RETURNING TO NY

TERESA PĄGOWSKA and JÓZEF CZAPSKI
RETURNING TO NEW YORK:  
JÓZEF CZAPSKI  
AND TERESA PĄGOWSKA  

Curated by Marek Bartelik
It is my great pleasure to invite you to view the exhibition of two distinguished Polish artists Józef Czapski and Teresa Pągowska at the Green Point Projects from mid-November until mid-December 2018. With this exhibition we are celebrating our fourth season. Green Point Projects is a cultural initiative in Brooklyn, New York, founded in April 2017. It is located in a repurposed warehouse in an industrial part of Greenpoint on the border with Williamsburg. The up-and-coming neighborhood is quickly becoming one of New York’s art hot spots, while still remaining a “Polish enclave” in Brooklyn, which makes our gallery a bridge between two worlds that don’t often have the opportunity to meet in an artistic setting.

Our earlier exhibitions introduced to an American audience four seminal figures in Polish art: Magdalena Abakanowicz, Stanisław Fijalkowski, Stefan Krygier, and Eugeniusz Markowski. (Works of all of these artists were also featured in exhibitions at the Piękna Gallery in Warsaw, affiliated with Green Point Projects.) The current exhibition entitled “Returning to New York: Józef Czapski and Teresa Pągowska” offers a unique opportunity to view in this country paintings by two of most celebrated Polish painters of the second part of the 20th century, each of whom embraced figuration in a highly original way. As the exhibition curator, Marek Bartelik, notes in his essay for this catalogue, “Quite unexpectedly, both artists have experienced a sort of comeback in the United States (rather than in Poland) in the last few years.” A biography devoted to Czapski’s art and life in the English language and two of his early books translated into English are being released by New York Book Review Publishers this fall. In 2012, on the occasion of Alina Szapocznikow’s solo show at MoMA, in the exhibition catalogue Pągowska was identified, next to Szapocznikow and Magdalena Abakanowicz, to be one of the first women artists who consciously addressed the representation of the body in post-war Polish art.

I am very pleased to have a show of these two remarkable artists in our gallery at this time.

Stawek Górecki
Gallery Director
"When I came to the United States for the first time in 1950," the Polish painter, author, and art critic Józef Czapski (1896-1993) wrote, "—I was struck by the youthful attitude, trust, spontaneous and immediate friendliness."

Czapski had traveled on a lecture tour to North America from Paris to fundraise for the publishing house Instytut Literacki (Literary Institute) and the literary review Kultura (Culture). He lectured to Polish émigrés and Polish-Americans (often called Polonia) mostly on the massacre at Katyn, but also on Joseph Stalin and the religious persecution in Soviet Russia, and even agreed to share his thoughts about student life in Paris when asked by an organization of businesswomen in Detroit.

"I was under the impression," he wrote, "that I found myself in a powerful and naïve society, which does not doubt the sense [and] the nobility of its existence, in its existence’s increasingly bright outlook on the future."

Czapski’s impressions of America were mixed, filtered through his artistic sensitivity, in which close attention to and admiration for Nature were crucial. From the height of a Chicago skyscraper he saw miles of "gray and ugly houses," and not a single tree. He noticed the same barren landscape in New York: "More and more frequently stuck in the ground, [rising] from the ground, is the black rock of Manhattan; frequently, among the unfinished buildings, warehouses and canals I see the earth, which is not the earth, but some dense material covered with garbage slag. Occasionally, very rarely, I see a tree...." In general, Czapski didn’t like the American way of life, finding it too hectic and alienating, too technology- and advertisement-oriented. It was in the United States, where he expressed his fears that the world was being swallowed by the absurd and grotesque bureaucratization of life, mentioning in reference Franz Kafka’s The Castle. Perhaps he saw a different face of an “inhuman land;” which he preferred to call, somewhat ironically, “almost a Heaven.”

"How many times," he wrote, "my reactions to American life and customs, my automatic outrage, must strike Americans as naïve and incomprehensible or irritating. But so what." Czapski’s opinion of Americans was, in fact, nuanced. "Here in America, there are a different body language, different symbols, different decorations," he acknowledged. He praised the Americans for their “youthfulness,” optimism, generosity, and enthusiasm. When writing about Polish-Americans, his comments about them were sometimes harsh, sometimes very tender. He criticized them for

"One becomes lyrical when one’s life beats to an essential rhythm and the experience is so intense that it synthesizes the entire meaning of one’s personality."
being preoccupied with making money, their political naiveté, their lack of education, and their poor command of English and Polish alike. But he deeply sympathized with their fate as uprooted people, who often had a hard time accepting their Polish background, not the least because back then they were the subject of many ethnic jokes. When praising them, Czapski expressed his admiration for those first generation young men and women, who made the effort to learn about the culture and history of their parents, and to do so had often learned the Polish language first.

Arguably, this type of strong criticism of America was quite common among European intellectuals after the war, especially by those, who—like Czapski—continued to perceive Paris as the world’s cultural and artistic capital. He was a Francophile, fluent in French, who admired French literature and art from an early age. He wrote extensively about, among other Frenchman and Frenchwoman, Marcel Proust, Albert Camus, Simone Weil, and Paul Cézanne. But he was critical of certain French intellectuals celebrated in the French capital after World War II—Jean-Paul Sartre and Simone de Beauvoir in particular, as well as remained indifferent to the writings of such “provocateurs” among French literary figures as George Bataille. After World War II France became his terre d’asile, but he never fully integrated into French society. He never applied for citizenship and, as time passed by, he experienced growing alienation.

For him post-war Paris was his “Paradise Lost.”

Czapski had his “Polish Paris”, a place of exile for Ewelina Hanańska, Fryderyk Szopen (Chopin), the Romantic poets Adam Mickiewicz and the neo-Romantic Cyprian Kamil, the scientist Maria Skłodowska-Curie, the artists Olga Boznańska, Moïse Kisling, his teacher Józef Pankiewicz, and many other famous Poles. After he settled down in the French capital in 1946, Czapski became directly associated with the literary, artistic and intellectual milieu of émigrés gathered around Kultura and Instytut Literacki, which he co-founded. He also frequented the Biblioteka Polska (Polish Library) and the Galerie Lambert adjacent to the Bookstore Libella, both on the Île Saint-Louis. He followed closely what was happening in the arts and politics in his native country, remaining a strong opponent of the Communist regime imposed there after the war, and wrote on them in Kultura and other publications. One might say that living in exile Czapski was connected to Poland by an “invisible chain” (Czapski’s expression from the essay of the same title), with its strongest links being Polish language and culture. Exile might have offered to him, in fact, a possibility to embrace a “default-mode Polishness” (as opposed to both “direct” and “noble”), in which books and art played a crucial role in forming a bridge between his life in exile and his native country.

Throughout his life, Czapski—the painter had many loyal admirers, both in Poland and abroad. Back in 1930, Gertrude Stein had bought his paintings from an exhibition at the Galerie Zak in Paris. His reputation as Poland’s leading pre-war artist led to having his work Gołębnik (Dovecote), 1938, included in an official exhibition of Polish art presented at the World’s Fair in New York in 1939. After World War II, he had several highly devoted collectors, the Swiss philosopher of Jewish-Polish origins Jeanne Hersch being among them. When in 1967 he had a solo show at the Galerie Desbrière in Paris, journalist Maciej Morawski noted: “A great success. The American writer Mary McCarthy bought his first painting—it’s a very good sign.”

In Poland, he became sort of a living legend, despite the fact that very few of his compatriots could have seen his paintings, unless they had traveled to France. In fact, Czapski was [still is] perceived as an exemplary Polish émigré: a patriot, an intellectual, a noble [of character and birth], and a Christian. Among his Polish admirers were...
The artist Teresa Pagowska (1926-2007) spent her entire life in Poland, where she achieved a significant degree of recognition as painter from the mid-1950s on. In 1955, she participated in the famous "Ogólnopolska Wystawa Młodej Plastyki. Przeciw wojnie - przeciw faszyzmowi (All-state exhibition entitled “Jestesiemy [We Exist],” which featured art by over one hundred Polish and Polish-origin artists living abroad, some of whom exhibited in Poland for the first time."

Due to the tense relationship between the organizers at MoMA and the Polish government over the content of the show, none of the exhibited artists attended the opening, most likely because of the authorities' restrictions on their travels abroad. Following that historic exhibition, various attempts were made to commercialize the attention of the local audience and art critics to Polish art brought no visible results. In fact, when four years later the exhibition entitled 17 Polish Painters opened at the D'Arcy Galleries in New York—which included several paintings by Pagowska—it drew criticism for poor selection of artists. But viewing that exhibition from today's perspective, there seems to be nothing particularly wrong with it; in fact, it was simply generated by the fact that the show was organized in collaboration with the state-sponsored art enterprise called Desa and, therefore, had to be approved by the Polish government. Due to the physical quality of the paint and the application of the brush towards a rhythmic organization, which recalls the original experience or event.”

The artist Teresa Pagowska (born 1926) comes also [like Tadeusz Dominik, mentioned in Selz’s essay earlier] from the Polish Colorist tradition and has, in addition, profited from [Piotr] Potworowski’s stimulus since his return to Poland. Her abstractions seem to find their origin in the experience of nature, not as it is observed from a distance with a horizon, but experienced intimately: the steaming earth, solid stones, running water, the bark of trees, the graininess of sand—all seen to enter into her sphere and are expressed with a vigorous, yet sensitive spontaneity. Her personal feeling for the Decorative is channeled by the physical quality of the paint and the application of the brush towards a rhythmic organization, which recalls the original experience or event.”

The exhibition entitled "Jesteśmy (We Exist)," which featured art by over one hundred Polish and Polish-origin artists living abroad, some of whom exhibited in Poland for the first time. The majority of its participants were the same as in the MoMA show. Due to the tense relationship between the organizers at MoMA and the Polish government over the content of the show, none of the exhibited artists attended the opening, most likely because of the authorities’ restrictions on their travels abroad. Following that historic exhibition, various attempts were made to commercialize the attention of the local audience and art critics to Polish art brought no visible results. In fact, when four years later the exhibition entitled 17 Polish Painters opened at the D’Arcy Galleries in New York—which included several paintings by Pagowska—it drew criticism for poor selection of artists. But viewing that exhibition from today’s perspective, there seems to be nothing particularly wrong with it; in fact, the majority of its participants were the same as in the MoMA show. That criticism might have simply been generated by the fact that the show was organized in collaboration with the state-sponsored art enterprise called Desa and, therefore, had to be approved by the Polish government. Hence the questioning of the choice of artists—which, in fact, amounted to the absence of abstract painters—might have simply been yet another example of how Polish art (and Eastern European art in general) was often caught in the politics of the Cold War when exhibited in the West.
Today Czapski and Pągowska are seldom included in large exhibitions of Polish art abroad, and they are usually omitted in studies devoted to local modern and contemporary art written in languages other than Polish. As a result, they are practically unknown outside of Poland—except for a small but loyal group of admirers of their works. Of course, the reasons for that exclusion are complex, and not necessary the same for each artist. With its blend of postimpressionism and expressionism based on direct observation, Czapski’s art might look anachronistic to those people inclined to think of artistic tendencies in progressive and teleological terms. To this day in Poland, his name as an artist is mainly associated with a group of graduates from the Kraków Academy of Fine Arts, nicknamed “Kapists” (japońscy in Polish), active in Paris between late 1924 and the early 1930s, who practiced a variation of Colorism (dubbed kapizm), a figurative style influenced by, above all, Paul Cézanne, Henri Matisse, and Pierre Bonnard. And to a large degree, Czapski has been more appreciated as a writer on art and essayist than an artist. On her part, Pągowska’s art has often been viewed as conventional, neither lyrical nor expressive enough to distinguish her from other artists working in various styles that fuse figuration and abstraction. Furthermore, the feminist aspects of it may be too “vague” to attract the attention of those who seek (and demand) that art carry a direct socio-political message, particularly a type of art with the explicit gender significance that preoccupies many curators and critics, both in Poland and abroad.

Following the collapse of the Communist government in Poland in the late 1980s, the history of Polish art has been written by art critics and historians, whose principal interests lie elsewhere than the “uncommitted art” produced by Pągowska and Czapski. This might look quite odd, recalling how much “political art” was privileged in Polish People’s Republic, but, of course, we are talking about a different type of politics (and political correctness) today. Still, both artists have benefitted from the historic changes in Eastern Europe and Russia, which took place nearly three decades ago. In 1992, Czapski had a major exhibition at the National Museums in Kraków, Poznań, and Warsaw. (Due to poor health, he did not travel to the opening and, in fact, didn’t go back to his native country afterwards.) Following his death in 1993, Czapski’s paintings and drawings continued to be included in various exhibitions in his native country, triggering great interest among the public in general, but mostly indifference, or reservations as far as their artistic value is concerned, from critics and scholars, especially the younger ones. In 2016, the Józef Czapski Pavilion—which hosts a permanent exhibition documenting the artist’s life and work, both as a writer and a painter—opened as a branch of the National Museum in Kraków. After 1990, Pągowska continued to show in Poland, having over twenty solo exhibitions at, among other venues, the Zachęta-National Gallery of Art and the National Museum in Poznań. And the same year Czapski participated in “Jesteśmy” in Warsaw, Pągowska’s paintings were included in “Voices of Freedom: Polish Women Artists and the Avant-Garde 1880-1990” at the National Museum of Women in the Arts in Washington D.C. in 1991, where, as the title indicates, they were presented within the feminist framework.

Quite unexpectedly, both artists have experienced a sort of comeback in the United States (rather than in Poland) in the last few years. The critic and curator Cornelia Butler discussed Pągowska’s paintings in the catalogue of Aline Szapocznikow’s exhibition at MoMA, crediting her with being one of the first Polish women artists who as early as the early 1960s had addressed the issue of the female body in Polish art in a conscious way—without adopting an overt feminist perspective. I would further argue that what united “unconventional” Szapocznikow and “conventional” Pągowska was not so much their refusal to embrace feminism in their work, as their ability to bypass having it interpreted as about women, or, for that matter, made by a woman. “I am not a specialist in [painting] the sea, women or men, or animals,” Pągowska once said in an interview—dissociating herself from any equating her personally with the subject of her works. Czapski’s comeback has been as a writer mainly. This fall, a biography devoted to Czapski’s art and life in the English language and two of his early books translated into English are being released by New York Book Review Publishers. “Józef Czapski, a figure largely unknown to American readers and artists, lived many lives in his ninety-six years—soldier, public figure, historical witness, memoirist, essayist, painter,” introduces him the biography’s author Eric Karpeles. To acknowledge the fundamental importance of painting for Czapski, he is described on the biography’s back jacket as “a towering public figure,” for whom “painting gave meaning to his life. It is very difficult to judge people justly,” Pągowska once said, quoting the Hungarian writer Sándor Márai. It might be useful to note that just as Pągowska refused to fit comfortably into a feminist mold, Czapski, who was gay, viewed his sexual orientation as a highly private matter. When it came to addressing any differences other than political and artistic in his writings, he usually chose silence over argument, and his art supports that position. One might say that art for him was a supreme expression of universal humanism, rather than a vehicle to communicate a specific identity. He expressed his objections toward equating meaning in art with personal life on many occasions, including in his writing about Chaim Soutine in 1989. In that text, Czapski
categorically rejected any theory that would psycho-sexualize experience and existence, including those of Sigmund Freud (Jacques Lacan). For Czapski, the direct application of Freud's concept of repression, which he called in French refoulement, only obscured what was fundamental in Soutine's life: his view of the artist's experience and work as a quest of the absolute. "That I was able to read or to hear about Soutine's inner life is so small, so uncertain in comparison to his canvases—the confessions of a mute man, the canvases that he painted with passion and fury," Czapski concluded his essay. He might have been writing about himself.²

What Czapski and Pęckowska shared was their deep attachment to the "mute" medium of painting. They rejected the notion of progress in art, although they were very aware of the art movements of their time, while admiring Great Masters. "We are not a beginning, but a continuation," Pęckowska observed.³ One might think of Pęckowska's art as a form of diary, in which the inner life is visually expressed as enigmatic [both tragic and joyful] and transformed, or transfigured, into delicate sensations, as Czapski might have called [after his favorite painter Cézanne] those light moments of giving shape to the outer world. For both artists those subtle sensations enabled them to record the "tensions" of existence and experience, taking into account those endless difficulties and ethical and aesthetic conundrums that challenge our daily inhuman life. "The silence is there if you look for it. There is nobody's life."

In a sense it is the way in which we act and react to the world that is of central importance.⁴

ENDNOTES:


Józef Czapski (1896 – 1993)

From his father’s maternal side Czapski was a descendant of the Megendorff family from the Royal Prussia, and the von Thun und Hohenstein family belonging to the old German aristocracy relocated to Prague on his mother’s side.

Beginning in October 1918, Czapski studied at the Warsaw Academy of Fine Arts in the studio of Stanisław Lentz. In 1920, he transferred to the Academy of Fine Arts in Krakow, where he took classes with, among others, Wojciech Weiss and Józef Pankiewicz. In 1923, he joined the Komitet Paryski (Paris Committee), along Jan Cybis, Hanna Rudzka-Cybis, Zygmunt Waliszewski, Piotr Potworowski, and Artur Nacht-Samborski, and they all went to the French capital in late 1924. He remained there until early 1930s, having several shows in France and Switzerland.

During World War II, Czapski was in a prisoner of war in Russia. He wrote about that experience in Wspomnienia Starobielskie (Reminiscences of Starobyelsk) and Proust w Griazowcu (English title: Lost Time: Lectures on Proust in a Soviet Prison Camp). Upon his release, he joined the army of General Anders, and he was put in charge of determining the faith of the Polish officers captured by the Soviets. The result of this investigation was his Na nieludzkiej ziemi (Inhuman Land), first published in Polish in 1949. He left Russia and stayed for a short period of time in Rome immediately after the war then, he moved to Paris, where he settled for good. In Paris, he co-founded the Instytut Literacki (Literary Institute) and the literary review Kultura (Culture). He also returned to painting. He exhibited in France, Switzerland, England, the United States, among other places. In 1985, his works were included in the Biennale de Paris. After the fall of the Berlin Wall, he also head several shows in Poland.

Czapski was also an important essayist on art, literature, and politics. His main collections of essays include: Tumult i widma (Tumult and specters), Patrząc (Looking), and Czytając (Reading). Recently, his private correspondence with his intimate friend Ludwig Hering was released under the title Czapski-Hering listy (Czapski-Hering letters) vol. 1 and 2.

In 2016, the Józef Czapski Pavilion—which hosts a permanent exhibition documenting the artist’s life and work, both as a writer and a painter—opened as a branch of the National Museum in Kraków.
**Cafe in the Gallery, 1968**

oil on canvas, 114 cm x 78 cm
Still life with lemons, 1971
Oil on canvas, 27 cm x 46 cm
Exhibition in Petit Palais, 1972
oil on canvas, 59,5 cm x 72 cm
Yellow exhibition, 1974
oil on canvas, 100 cm x 81 cm
Still life with a vase, 1983
oil on canvas, 73 cm x 54 cm
Teresa Pągowska (1926 – 2007)

Graduated from the State College of Fine Arts (PWSP) in Poznań, obtaining a diploma in the Department of Painting and Murals under the supervision of Wacław Taranczewski in 1951.

She participated in “All-state Exhibition of Young Artists. Against the war - against fascism” in the Warsaw’s “Arsenal” in 1955, where she presented genre scenes painted in vivid colors. In the years 1958 - 1964, Pągowska turned to non-representational painting, limiting her palette to black, white and earth colors, and introducing sand, pieces of fabric and thickly laid resins into the surface of her paintings. She presented those works at the first Biennale de Paris in 1959 and in “15 Polish painters” in the Museum of Modern Art in New York in 1961. After this abstract period, Pągowska returned to figurative painting, but in a different way than before 1958: the human figure (mostly female) was deformed, the vivid color returned, but mostly as an accent, and the artist’s hallmark became unprimed canvas, which enriches the composition with texture and warmth. She was praised as a new voice in the so-called New Figuration. She further developed her approach to the figure in the series "Days", "Monochromates" and "Magic Figures." From the 1990s on Pągowska incorporated objects and animals into her scenes.

Pągowska had a distinguished career of an art educator. Between 1950-1964 she was a teacher at PWSSP in Gdańsk (the Sopot branch), which she ran independently after 1962. For a short period of time she taught at the PWSSP in Łódź, then, between, 1973 and 1992, she was in charge of a Painting and Drawing studio at the Department of Graphic Arts of the Warsaw Academy of Fine Arts. In 1988 she received the title of full professor.

Today, Teresa Pągowska remains one of the most important artists of Polish post-war art and is considered in her native country to be a “classic.” Her work does not easily fit into the simple categories of “New Figuration” or, more so, into “women’s art”, for it approaches the human figure in painting in a highly original way.

The artist was a recipient of the Alfred Jurzykowski Foundation Award in 1990 and of the Jan Cybis Award in 2000.
A Sitter, 1970

oil on canvas, 145 cm x 130 cm
Monochrome XXXXC, 1975

oil on canvas, 120 cm x 130 cm
Washing head II (from the series Magic Figures), 1976
oil on canvas, 150 cm x 130 cm
Cheerful erotic (from the series Magic Figures), 1980
oil on canvas, 130 cm x 120 cm
Nude figure in a red room, 1992
oil on canvas, 145 cm x 130 cm
The Beach, 1990
oil on canvas, 140 cm x 160 cm
Measuring the time, 2000
oil on canvas, 145 cm x 130 cm
Dream about empty room, 2002
oil on canvas, 140 cm x 130 cm
Drying the sheets, 2004
oil on canvas, 130 cm x 140 cm
Mosquitos, 2006
oil on canvas, 140 cm x 130 cm
Gulliver, 2006

oil on canvas, 140 cm x 130 cm
Black figure dancing and a dog, 2006
oil on canvas, 2006, 160 cm x 140 cm
Józef Czapski

Selected individual exhibitions:

- 1932: "Józef Czapski". Galerie Vignon, Paris
- 1951: "Józef Czapski". Galerie M. Motte, Geneva
- 1952: "Józef Czapski", Galerie M. Bénézit, Paris
- 1961: Czapski's exhibition, Segittenius Gallery, New York
- 1971: "Exposition rétrospective", Galerie M. Motte, Geneva
- 1974: "Józef Czapski", Galerie Lambert, Paris
- 1978: "Józef Czapski", Galerie Branco, Paris
- 1990: Joseph Czapski. Bliźniokszta, Musées Jenisch, Vevey, Switzerland
- 1999: "Kazimierz, Czotkowski: 120 lat od urodzin", National Gallery of Art, Warsaw
- 2008: "Portret, pejzaż", aTAK Gallery, Warsaw
- 2012: "Józef Czapski. Malarka", BWA Gallery, Bialystok

Selected group exhibitions:

- 1938: World's Fair, New York
- 1931: Kapists' exhibition, Moss Galerie, Geneva;
- 1930: Kapists' exhibition, Gallery Zak, Paris
- 1938: "Ars erotica", National Gallery of Art, Warsaw
- 1940: "Joseph Czapski. Rétrospective", Musée Jenisch, Vavey, Switzerland
- 1951: "Józef Czapski", Galerie Motte, Geneva
- 1952: "Józef Czapski", Galerie M. Bénézit, Paris
- 1956: "Dix Peintres Polonais", Galerie Georges Giroux, Brussels
- 1959: "Première Biennale de Paris", Musée d'Art Moderne de la Ville de Paris, Paris
- 1959: "Mostra di Pittura Polacca Contemporanea", Galleria Internazionale d'Arte Moderna, Venice
- 1961: "Brzozowski, Dominik, Kowalski, Nowosielski, Pładowska, Ziemski", Contemporary Art Gallery, Chicago
- 1966: "12 Polish Painters", Günther Goletzki Galerie, Stuttgart
- 1975: "Polonia en Mexico. Festival de las Formas Pintura Contemporanea", Museo de Arte Moderno, Mexico
- 1978: "Józef Czapski", Galerie Briance, Paris
- 1979: "Józef Czapski", Galerie Lambert, Paris
- 1985: Biennale de Paris, Paris
- 1986: "Contemporary Polish Master Works", Edith Barrett Art Gallery, Utica College of Syracuse University
- 1990: "Teresa Pągowska, Malarstwo", Krzysztof Pągowski. Malarska Galeria, Kraków
- 1998: "Teresa Pągowska", WBA Gallery, Lublin; WBA Gallery, Bielsko-Biała; WBA Gallery, Olkusz
- 2001: "Teresa Pągowska. Malarska Galeria, Kraków
- 2004: "Teresa Pągowska. Malarska Galeria, Kraków
- 2005: "Teresa Pągowska. Malarka", Galerie des Polnischen Instituts, Düsseldorf
- 2014: "Teresa Pągowska. Malarska Galeria, Kraków
- 2015: "Teresa Pągowska. Opera Grafika, Warsaw

Teresa Pągowska

Selected individual exhibitions:

- 1956: "Teresa Pągowska", BMV Sopot
- 1963: "Teresa Pągowska", Galerie BWA Sopot
- 1985: Biennale de Paris, Paris
- 1986: "Contemporary Polish Master Works", Edith Barrett Art Gallery, Utica College of Syracuse University
- 1998: "Gender check – Sprawdzam płeć!", Zachęta-National Gallery of Art, Warsaw
- 2018: "Zielenka współczesna z kolekcji Wójcicha Fibaka", Regional Museum in Bydgoszcz
- 2018: "Os po Cubanie", Zachęta-National Gallery of Art, Warsaw
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Curatored by Marek Bartelik

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