

Stryjeńska demonstrated remarkable bravery, a touch of eccentricity, and a remarkable degree of determination to establish herself as a noteworthy artist. At the wedding of Helen Rojówna and Jerzy Rytard in 1923, the artist keenly observed the diverse scenery, dances, and colours that served as sources of inspiration for her work.

Two years later, the aforementioned Helena Roj-Rytardowa, accompanied by a highlander band, attracted the attention of visitors to the Polish pavilion (which also included works by Zofia Stryjeńska) at the International Exhibition of Decorative Arts and Modern Industry in Paris. Additionally, the exhibition showcased the work of Wanda Kossecka, who ran the "Tarkos" studio in Zakopane.

Kossecka established the studio in collaboration with Jan Tarnowski, thereby realizing her dream of establishing a kilim studio. *The realisation of my studio, our studio. I see the expansion of the most beautiful creative abilities - when I dream of wonderful kilims, good colours, which I will send out into the world among people, like messengers of good news [...]*¹

Wanda Kossecka ran an art salon in her Tarkos, located on Witkiewiczza Street. A friend of Zofia Kossak, she was a frequent visitor to the House under the Silver Firs (Dom pod Jedłami), where she undoubtedly met Lela Pawlikowska, an artist who frequently visited Zakopane. In the House under the Silver Firs she maintained a studio with a view of the mountains and the surrounding area. She eschewed the café bustle of Zakopane, preferring the quiet of her studio instead. In the neighbouring residence lived another artist of modest means, forgotten and overshadowed by the achievements of her relatives. Maria Witkiewiczówna, known as Dziudzia, was the niece of Stanisław Witkiewicz, and the cousin of Witkacy. She resided in a villa in Antałówka with her aunt; Stanisław Ignacy joined them in the 1930s. She established her sculpture studio in the family home. Only a limited number of her works have survived to the present day; some are known only from photographs. One of her self-portraits features a proud and courageous young sculptor gazing directly at the viewer.

A stark contrast to Witkiewiczówna's reserved demeanour was Maja Berezowska, an illustrator and close friend of Kornel Makuszyński, Karol Szymanowski, and numerous other notable figures. In Zakopane, she gushed with humour and also infuriated with her erotic drawings. In the 1930s, she resided in Paris, engaging in collaboration with various periodicals, including "Le Figaro"

1. W. Kossecka, Diaries, notebook 1918-1921, family archive [after: Michał Nałęcz-Nieniewski, A life woven from art. On the extraordinary fate of the forgotten kilim designer Wanda

In 1935, she published a series of caricatures of Hitler, which resulted in her being sent to the Ravensbruck concentration camp, where she was sentenced to death during the Second World War. Maja survived the ordeal, demonstrating remarkable fortitude and a keen sense of humour throughout.

In the interwar period, Zakopane was a popular destination for a diverse array of artists, including writers, actors, singers, and other creative professionals. Additionally, Wanda Gentil-Tippenhauer visited the area, subsequently falling in love with the Tatra Mountains and later with Józef Oppenheim (a skier, mountaineer, and the head of TOPR). The artist would ski and hike through the mountains, always carrying paper and paints to capture the beauty of nature whenever inspiration struck. The mountains were her world. For our heroines, Zakopane was a deliberate choice as a haven for creative work. The town's artistic ambiance, the opportunity for the unfettered exchange of ideas, and the freedom to be themselves rendered it unparalleled elsewhere in Poland.

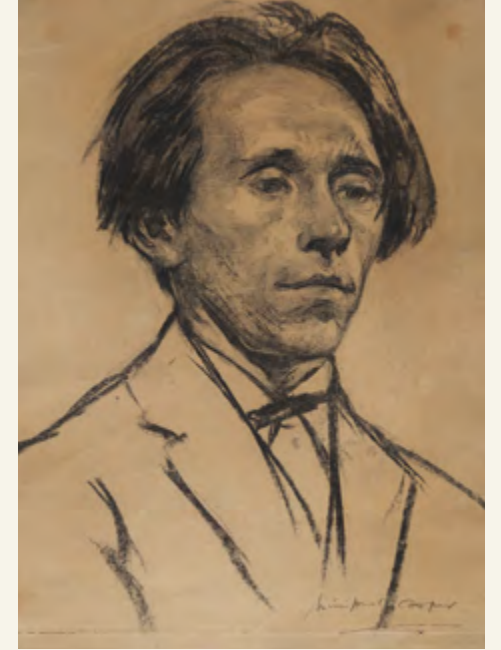
FEMALE ARTIST ZAKOPANE DATE



Maja (Maria) Berezowska (1893 Baranowicze – 1978 Warsaw)

Maria commenced her studies at an art school in St. Petersburg, subsequently pursuing her education at Maria Niedzielska's School of Fine Arts for Women in Kraków, and concluding her studies in Munich. Her oeuvre encompasses painting and illustration and is characterised by a penchant for eroticism and a discernible sense of humour. Additionally, she crafted set designs. During the 1920s, she frequently visited Zakopane, where she became friends with Karol Szymanowski and Kornel Makuszyński. In the 1930s, she resided in Paris, where she collaborated with the French and Polish press.

BEREZOWSKA



Winifred Cooper (1879 Cheltenham – 1931 Warsaw)

Winifred studied painting in Paris, where she met her future fiancé, Jerzy Zakrzewski, in Olga Boznanska's studio, marking the beginning of her relationship with Poland. She continued her studies in painting in Warsaw. She relocated to Zakopane in the 1920s and became involved with the theatre community centred around Witkacy. Only a limited number of her works have survived; they are primarily portraits of her friends in Zakopane and mountain landscapes. Additionally, she translated Polish literature into English and worked as a guide for foreign tourists.

COOPER



Stefania Dybowska (1890 Kraków –)

Stefania commenced her artistic education at a private painting school, subsequently pursuing it at art industry schools in Vienna and Graz. In the 1920s, she studied at the Academy of Fine Arts in Kraków, specialising in printmaking and depicting mainly architectural monuments and landscapes. She was primarily associated with the Kraków community, made her debut at the Autumn Salon of The Kraków Society of Friends of Fine Arts in 1925, and participated, among others, in the exhibition “Woman’s World” in 1939.

DYBOWSKA

GENTIL-TIPPENHAUER



Wanda Gentil-Tippenhauer (1899 Port-au-Prince – 1965 Zakopane)

Wanda studied in Switzerland and Germany. During the First World War, she continued her studies at the School of Fine Arts in Hamburg and subsequently at artistic courses in Warsaw. Her mother, Wiktoria, was Polish and an artist. Following the Great War, she settled in Poland. In the mid-1920s, she relocated to Zakopane and developed a strong interest in the region. From 1921 onwards, she exhibited her work, which primarily featured watercolours with Tatra motifs. Additionally, she practised oil and glass painting, arranged exhibitions of Podhale art, and collaborated with Stanisław Zieliński on a publication entitled *W stronę Pysznej* (Towards Pyszna)



Wanda Kossecka (1887 Korytna – 1955 Czorsztyn)

Wanda attended the Baraniecki Courses in Kraków, where she studied painting, sculpture and art history. To complete her education, she proceeded to Paris and enrolled at the Académie de la Grande Chaumière, a private institution. Due to an eye disease, she was forced to abandon painting in favour of kilim weaving. In the 1920s, she established the *Tarkos* brand in Zakopane in collaboration with Jan Tarnowski. She participated in the renowned Exhibition of Decorative Art and Design in Paris in 1925. After *Tarkos* closed down in 1932, she relocated to Czorsztyn, where she independently established the *Spiš Workshop*.

KOSSECKA

PAWLIKOWSKA



Lela (Aniela) Pawlikowska (1911 Lviv – 1980 London)

Lela received a home education, with her first teacher being the draughtsman and art theorist Władysław Witwicki. Subsequently, as an auditor, she studied art history in Lviv and painting at the Academy of Fine Arts in Kraków. She was an active contributor to the artistic milieu of Lviv and Zakopane. In 1924, she married Michał Pawlikowski, and, from that point forward, she frequently visited the *House under the Silver Firs (Dom pod Jedłami)*. She was renowned for her book illustrations, religious graphics, landscapes, and portraits, for which she was held in high esteem, particularly in the UK.



Rita (Margherita) Sacchetto (1880 Munich – 1959 Genoa)

Rita studied dance in Munich, making her inaugural performance in 1905. Her performances in Munich and Vienna brought her renown, which was later extended internationally. Her dance experiments combined dance, rhythm, and mimicry with original sets and costumes, which she often designed herself. In Berlin, she met August Zamoyski, whom she married. The couple settled in Zakopane at Villa Forma, a hub for the local artistic community. She also established the Rita Sacchetto School of Dance. Her repertoire included pantomime, which she performed at the inaugural ball of the Theatre Society. Following her divorce from Zamoyski, she moved away from Zakopane.

SACCHETTO



Julia Lucja Stabrowska (1895 Warsaw – 1974 Warsaw)

Julia graduated from the Warsaw School of Fine Arts in 1923, having been a student of Mieczysław Kotarbiński. She frequently visited the Tatra Mountains to engage in hiking and landscape painting. From 1924 onwards, she participated in numerous group exhibitions. During the 1930s, she established the informal social association Institutum Bronscianum Zakopanense, consisting of regular patrons of the Dworzec Tatrzański restaurant in Zakopane.

STABROWSKA



Zofia Stryjeńska (1891 Krakow – 1976 Geneva)

Her training in painting commenced with Leonard Stroynowski and was subsequently continued at the School of Fine Arts for Women established by Maria Niedzielska in Kraków. In 1911, she enrolled at the Academy of Fine Arts in Munich, having disguised herself as a man. She lived in Zakopane with her husband Karol during the 1920s. In 1925, she presented her work at the Exhibition of Decorative Art and Design in Paris, which resulted in international recognition and numerous awards. Her unique and recognisable style was inspired by not only Highland folklore but also the wider Slavic world.

STRYJEŃSKA

WITKIEWICZÓWNA



Maria Witkiewiczówna (1883 Urdomin – 1962 Warsaw)

Maria studied sculpture at the École des Beaux-Arts in Paris, subsequently attending private courses at the Academy of Art in Kraków. In 1904, she took up residence in the Zakopane villa "Na Antałówce", which had been designed by her brother Jan Witkiewicz-Koszczyk. She lived with her aunt, Mary (Maria Witkiewiczówna), and from 1933 onwards, also with her cousin, Witkacy. From the early 1920s onwards, she participated in the exhibitions of the Podhale Art Society. From 1925 onwards, she was a full member of the Society for the Encouragement of Fine Arts in Warsaw. She usually sculpted portraits - in the form of reliefs or busts. Her creative work was cut short by cancer. The majority of her artistic output has been destroyed.

THE MALE ARTIST PARIS

LEMPICKA



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Tamara Lempicka - née Hurwitz - was born in 1894.

With the mentoring support of André Lhote, her painting developed and took shape in interwar Paris. Lempicka drew on her Cubist experience, her interest in fashion and early art, and created an original style of painting in the mid-1920s. Her oeuvre comprises bold nudes, characterised by sensual poses and an overt sensuality, as well as figural compositions, portraits and still lifes. The artist's paintings were an accurate reflection of the prevailing spirit of the era, which led to her association with the art deco aesthetic in the years that followed. Lempicka demonstrated considerable skill in managing the development of her career. Prior to the Second World War, she relocated to the United States and ultimately took up residence in Mexico towards the end of her life. Over the course of approximately six decades, her oeuvre underwent a notable evolution, encompassing a multitude of influences including Surrealism, matter painting, and geometric abstraction. She passed away in 1980 in Cuernavaca, Mexico, and her ashes were scattered over the El Popo volcano, in accordance with her final wishes.



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HALICKA

Alicja Halicka (1889-1974) - née Rosenblatt

was born into a Jewish bourgeois family in Kraków. She was educated in her home town and later in Munich. Upon her arrival in Paris, she became involved with the painter Louis Marcoussis. Halicka's oeuvre was shaped by her participation in the social milieu of Cubist and Surrealist circles, both within her own social network and that of her husband. The artist demonstrated proficiency in a range of techniques, including oil painting, watercolour, and printmaking. Additionally, she illustrated books. During the 1920s, she created an intriguing series utilising an original technique, termed romances capitonnées (applied romances), which combined collage, cut-outs, applications, and ready-made objects. These works were highly sought after. Halicka's written memoirs, entitled Yesterday, offer an insightful perspective on the Parisian milieu of the early 20th century.



Mela Muter - Maria Melania Mutermilch (1876-1967) - née Klingsland

was born into a Jewish bourgeois family in Warsaw. Following the completion of a one-year course at Milosz Kotarbiński's Drawing and Painting School for Women in Warsaw, she proceeded to Paris, where she continued her studies at the Montparnasse academics. Her work was inspired by the achievements of the Post-Impressionists, in particular Paul Cézanne and Vincent van Gogh. She produced her work in Paris, and her paintings were imbued with a sense of vitality through her excursions to Brittany, Provence, and Occitania. Additionally, she visited Spain, Switzerland, and Italy. Her paintings evince a social sensibility, with occasional references to Christian themes. The artist socialised with the intellectual and cultural elite, a fact reflected in her numerous portraits. In addition, Muter enjoyed painting light-filled landscapes and still lifes. She also frequently explored the theme of maternity. The artist employed an extremely expressionistic style, creating dynamic compositions through the use of impasto brushstrokes on unpainted canvas.

MUTER



Zofia Schomberg-Szymberska (1884-1943).

Following her studies in medicine in Warsaw, she moved to Italy and then to France, taking up residence in Paris. She initially employed painting as a form of self-therapy. Zofia, née Benn, was the niece of Michal Mutermilch, who was married to Mela Muter. It was thanks to Muter's patronage that she was able to continue painting professionally. She married the writer Jacek Szymberski. The group of individuals with whom they were closely acquainted included: Stanisław Ignacy Witkiewicz, who painted Zofia, and Bronisław Malinowski. The work of Zofia Schomberg-Szymberska is relatively obscure. Only a handful of her paintings have survived, including dreamlike and expressive landscapes. During the Second World War, she relocated with her husband to Aix-les-Bains in southern France. Following the death of Jacek in 1943, she took her own life in the depths of Lake Bourget.

SCHOMBERG-SZYMBERSKA



Alicja Hohermann (1902-1943)

was born in Warsaw. She studied at the School of Fine Arts, under the tutelage of Konrad Krzyżanowski. Following the conclusion of the First World War and the breakdown of her brief marriage, she relocated to Berlin and later to Paris. Her oeuvre comprises stylised figurative compositions and female portraits, characterised by the use of elegant, geometric, and rhythmic forms in pastel tones. In Hohermann's decorative compositions, one can discern inspiration drawn from fashion and the work of artists such as Georges Lepape. The artist, incidentally, illustrated the publication *One Hundred Years of Parisian Fashion* and was also involved in designing theatre costumes. Fleeing France, she was arrested and taken to a concentration camp, where she died in 1943.

HOHERMANN



Estera Karp (1897-1970) (aka Esther Carp)

was born into the family of the Skierniewice-based photographer Lipman Karp. The Karp family demonstrated a keen interest in the arts, particularly music. Having developed a passion for painting, Esther relocated to Paris in 1925, and by 1930 was able to present her paintings at the renowned Parisian salons. Additionally, her exhibition was organised by the renowned art dealer Leopold Zborowski in the gallery located at 26 Rue de Seine. In the 1930s, she resided in Lodz and Warsaw, exhibiting her work and garnering critical acclaim. During the Second World War, in 1941, she fell ill and received psychiatric treatment. Her prolonged stays in hospitals and closed wards spared her from deportation. After the war, she lived in poverty, plagued by episodes of paranoia. It was then that she developed an extremely expressive style, tending towards abstraction.

KARP



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Nadia Léger (Wanda Grabowska-Chodasiewicz) (1904-1983)

attended a series of courses taught by Władysław Strzemiński in Smolensk. In Warsaw, she continued her studies at the School of Fine Arts, where she met her future husband, Stanisław Grabowski. In Paris, she developed an interest in the work of the Purists, including Amédée Ozenfant. She was affiliated with Parisian avant-garde groups, including the Cercle et Carré collective. She was a pupil of Fernand Léger and, from 1932, an assistant in his studio. Following the conclusion of the Second World War, in 1952 she became Léger's wife. In her paintings, Nadia Léger builds upon the concerns initially raised by both the Constructivists and the Purists. The painter was openly candid about her fascination with Soviet communism. The artist was significantly influenced by the work of Fernand Léger, whose oeuvre she further developed, and contributed to the establishment of his museum in Biot, in the south of France.

LEGER



Irena Hassenberg (aka Irène Reno) (1884-1953)

was born into a Jewish family in Warsaw. She relocated to Munich and then returned to Warsaw to pursue her studies at the School of Fine Arts. In 1905, she moved to Paris, where she created works under the pseudonym "Reno". She became involved with the French painter Alcide Le Beau and later with Henry de Warquier. In 1915, she exhibited her work at the Zachęta Gallery in Warsaw. The turbulence of war compelled her to seek refuge in Russia, where she suffered the loss of her only daughter. After numerous attempts, she finally reached Paris in 1918. The artist's frequent travels served as a source of inspiration for her work. Between 1924 and 1926, she resided in the United States, where she painted and drew New York landscapes. Her technical versatility enabled the artist to flourish not only in painting, but also in drawing and printmaking.

HASSENBERG

LEWICKA



Sonia (Zofia) Lewicka (1882-1937)

was born into a Polish-Ukrainian family. Following preliminary studies in Zhytomyr and Kyiv, she continued her artistic education at the École des Beaux-Arts in Paris. Her teacher was the French painter Jean Marchand, with whom Lewicka subsequently became romantically involved. They both resided in the Rue Caulaincourt area of Montmartre. Lewicka exhibited with the Section d'Or (golden division) group. Despite her frail health, she was a highly prolific artist, practising printmaking alongside painting and occasionally sculpture. Her printmaking was based on her interest in Slavic folklore. She was also interested in poetry and, together with Roger Allard, co-authored a translation of Nikolai Gogol's poems into French. Together with her husband, Jean Marchand, Lewicka illustrated books.



Dora Bianka (1895-1979) (Teodora Kucembianka)

was born in Warsaw and studied at the École des Beaux-Arts in Paris. Following the First World War, Bianka travelled to Asia and Australia with an English war veteran, who she later married. The marriage was, however, short-lived. In her paintings, Dora Bianka was keen to capture circus scenes. She settled near Aix-en-Provence, where she painted light-filled Provençal landscapes. She employed a flat patch of pure colour. Marseille was another of the artist's favourite places, which she also painted. The artist took care of her image by having her photograph taken in the best Parisian photo studios. During the Second World War, she was active in the resistance network in the south of France.

BIANKA



Stefania Ordyńska-Morawska (1882-1968) - née Stadnik

studied at the Academy of Fine Arts in Kraków. She went on to travel to Rome and Florence to continue her studies. She divorced her husband Ryszard Ordyński after moving to Paris in 1910. Her second husband was Włodzimierz Morawski. The artist travelled extensively, drawn to the vibrant hues of France. In addition to Paris, she resided in Brittany and in the south of France, specifically in Provence and the Pyrenees. She produced a variety of works, including landscapes, portraits, and still lifes. In addition to painting, she engaged in printmaking and applied arts. Her Parisian career was disrupted in 1939 when she relocated to Warsaw, where her exhibition was scheduled to take place at the Zachęta Gallery. Throughout the war she remained in Poland, living with her sister in Brzesko and assisting the Home Army by producing forged documents.

ORDYŃSKA-MORAWSKA



Nina Aleksandrowicz-Homolacs (1877-1945)

was raised in Paris, where she studied chemistry and physics. Upon her arrival in Warsaw, she took up drawing and painting under Miłosz Kotarbiński's tutelage, before moving to Munich for further education. Upon her return to Paris, she enrolled at the Académie Colarossi, where she was awarded a silver medal. She was married to the Polish painter Karol Homolacs. Initially, she created sculptures, frequently incorporating animalistic themes. In painting, her oeuvre was largely dominated by portraits, though she also painted landscapes and still lifes.

ALEKSANDROWICZ - HOMOLACS



Adrianna Górska de Montaut (1899–1969)

was the younger sister of Tamara Lempicka. Following her relocation to Paris, she studied architecture under the tutelage of the renowned Robert Mallet-Stevens. She was among the first women to be awarded an academic qualification in this field. Together with her husband, Pierre de Montaut, Adrienne was involved in the design of cinema buildings for the Cinéac Group. Additionally, she was a member of the Union des Artistes Modernes (UAM), an association of architects, decorators, and sculptors. It was Adrianna who encouraged her elder sister to pursue painting. Górska was also the co-designer of Tamara Lempicka's Parisian studio on Rue Méchain. Her design plans for a cinema in Warsaw were never realised, due to the outbreak of the Second World War.

GÓRSKA DE MONTAUT

TIO BIO GRO PHIES

ZAKOPANE

Maja Berczowska

Akt, papier, akwarela

Nude, paper, watercolour

Nr inw. S/268/M1/KM

Muzeum Tatrzańskie w Zakopanem

[Ilustracja S/268/M1/KM] *Akt/Nude*; fot. Muzeum Tatrzańskie w Zakopanem

Winifred Cooper

Portret Józefa Fedorowicza, ok. 1925, papier, ołówek

Portrait of Józef Fedorowicz, circa 1925, paper, pencil

Nr Inw. S/5453/M1

Dwa profile Józefa Fedorowicza, ok. 1925, papier, ołówek

Two profiles of Józef Fedorowicz, circa 1925, paper, pencil

Nr inw. S/5454/M1

Portret Jerzego Gawlińskiego, 1924, papier, węgiel, kredka

Portrait of Jerzy Gawliński, 1924, paper, charcoal, crayon

Nr inw. S/4043/M1

Tatrzańskie w Zakopanem Muzeum

[ilustracja S/5453/M1] *Portret Józefa Fedorowicza/Portrait of Józef Fedorowicz*, ok./circa 1925; fot. Muzeum Tatrzańskie w Zakopanem

Stefania Dybowska

Pejzaż górski, papier, akwarela

Mountain landscape, paper, watercolour

Użyczył / Contributed by Piotr Radwan-Rohrenschef

Giewont, 1931, papier, akwaforta

Giewont, 1931, paper, etching

Nr inw. S/137/M1

Stary Kościół w Zakopanem, 1938, papier, akwaforta
Old Church in Zakopane, 1938, paper, etching
Nr inw. S/138/MI

Muzeum Tatrzańskie w Zakopanem
(ilustracja S/137/MI) *Giewont*, 1931; fot. Muzeum Tatrzańskie w Zakopanem

Wanda Gentil-Tippenhauer

Krokusy, papier, akwarela
Crocuses, paper, watercolour
Nr inw. S/1662/MI

Chata pod Giewontem, papier, akwarela
Hut at the foot of Giewont, paper, watercolour
Nr inw. S/1664/MI

Giewont w zimie, papier, akwarela
Giewont in winter, paper, watercolour
Nr inw. S/1666/MI

Zielony Staw Gąsienicowy, papier, akwarela
Green Gąsienicowy Pond, paper, watercolour
Nr inw. S/1669/MI

Pejzaż górski, papier, akwarela
Mountain landscape, paper, watercolour
Nr inw. S/1671/MI

Pejzaż górski, papier, akwarela
Mountain landscape, paper, watercolour
Nr inw. S/2215/MI

Szalas, papier, akwarela
Huts, paper, watercolour
Nr inw. S/2952/MI

Muzeum Tatrzańskie w Zakopanem
(ilustracja S/2952/MI) *Szalas/Huts*; fot. Muzeum Tatrzańskie w Zakopanem

Wanda Kossecka

Kwiaty, lata 20-te XX w., wełna, len
Flowers, 1920s, wool, linen
Nr inw. Dep.S/1205/MI

Muzeum Tatrzańskie w Zakopanem
(ilustracja Dep.S/1205/MI) *Kwiaty/Flowers*, lata 20-te XX w./1920s; fot. Muzeum Tatrzańskie w Zakopanem

Lela (Aniela) Pawlikowska

Marysia pantoflarka, 1934, płótno, olej
Mary the slippermaker, 1934, canvas, oil
Nr inw. S/4092/MI

Muzeum Tatrzańskie w Zakopanem

Widok z przylapu Domu pod Jeddami zimą, ok. 1936, karton, tempera
View from the front porch of the House under the Silver Firs in winter; circa 1936, cardboard, tempera

Widok z przylapu z żółtymi saniami, 1933, karton, akwarela
View from the front porch with yellow sleighs, 1933, cardboard, watercolour

Widok z okna zimą, 1932, karton, akwarela
View from a window in winter; 1932, cardboard, watercolour

Widok z okna zimą, 1932, karton, akwarela
View from a window in winter, 1932, cardboard, watercolour

Portret dzieci (Lula i Kasper), 1935–1937, płótno, olej
Portrait of children (Lula and Kasper), 1935–1937, canvas, oil

Studium portretowe w słońcu (Portret Michała Pawlikowskiego na tle gór), 1926, tektura, olej
Portrait study in the sun (Portrait of Michał Pawlikowski in front of the mountains), 1926, cardboard, oil

Twarz, czapka i niebo (autoportret), 1926, tektura, olej
Face, hat and sky (self-portrait), 1926, cardboard, oil

Uzyczyła / Contributed by/ Prêté par Anna Pawlikowska

(ilustracja Autoportret) *Twarz, czapka i niebo (autoportret)/ Face, hat and sky (self-portrait)*, 1926; fot. Muzeum Narodowe Ziemi Przemyskiej

Rita (Margherita) Sacchetto

Rita Sacchetto w stroju scenicznym, pocztówka
Rita Sacchetto in stage costume, postcard

Uczennice Szkoły Rity Sacchetto, pocztówka
Pupils of the Rita Sacchetto School, postcard

Muzeum Tatrzańskie w Zakopanem

Rita Sacchetto w Tatrach, fot. August Zamoyski, ok. 1921
Rita Sacchetto in the Tatras, photo by August Zamoyski, circa 1921

Rita Sacchetto na ganku w willi Forma w Zakopanem, fot. August Zamoyski, ok. 1921
Rita Sacchetto on the porch of Villa Forma in Zakopane, photo by August Zamoyski, circa

1921

Uzyczyło/ Contributed by/ Prêté par Muzeum Literatury im. Adama Mickiewicza

[ilustracja *Rita w stroju scenicznym*] *Rita Sacchetto w stroju scenicznym/ Rita Sacchetto in stage costume*; Muzeum Tatrzańskie w Zakopanem

Julia Łucja Stabrowska

Pejzaż górski, lata 30-te XX w., papier, akwarela lawowana
Mountain landscape, 1930s, paper, watercolour wash
Nr inw. S/2753/M1

Świerki, lata 30-te XX w., papier, akwarela
Spruces, 1930s, paper, watercolour
Nr inw. S/2754/M1

Pejzaż leśny – Dolina Białego, lata 30-te XX w., tektura, olej
Forest landscape – Dolina Białego (White Valley), 1930s, cardboard, oil
Nr inw. S/2755/M1

Muzeum Tatrzańskie w Zakopanem

Pejzaż górski, papier, akwarela
Mountain landscape, paper, watercolour

Uzyczył/ Contributed by/ Prêté par Piotr Radwan-Rohrenscheff

[ilustracja S/2755/M1] *Pejzaż leśny – Dolina Białego/ Forest landscape – Dolina Białego (White Valley)*, lata 30-te XX w./1930s; fot. Muzeum Tatrzańskie w Zakopanem

Zofia Stryjeńska

Wieczornica góralska – kalendarz, papier, heliotypia barwna

Highlander soirée – calendar, paper, colour heliotype

Nr inw. S/236/MI

Okladka wydawnictwa „Kolednicy”, przed 1920, papier, heliotypia barwna

Cover of the ‘Carolers’ publication, before 1920, paper, colour heliotype

Nr inw. S/476/MI

Zawody Narciarskie o Mistrzostwo Zakopanego, 1921–1927, papier, litografia

Zakopane Skiing Championships, 1921–1927, paper, lithograph

Nr inw. PL/27/MI

Scena góralska, papier, gwasz

Highland scene, paper, gouache

Nr inw. S/3156/MI

Karykatura Juliusza Zborowskiego, przed 1924, papier, ołówek

Caricature of Juliusz Zborowski, before 1924, paper, pencil

Nr inw. S/2747/MI

Dziewczyna góralska, ok. 1932, papier, litografia

Highland girl, circa 1932, paper, lithograph

Nr inw. S/469/MI

Muzeum Tatrzańskie w Zakopanem

Para góralska z psem, po 1935, tektura, gwasz

Highlander couple with a dog, after 1935, carton, gouache

Nr inw. 800

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

Maria Witkiewiczówna

Głowa dziewczyny, gips

Head of a girl, plaster

Nr inw. S/1296/MI

Głowa dziewczyny, gips

Head of a girl, plaster

Nr inw. S/1293/MI

Głowa dziecka, gips

Head of a child, plaster

Nr inw. S/1293/MI

Dziewczynka, gips

Little girl, plaster

Nr inw. S/1295/MI

Rysunek projektu willi „Witkiewiczówka”, papier, tusz

Project drawing of the ‘Witkiewiczówka’ villa, paper, ink

Nr inw. S/103/a/MI

Głowa mężczyzny – Stanisław Witkiewicz, gips

Head of a man – Stanisław Witkiewicz, plaster

Nr inw. S/1297/MI

[ilustracja: /1293/MI] *Głowa dziewczyny/Head of a girl*; fot. Muzeum Tatrzańskie w Zakopanem

TO BIO GIRL PHILES

PARIS

Tamara Łempicka

Młoda dziewczyna w koronie kwiatów, płótno, olej

Young girl wearing a crown of flowers, canvas, oil

Nr inw. 2854

Bukiet ostów na otwartej książce, 1927, płótno, olej

Bouquet of thistles on an open book, 1927, canvas, oil

Nr inw. 2395

Akt stojący, 1928, papier, ołówek

Standing nude, 1928, paper, pencil

Nr inw. 2076

Kobieta z mandoliną, 1933, akwatinta

Woman with a mandolin, 1933, aquatint

Nr inw. 2055

Polka, 1933, akwatinta na papierze chine collé

Polish girl, 1933, aquatint on chine collé paper

Nr inw. 1320

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

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[ilustracja 1320] *Polka/ Polish girl*, 1933; fot. Villa la Fleur

Alicja Halicka

Na plaży, płótno, olej

On the beach, canvas, oil

Nr inw. 1690

Wyscig konny, kolaż
The horse race, collage
Nr inw. 1933

Kobiety i dzieci na placu, papier, akwarela
Women and children in the square, paper, watercolour
Nr inw. 2699

Marcoussis w swojej pracowni, 1924, płótno, olej
Marcoussis in his atelier, 1924, canvas, oil
Nr inw. 952

Pejzaż, 1927, płótno, olej
Landscape, 1927, canvas, oil
Nr inw. 1155

Macierzyństwo, 1922–1924, papier, akwarela
Motherhood, 1922–1924, paper, watercolour
Nr inw. 1838

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur
Copyright: © Adagp, Paris, 2024

[ilustracja 1933] *Wyscig konny/The horse race*; fot. Villa la Fleur

Mela Muter

Rodzeństwo, płótno, olej
Siblings, canvas, oil
Nr inw. 2792

Widok na fort Saint-André ze szpitalnego ogrodu, sklejkka, olej
View of Fort Saint-André from the hospital garden, plywood, oil
Nr inw. 1806

Pejzaż paryski, płótno na płycie, olej
Parisian landscape, canvas on board, oil
Nr inw. 2480

Widok Villeneuve-lès-Avignon z fortem Saint-André i kolegiatą Notre-Dame, płótno, olej
View of Villeneuve-lès-Avignon with Fort Saint-André and the Collegiate Church of Notre-Dame, canvas, oil
Nr inw. 2791

Portret Raymonda Lefebvre, 1917–1920, papier, akwarela
Portrait of Raymond Lefebvre, 1917–1920, paper, watercolour
Nr inw. 2222

Portret Andrzeja Mutermilcha, 1917–1920, papier, akwarela
Portrait of Andrzej Mutermilch, 1917–1920, paper, watercolour
Nr inw. 2813

Uliczka w Collioure, 1923–1925, płyta, olej
Street in Collioure, 1923–1925, board, oil
Nr inw. 2004

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 2792] *Rodzeństwo/Siblings*; fot. Villa la Fleur

Zofia Schomberg-Szymberska

Portret Tadeusza, 1923–1926, płótno, olej
Portrait of Tadeusz, 1923–1926, canvas, oil
Nr inw. 190

Pejzaż o zmierzchu, 1926–1929, płótno, olej
Landscape at dusk, 1926–1929, canvas, oil
Nr inw. 189

Pejzaż oniryczny, 1930, płótno, olej
Oniric landscape, 1930, canvas, oil
Nr inw. 186

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 186] *Pejzaż oniryczny/Oniric landscape*, 1930; fot. Villa la Fleur

Alicja Hohermann

Portret dwóch kobiet, 1933, papier, technika mieszana
Portrait of two women, 1933, paper, mixed technique
Nr inw. 908

Bukiet polnych kwiatów, karton, olej
Bouquet of wildflowers, cardboard, oil
Nr inw. 2977

Kobieta z lalką, 1933, płyta, olej
Woman with a doll, 1933, panel, oil
Nr inw. 2889

Dziewczyna z mandoliną, 1939, tektura, olej
Girl with a mandolin, 1939, cardboard, oil
Nr inw. 2897

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 908] *Portret dwóch kobiet/Portrait of two women*, 1933; fot. Villa la Fleur

Estera Karp

Martwa natura z bukietem, maską i rękawicami, płótno, olej
Still life with a bouquet, mask and gloves, canvas, oil
Nr inw. 2247

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 2247] *Martwa natura z bukietem, maską i rękawicami/Still life with a bouquet, mask and gloves*; fot. Villa la Fleur

Nadia Léger

Matka z dzieckiem, papier, ołówek, tusz, kreda
Mother with child, paper, pencil, ink, chalk
Nr inw. 2730

Ruch form na niebieskim tle, 1923/67, płótno, olej
Movement of forms on a blue background, 1923/67, canvas, oil
Nr inw. 2806

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur
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[ilustracja 2806] *Ruch form na niebieskim tle/ Movement of forms on a blue background*, 1923/67; fot. Villa la Fleur

Irena Reno (Hassenberg)

Henri de Wároquier na kanapie, papier, akwarela
Henri de Wároquier on a couch, paper, watercolour
Nr inw. 2940

Place de l'Opéra w Paryżu, papier, kredka
Place de l'Opéra in Paris, paper, crayon
Nr inw. 2876

Pejzaż paryski, papier, kredka, pastel, sangwina
Parisian landscape, paper, crayon, pastel, sanguine
Nr inw. 2874

Autoportret w kapeluszu, papier, ołówek
Self-portrait with a hat, paper, pencil
Nr inw. 2939

Wystawa sztuk dekoracyjnych w Paryżu, 1925, papier, sangwina, kredka
Exhibition of decorative arts in Paris, 1925, paper, sanguine, crayon
Nr inw. 2836

Gięda w Paryżu, 1930, płótno, olej
Stock Market in Paris, 1930, canvas, oil
Nr inw. 2065

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 2836] *Wystawa sztuk dekoracyjnych w Paryżu/Exhibition of decorative arts in Paris*, 1925; fot. Villa la Fleur

Sonia (Zofia) Lewicka

Place de la Concorde, papier, akwarela
Place de la Concorde, paper, watercolour
Nr inw. 2868

Martwa natura z kapeluszem i hortensjami, płótno, olej
Still life with a hat and hydrangeas, canvas, oil
Nr inw. 2282

Spokojna ulica, 1920, płótno, olej
A quiet street, 1920, canvas, oil
Nr inw. 2282

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 2282] *Spokojna ulica/A quiet street*, 1920; fot. Villa la Fleur

Dora Bianka (Teodora Kucembianka)

Martwa natura, płótno, olej
Still life, canvas, oil
Nr inw. 2072

Pejzaż miejski, 1928, płótno, olej
Urban landscape, 1928, canvas, oil
Nr inw. 1544

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 1544] *Pejzaż miejski/ Urban landscape*, 1928; fot. Villa la Fleur

Stefania Ordyńska

Port-Vendres, 1920, płótno, olej
Port-Vendres, 1920, canvas, oil
Nr inw. 943

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 943] *Port-Vendres*, 1920; fot. Villa la Fleur

Nina Aleksandrowicz-Homolacs

Kot, papier, technika mieszana

Cat, paper, mixed technique

Nr inw. 2838

Matka z dzieckiem, płótno, olej

Mother and child, canvas, oil

Nr inw. 1923

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 2838] *Kot/Cat*; fot. Villa la Fleur

Adrianna Gorska de Montaut

Fotel, 1929–1932, orzech włoski i tapicerka

Armchair, 1929–1932, walnut and upholstery

Nr inw. 1910

Kolekcja Marka Roeflera / Collection of/de Marek Roefler – Villa la Fleur

[ilustracja 1910] *Fotel/ Armchair*, 1929–1932; fot. Villa la Fleur

