

Józef Drążkiewicz

Partages



UNIWERSYTET ARTYSTYCZNY
W POZNANIU

Duża Scena UAP Gallery

Al. Marcinkowskiego 28, Poznań

curator:

Maciej Kurak

coordintaor:

Aleksandra Gaj

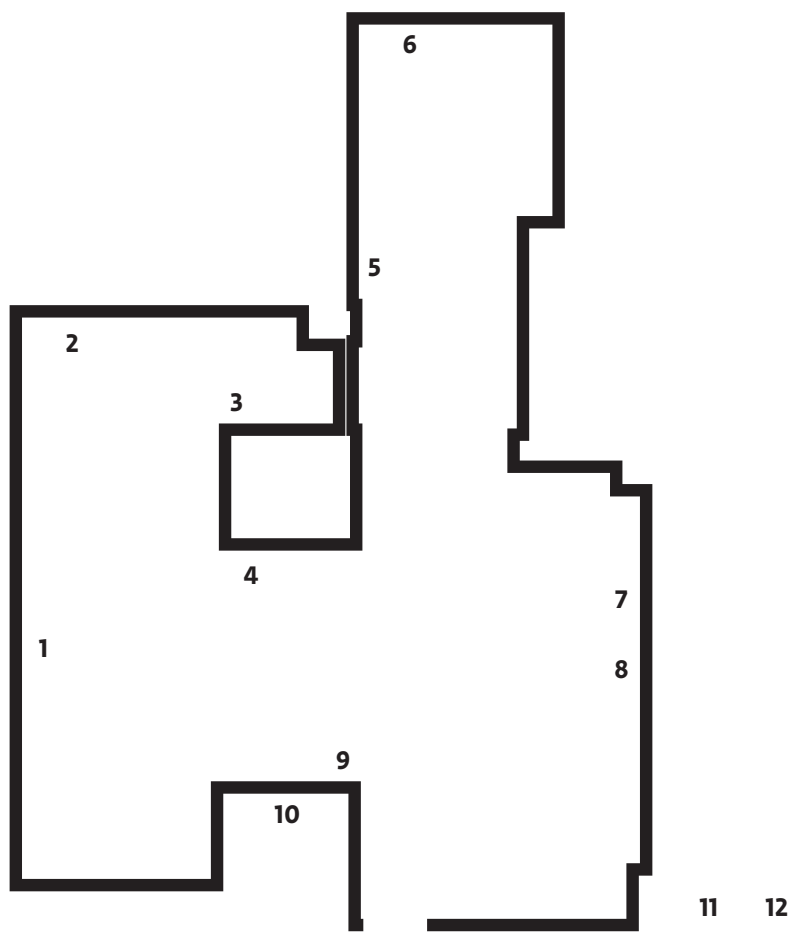
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Józef Drążkiewicz created his lithographic works that are collected at the exhibition in the 1960s, 1970s and 1980s. The first works followed the principles of Polish art movement called new figuration, when realism confronted abstraction. Artists referred to modern man and their ideas clashed with the academic approach to non-representational art. References to everyday, banal surroundings or reaching out to mass culture patterns were meant to involve artists in discussions on social issues. Józef Drążkiewicz's graphic images depict objects, landscape situations and characters assembled in various configurations. The resulting visual message refers not only to the universal problems of society functioning in the totalitarian state and activities taken by an individual before 1989 in Poland, but they also address the global issues of Western society, such as: the media's interest in war (*Dziwny jest ten świat* [*The World is a Strange Place*], 1969), consumerism (*Koszyk woda* [*A Basket Water*], 1986) and isolationism (*Tytka* [*A Paper Bag*], 1987, *Klatka* [*A Cage*], 1985). These subjects highlight the topicality of problems related to capitalism and global culture and illustrate the issues of illusions and perverse situations. For example, no ability to consume causes widespread consumption and forced isolation leads to total freedom, where everyone counts only on oneself. We will not solve the problem of aggression and protect ourselves against tragedy by referring to war as an armed attack on potentially dangerous groups of people. Józef Drążkiewicz's graphic works contain a mental and visual metaphor and preserve the truth of documentary representations, far from spectacular and sensational publicity. The work entitled *Dziwny jest ten świat* depicts the numerous dimensions

of war and reveals mechanisms by which graphic messages are broadcast in the media. You can see a Vietnamese girl's anxiety, soldiers shooting with guitars and a subtle image of a naked woman in the background. The dreamy atmosphere is permeated with reality that takes over the right to exist. Through its aesthetics (a combination of powerful and less significant, often fictional images), the work distances you from real tragic events. It unveils the relative humanitarianism of armed conflicts, in which one party is entitled to mourn and the other is treated instrumentally as a weapon of war. This is also the subject of the work entitled *Le Lapin* (1974), where a child becomes an anonymous weapon of conflict. In order to get more deeply into the structure of the topics depicted, the artist combines elements that are often quite distant by nature. He builds a collage of problems, thus creating a common whole. The composition of seemingly irrelevant elements (e.g. a guitar and a soldier, water and a basket, a rabbit and a child with a rifle) constitutes a critical statement and demystifies the apparent objectivity of documentary images.

¹ Piotr Piotrowski, *Znaczenia modernizmu. W stronę historii sztuki polskiej po 1945 roku*, Poznań, Wydawnictwo Rebis, 1999.

² Judith Butler, *Frames of War: When Is Life Grievable?*, New York: Verso Books, 2016



1. **7° w skali Beauforta**, 1979
2. **Dziwny jest ten świat**, 1969
3. Exlibris Drążkiewiczów
4. **Koszyk**, E.d'A, 1986
5. Sketches for works
6. **Klatka**, 1/30, 1985
7. **Tchnienie morza**, E.d'A, 1985
8. **Klatka**, E.d'A, 1985
9. Sketches
10. **Tytka**, E.d'A, 1987
11. **Partages (Podziały)**, 5/30, 1974
12. **Le lapin (Królik)**, 6/20, 1974

Professor Józef Drążkiewicz, PhD, Professor of UAP (1944–2017)

An outstanding and award-winning artist, an invaluable teacher, a long-term Dean of the Faculty of Painting, Graphic Arts and Sculpture and the Head of the Drawing Department and Drawing Studio III of the Painting and Drawing Faculty at the University of the Arts in Poznań (UAP). He was born on 20 May 1944 in Konstancin near Warsaw. Between 1962 and 1968, he studied at the PWSSP in Poznań in the drawing studios led by Professor Eustachy Wasilkowski and Professor Stanisław Teisseyre and the drawing studio headed by Associate Professor Alfons Gielniak. In 1965, Drążkiewicz began to specialize in graphic arts in studios headed by Professor Zbigniew Lutomski, Professor Andrzej Pietsch, Professor Lucjan Mianowski and Professor Waldemar Świerzy. He received his diploma in 1968 in the lithography studio run by Professor Lucjan Mianowski. He worked at his alma mater from 1967. He dealt with graphic arts and later with drawing. He participated in several dozen exhibitions in Poland and abroad. He had about 40 solo exhibitions in France (Paris), Belgium (Liege), the Netherlands, Italy, Finland and Poland (at Kordegarda Gallery in Warsaw, Szczecin, Poznań, Rzeszów). His works are in museum collections and many private collections.

Professor Józef Drążkiewicz claimed that everyone can be taught to draw. According to him, *drawing is the oldest language of communication. It is timeless, supra-cultural and supra-national. It is abstract because it uses signs that do not exist in nature, which strengthens its cultural, universal message. The precondition for drawing is the ability to see – to analyse what we see and synthesize what we see in images. Therefore, when we 'learn' to draw, we learn ourselves.*