



NIGHT IN THE GALLERY

EDUCATIONAL MATERIALS FOR "NIGHT IN THE GALLERY"



FUNDACJA WSPÓŁPRACY
POLSKO-NIEMIECKIEJ

STIFTUNG
FÜR DEUTSCH-POLNISCHE
ZUSAMMENARBEIT



TEUTONIC KNIGHTS – FACTS AND MYTHS

Lesson plan for the educational film "Night in the gallery"



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Duration:

90 minutes.

Supplies and teaching materials:

Film, "Night in the gallery", textbook (chosen by the teacher and recommended by the Ministry of National Education), source texts, iconographic materials, historical analyses.

Equipment needed:

DVD player, computer, laptop, screen, multimedia projector (optional).

Most important issues:

- ethos of medieval knights versus the reality of the epoch
- Teutonic Knights in Polish land
- formation of the state of the Teutonic Order: policy and economy
- territorial expansion of the state of the Teutonic Order (from the takeover of Danzig to the Battle of Grunwald)
- the Battle of Grunwald as a propaganda tool of the Poles and the Germans
- Polish-Teutonic alliances
- Polish-Teutonic conflicts
- Poles and Teutonic Knights – deconstruction of myths
- the Prussian Confederation
- the Prussian Homage

Terms, events:

Teutonic Order – the Order of Brothers of the German House of Saint Mary, Christianisation, the seizure of Pomerelia 1308, the Teutonic takeover of Danzig, the war 1329-1332, canon law case in Warsaw 1339, the Treaty of Kalisz 1343, the war 1409-1411, the war 1454-1466, the Prussian Confederation, the First Peace of Thorn (1411), the Second Peace of Thorn (1466), secularization, the Prussian Homage 1525.

Figures:

Konrad I of Masovia, Władysław the Short, Casimir the Great, Władysław Jagiełło, Vytautas, Ulrich von Jungingen, Casimir IV Jagiellon, Jan Bażyński, Sigismund I the Old, Albert, Duke in Prussia.

General aims:

- for students to know how Teutonic Order was formed, what it was and what it is now,
- for students to understand what role Teutonic Order played in the history of Poland and Europe,
- for students to be able to explain what picture of Teutonic Order stayed in the Polish historical memory and why.

Particular aims:

- acquainting students with the complicated and complex history of the Polish-Teutonic relations between the 13th and 16th century,
- presenting an outline of the history of Prussia in the Middle Ages,
- presenting the territorial situation on the northern border of Poland in the Middle Ages (the status of Pomeranian lands and the extent of their independence from the kings and dukes of Poland, the status of big urban areas and harbours – Stettin, Danzig),
- showing the policy of territorial expansion of the state of the Teutonic Order using the example of the seizure of Pomerelia in 1308 and the Teutonic takeover of Danzig,
- deconstruction of the myth concerning the "everlasting" Teutonic hostility against Poland and Lithuania (examples of alliance and cooperation, e.g. the Battle of Legnica 1241 and expeditions against Tatars),
- emphasising the significance of the Battle of Grunwald for the history of the Teutonic Order and the state of the Teutonic Order, Polish-Teutonic relations and Polish-German relations until today,
- deconstruction of the myth connected with the Grunwald victory (Grunwald defeat) and the Polish-German war,
- presenting Grunwald motif in art and in Polish and German propaganda
- explaining the way of organisation of towns in Prussia, the significance of the Prussia burgesses for the Baltic trade, situation of such cities as Danzig, Elbing, Thorn in the Hanseatic League,
- introducing the significance of "secularisation" of the state of the Teutonic Order and consequences of this decision.

Planned skills acquired by students:

- skill in assessment of the influence of the Teutonic Order on the history of Polish-German relations and the Order's influence on culture and art of both nations,
- skill in comparative analysis of historical sources (written and iconographic ones),
- skill in critic analysis of historical studies (e.g. a film) in confrontation with historical sources,
- skill in working with a map.

Forms and methods of work:

Work with the film, analysis and interpretation of historical sources (work with a map, a source text, iconographic sources), lecture, educational conversation, discussion, exchange of opinions, group work.

TEUTONIC KNIGHTS – FACTS AND MYTHS. PART II: SYNOPSIS

Part I: duration 45 minutes

Introductory lecture: military orders – why they were formed and what their role was in the medieval world (teaching aids: map – Palestine after the 3rd crusade (since 1189), crusades (11th-13th century), Polish-Lithuanian-Teutonic War (1409-1411), the development of the state of Teutonic Order from 1226 until the beginning of the 15th century, Europe in the second half of the 15th century; illustrations – Knight Templar, Knight of Malta, Teutonic Knight, Franciscan, Benedictine, Dominican).



fig. Demart



fig. Demart



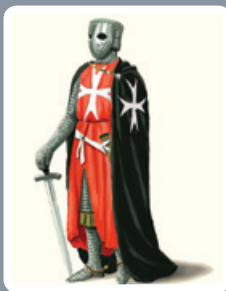
fig. Demart



fig. Demart



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Benedict of Nursia portrayed by Herman Nieg
Photographed by Georges JansooneHyacinth of Poland
www.kamienislaski.plAnthony of Padua
www.poznan.franciszkanie.pl

Exercise 1.

Form: pair work – analysis of the source text.

Marcin Murinus, *The Chronicle of Grand Masters of Prussia*, Pojezierze, Olsztyn 1989.

Instructions for the text:

- Referring to the source text, describe the circumstances in which the Order of Brothers of the German House of Saint Mary in Jerusalem, known as the Teutonic Order, was formed.
- Referring to the source text, explain what, apart from treating the sick, the first Teutonic knights did. Were they a military order from the very beginning?
- Referring to the lecture, explain why the author mentions the “decadence” of the Teutonic knights in the last sentence. Why did the Teutonic knights become a power?



source no. 1: An excerpt from *The Chronicle of the Grand Masters of Prussia*:

In the year of Our Lord 1188, Balduinus, King of Jerusalem, came under great distress from pagans who, operating from the fortified city of Acre, laid great waste to the Holy Land. Hence, he urgently wrote to other Christians asking for help. (...) As a result, the Christians laid siege to the town of Acre and stormed it throughout the year (...) there were many wounded, sick and myself without even a burn (as it takes place at war) lying around, the others due to hunger and serious wounds were dying.

There were eight God-fearing men (...) Among whom there was one burgher from Lübeck, he gave a sail from the ship (...) from which he made a tent and gathered there the sick, the wounded and the crippled and treated them with great dedication and cost (...)

When the Christians captured Acre, the pious men founded a hospital for the wounded and the sick, and took even greater care of them (...). The Grand Master Heinrich Walpot von Bassenheim was appointed the head of the hospitals, who with his healed brothers and other pious knights when it was needed went to war and made a stand against pagans (...) the Pope Celestine, the 3rd of this name gave the confirmation of the order (...) so that were the brothers named Brothers of the German House of Saint Mary in Jerusalem. He also gave them black cross as a coat of arms.

At first, when they assumed the habit, there were seven priests and twenty and four noblemen, not priests. They were allowed to celebrate the mass in armour with a sword on their side, no one cut their beard, and according to the order they slept on the sack full of straw, but they changed it soon after, since (as they say), decadence follows affluence.

Exercise 2.

Form: group work – divide the class into three teams; each team works on one instruction.

Marcin Murinus, *The Chronicle of Grand Masters of Prussia*, Pojezierze, Olsztyn 1989.

Based on the information from the textbook (chosen by the teacher and recommended by the Ministry of National Education) and your own knowledge, answer the following questions:

- What was the reason for bringing in the Teutonic knights to the Polish lands?
- Where were the Teutonic knights before they were granted the Chełmno Land?
- How did the area of the state of the Teutonic Order change at the turn of the 13th and 14th centuries?

At the end of the exercise the leader of each team gives an account of the work results.

Exercise 3.

Form: group work.

Students are acquainted with a clip from the film "Night in the gallery" (minutes: 11.23-19.01). While watching the film, students pay attention to the presented facts and to the comparison of the Teutonic Order and contemporary corporations; they write down their observations.

Analyse the source text quoted below (Marcin Murinus, *The Chronicle of Grand Masters of Prussia*, Pojezierze, Olsztyn 1989) and indicate the factual differences between the source and the clip. What should be corrected: the text or the film. Why?

source no. 2: An excerpt from *The Chronicle of Grand Masters of Prussia*:

Afterwards, many dukes, counts, German noblemen joined the order, and Pope Celestine, the 3rd of this name, gave them the confirmation and the title so that they were referred to as Brothers of the German House of Saint Mary in Jerusalem. As a coat of arms they were given a black cross (...). The Patriarch of Jerusalem clothed the brothers in white coats with black crosses on both sides and such different clothing they wore ever since. At first, when they assumed the habit, there were seven priests and twenty and four noblemen, not priests. They were allowed to celebrate mass in an armour with a sword on their side, no one cut their beard, and according to the order they slept on sacks full of straw, but they changed it soon after, since (as they say), decadence follows affluence.

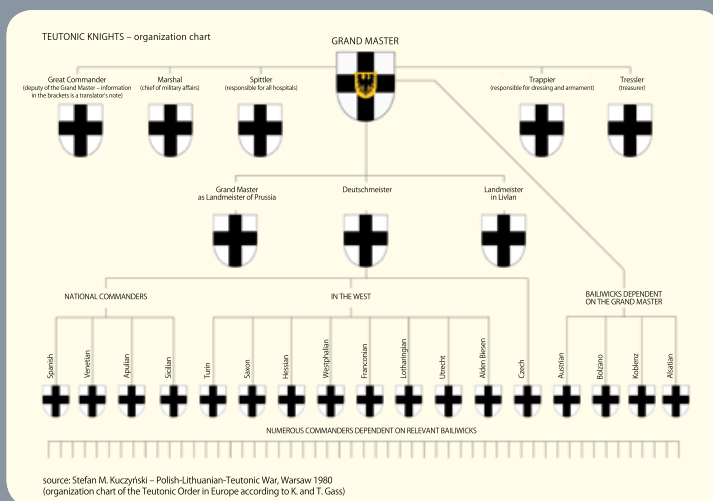
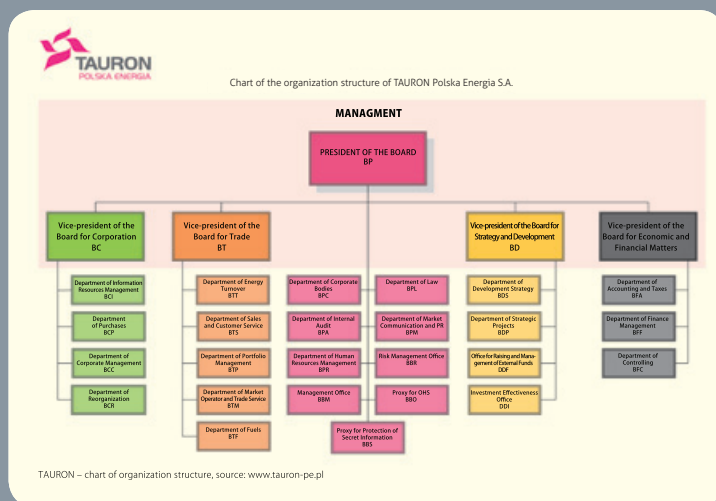
Ulrich, the Prussian Grand Master, gathered the army in 1410 to show his power and strength. Władysław, the injured king, set off with his army that he gathered from Poland, Lithuania, Ruthenia, Silesia and Bohemia (...).

Ulrich, the Prussian Grand Master having one hundred and forty thousand German knights, had great expectations, and having reached the Drwęca, he fortified its bank with shotguns and trenches and also destroyed bridges preventing the enemy from getting across. Hence, the king with the army made his way towards the hill, and at the said village Wysoka near Działdowo he pitched a camp where everyone reverently received the Blessed Sacrament and was ready to fight, since the king in tears told them all about the unbearable harm from the Teutonic knights, about having just triggered a war and therefore a certain victory, as a result of which the chivalry, accepting everything in tears, were even more eager to battle. For great further hardship the royal army set off, and on a clean plain they lied at Dąbrówno or Grunwald and Tannenberg where Ulrich Jungingen, the Prussian Grand Master, was awaiting them with his army.

Exercise 4.

Form: group work.

Based on the clip from the film "Night in the gallery", compare the presented diagrams of a contemporary corporation and the Teutonic Order. Can the Teutonic Order be referred to as a corporation? Justify the answer.



Part II: duration: 45 minutes

Introduction:

Revision of the last lesson by means of the game "Ambassador":

Students divided into two groups referring to their notes from the previous classes choose, in their opinion, a significant figure, historical event or a feature of the Teutonic Order. Next, each group appoints their representative, to whom the competitors confidentially give their choice. The representative is supposed to convey the information to their group by means of gestures and facial expressions. The group is to guess the answer. At the end, the leaders of both groups justify their choices.

Exercise 1.

Referring to the clip from the film "Night in the gallery" (minutes 11.23-19.01) and the excerpt from the text below, students conduct a comparative analysis.

Questions to the comparative analysis:

- What was the goal of the Polish king (Lithuanian Grand Duke) and what was the goal of the Grand Master of the Teutonic Order in the face of the upcoming war?
- Divide the reasons for the war into direct and indirect ones.
- The Knighthood of which nationality took part in the war on the Polish-Lithuanian side and which on the Teutonic Order side? Justify the division.
- Why is the Battle of Grunwald referred to as "a wasted victory"?

source no. 1: Halina Manikowska, Julia Tazbirowa, History. Middle Ages, WSiP Warszawa 1995, p. 182-185

In 1404, Vyatautas, busy with the expansion towards the Ruthenian lands, concluded an agreement with the Teutonic knights and gave them Samogitia.

Anti-Teutonic uprisings would break out there, which led to serious exacerbation of the Polish-Lithuanian relations with the Order and precipitated the outbreak of war.

In 1409, yet another uprising broke out in Samogitia, supported by Vyatautas' reinforcements. At the same time border disputes between the Order and Poland took place, exacerbated by the raid and the capture of the Dobrzyń Land by the Teutonic knights.

During the winter of 1409/10, both sides prepared for the war. Teutonic knights made an appeal to the chivalry in Western Europe, gathering hosts of French and German knights for the crusade against Lithuania and Poland. Meanwhile, Jagiello gathered the Polish and Lithuanian army, Vyatautas also won Ruthenian and Tatar reinforcements; vassals led by dukes of Masovia came as well.

In June 1410 military action began. The Polish army was to concentrate near Czerwińsk where, having crossed specially constructed bridge, it joined the Lithuanian army.

Teutonic knights expected a strike on Pomerelia, so the Grand Master concentrated his army near Świecie. The direction of the Polish attack was a surprise because Jagiello led his army towards Prussia and, bypassing the strongly fortified Drwęca front, he headed straight for Malbork.

The clash of the armies took place on 15 July 1410 in the village of Grunwald. Polish-Lithuanian forces amounted to 40000 knights, but half of them were lightly armed whereas the Teutonic forces totalled 30000 heavily armed knights. The right flank, led by Vyatautas consisting of the Lithuanian and Ruthenian army, began the attack. It defeated the Teutonic infantry, but had to retreat from the counter-attack of the enemy's heavy cavalry.

Almost simultaneously, the Polish left flank was struck by the Teutonic reserve led personally by Grand Master Ulrich von Jungingen. The Poles, however, held off the attack; yet another strike of the Lithuanians and attack of the Polish reserves led to pushing the Teutonic knights and defeating their army. The defeat of the Order was crushing. The Grand Master and the flower of Western chivalry died. The Poles won the Teutonic fleet and flags, and took many prisoners of war.

Exercise 2.

Work with a worksheet, work with a film (group work – 5 people).

Description of the worksheet:

I. Map presenting the state of the Teutonic Order, the Kingdom of Poland, the Grand Duchy of Lithuania (Europe in the 2nd half of the 15th century).

II. Source text on fiscal charges and the way of treating the lieges by the Order on the conquered lands, e.g. The Speech of Jan Bażyński, leader of the Prussian Confederation, to the king Casimir Jagiellon, Kraków 20 February 1454 (quoted after D. Ostapowicz, S. Suchodolski, *From Hammurabi to Fukuyama*. Source texts with exercises, vol. I, 2005).



source no. 2: The Speech of Jan Bażyński quoted after D. Ostapowicz, S. Suchodolski, *From Hammurabi to Fukuyama*. Source texts with exercises, vol. I, 2005

It is not hidden from you, merciful king, or your council, or allegedly even neighbouring nations, how much harm and disgrace, how many base acts and insults our forefathers, and in the end also we, had to bear from the Grand Master of the Prussian Order. [...] But above all, the defeats by which we were affected, even more hurtful was that we were forced to break alliances and wage unjust wars; we had to stick our necks out due to the immorality of the Grand Master and Teutonic knights. [...]

Commanders and castle owners did not hesitate, without taking the case to court, to take away our estates and possessions, to abduct wives under husbands' very eyes and daughters in front of parents' eyes at the mercy of their lecherous sexual urges. [...] In straits of such a misery we created the Confederation in order to shield ourselves from so much suffering [...] our case was brought to court of Frederick, the Roman Emperor, the said emperor, rejecting the most legitimate and obvious evidence, for our greater tragedy, dissolved and revoked our Confederation sentencing us to a fine of six hundred thousand zloty and everlasting serfdom to the Grand Master and the Order, [...] Therefore, the sentence of the emperor, so erroneous and tyrannical, made us forsake our allegiance to the Teutonic knights and take up arms against them believing that it was not only us men, but also women in danger of giving in to the yoke of such evil dependence. [...] Since then Your Majesty, as everyone knows and what the Grand Master and the Order in open letters admitted, is the sender and the benefactor of the Order, and Pomerania, Chełmno land and Land of Michałowo were violently torn out from the Kingdom of Poland, hence we turn to Your Majesty with a request to accept us as perpetual lieges of you and your kingdom and incorporate us to the Kingdom of Poland from which we have been torn out.

We surrender voluntarily and with obedience under your command and rule entrusting you ourselves, our wives, children and families and all cities, villages, castles and towns conquered by us or to be conquered in the future.

Instructions:

- Show on the map territorial changes resulting from peace treaties in 1466.
- Show the capital city of the state of the Teutonic Order before and after 1466.
- Why does Jan Bażyński give the Confederation in the king's charge?
- What injustice did the Teutonic knights do to the Prussian burgesses?
- For what reason was the Prussian Confederation formed?

Homework:

Based on information acquired during the classes and their own research, groups prepare a multimedia presentation concerning assessment of the Polish-Teutonic neighbourhood. Both positive and negative aspects of the coexistence should be shown.

Part I: duration 45 minutes

Exercise 1.

Marcin Murinus, *The Chronicle of Grand Masters of Prussia*, Pojezierze, Olsztyn 1989.

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There were eight God-fearing men (...) Among whom there was one burgher from Lübeck, he gave a sail from the ship (...) from which he made a tent and gathered there the sick, the wounded and the crippled and treated them with great dedication and cost (...)

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- Referring to the lecture, explain why the author mentions "decadence" of the Teutonic knights in the last sentence.
- Why did the Teutonic knights become a power?

Exercise 2.

Based on the information from the and your own knowledge, answer the following questions:

- What was the reason for bringing in the Teutonic knights to the Polish lands?
- Where were the Teutonic knights before they were granted Chełmno Land?
- How did the area of the state of the Teutonic Order change at the turn of the 13th and 14th centuries?

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Analyse the source text quoted below (Marcin Murinus, *The Chronicle of Grand Masters of Prussia*, Pojezierze, Olsztyn 1989) and indicate the factual differences between the source and the clip. What should be corrected: the text or the film. Why?

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Afterwards, many dukes, counts, German noblemen joined the order, and Pope Celestine, the 3rd of this name, gave them the confirmation and the title so that they were referred to as Brothers of the German House of Saint Mary in Jerusalem. As a coat of arms they were given a black cross (...). The Patriarch of Jerusalem clothed the brothers in white coats with black crosses on both sides and such different clothing they wore ever since. At first, when they assumed the habit, there were seven priests and twenty and four noblemen, not priests. They were allowed to celebrate mass in an armour with a sword on their side, no one cut their beard, and according to the order they slept on sacks full of straw, but they changed it soon after, since (as they say), decadence follows affluence.

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Benedict of Nursia portrayed by Herman Nieg
Photographed by Georges Jansoone



Hyacinth of Poland
www.kamienislaski.pl



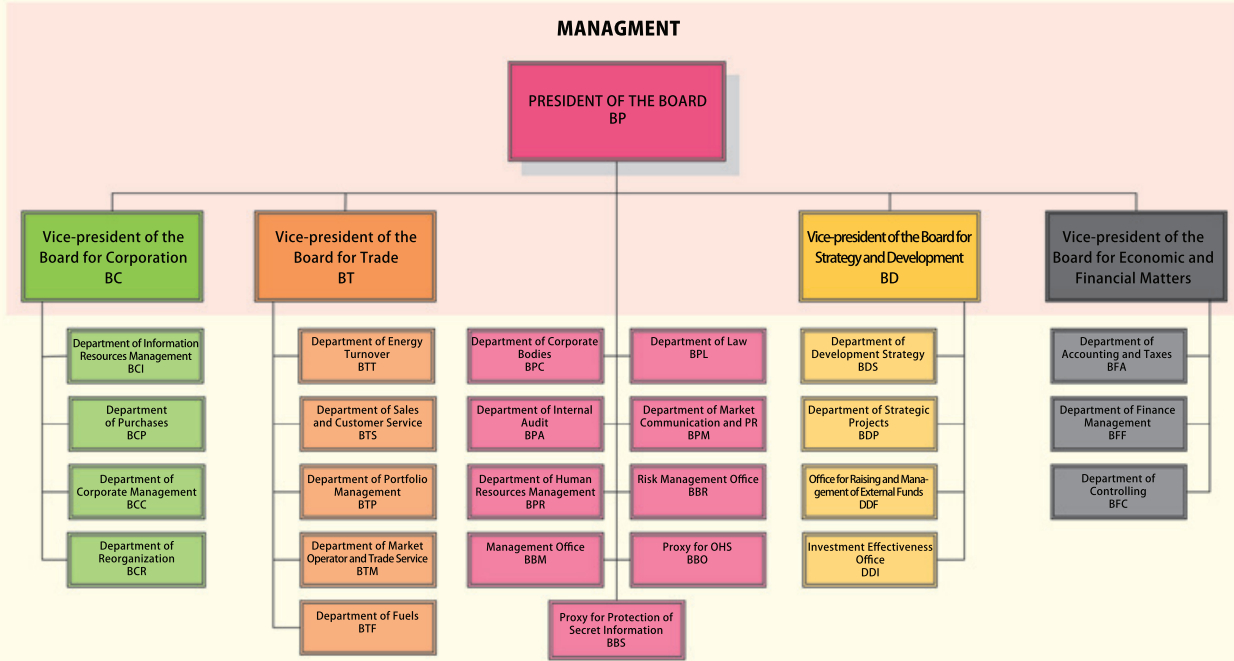
Anthony of Padua
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Exercise 4.

Based on the clip from the film "Night in the gallery", compare the presented diagrams of a contemporary corporation and the Teutonic Order. Can the Teutonic Order be referred to as a corporation? Justify the answer.

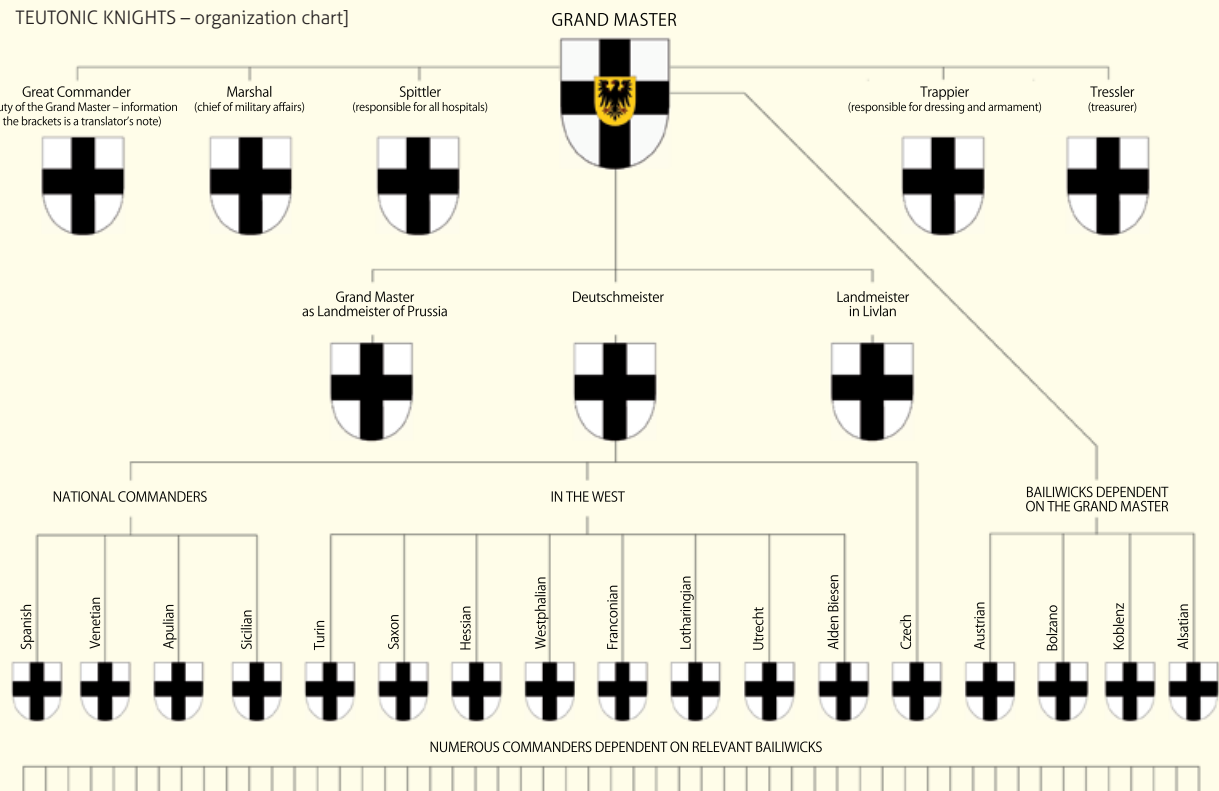


Chart of the organization structure of TAURON Polska Energia S.A.



TAURON – chart of organization structure, source: www.tauron-pe.pl

TEUTONIC KNIGHTS – organization chart]



source: Stefan M. Kuczyński – Polish-Lithuanian-Teutonic War, Warsaw 1980
(organization chart of the Teutonic Order in Europe according to K. and T. Gass)

Part II: duration: 45 minutes

Exercise 1.

Answer the following questions:

- What was the goal of the Polish king (Lithuanian Grand Duke) and what was the goal of the Grand Master of the Teutonic Order in the face of the upcoming war?
- Divide the reasons for the war into direct and indirect ones.
- Knighthood of which nationality did take part in the war on the Polish-Lithuanian side and which on the Teutonic Order side? Justify the division.
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Exercise 2.

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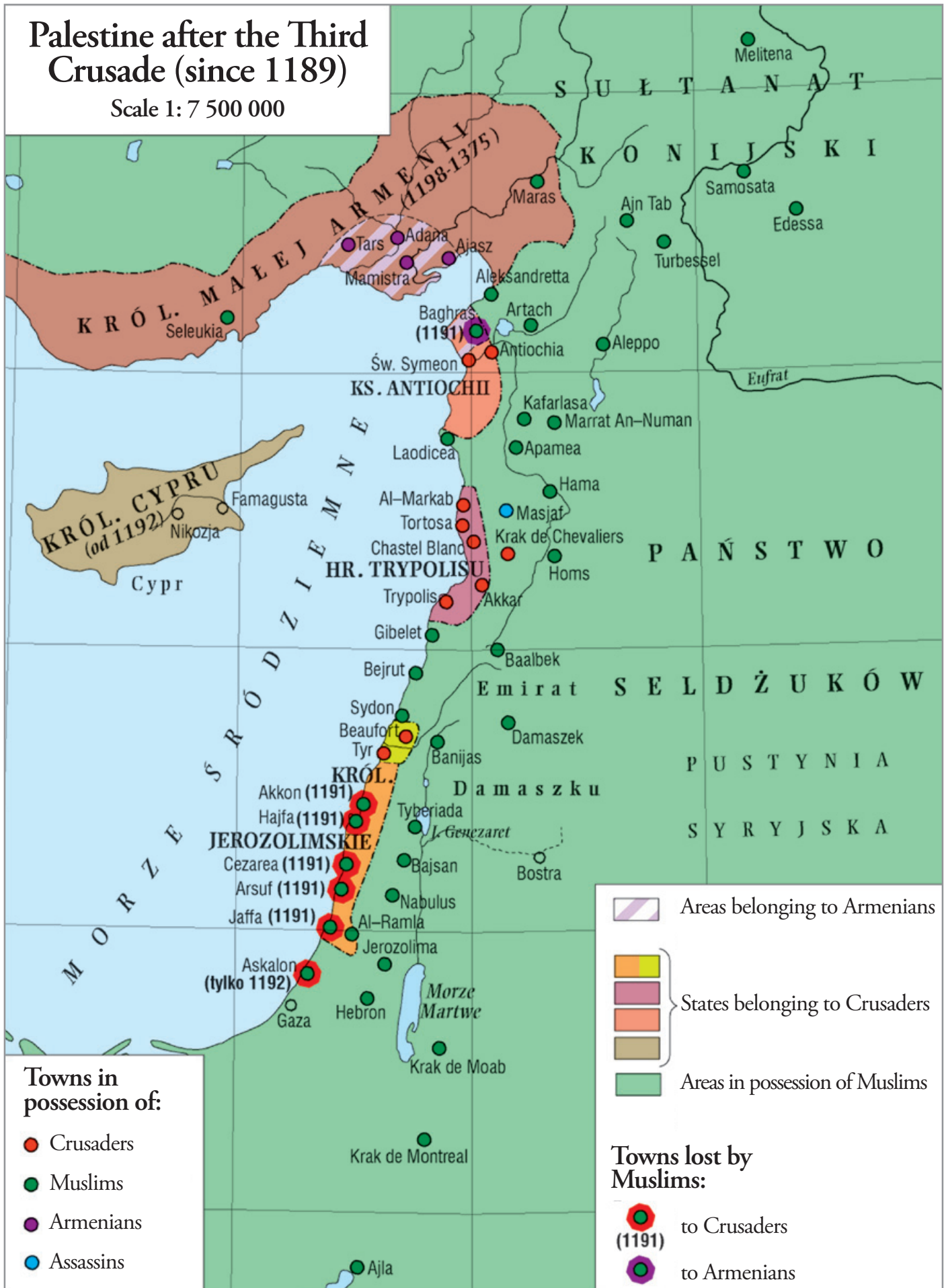
Commanders and castle owners did not hesitate, without taking the case to court, to take away our estates and possessions, to abduct wives under husbands' very eyes and daughters in front of parents' eyes at the mercy of their lecherous sexual urges. [...] In straits of such a misery we created the Confederation in order to shield ourselves from so much suffering [...] our case was brought to court of Frederick, the Roman Emperor, the said emperor, rejecting the most legitimate and obvious evidence, for our greater tragedy, dissolved and revoked our Confederation sentencing us to a fine of six hundred thousand zloty and everlasting serfdom to the Grand Master and the Order, [...] Therefore, the sentence of the emperor, so erroneous and tyrannical, made us forsake our allegiance to the Teutonic knights and take up arms against them believing that it was not only us men, but also women in danger of giving in to the yoke of such evil dependence. [...] Since then Your Majesty, as everyone knows and what the Grand Master and the Order in open letters admitted, is the sender and the benefactor of the Order, and Pomerania, Chełmno land and Land of Michałowo were violently torn out from the Kingdom of Poland, hence we turn to Your Majesty with a request to accept us as perpetual lieges of you and your kingdom and incorporate us to the Kingdom of Poland from which we have been torn out. We surrender voluntarily and with obedience under your command and rule entrusting you ourselves, our wives, children and families and all cities, villages, castles and towns conquered by us or to be conquered in the future.

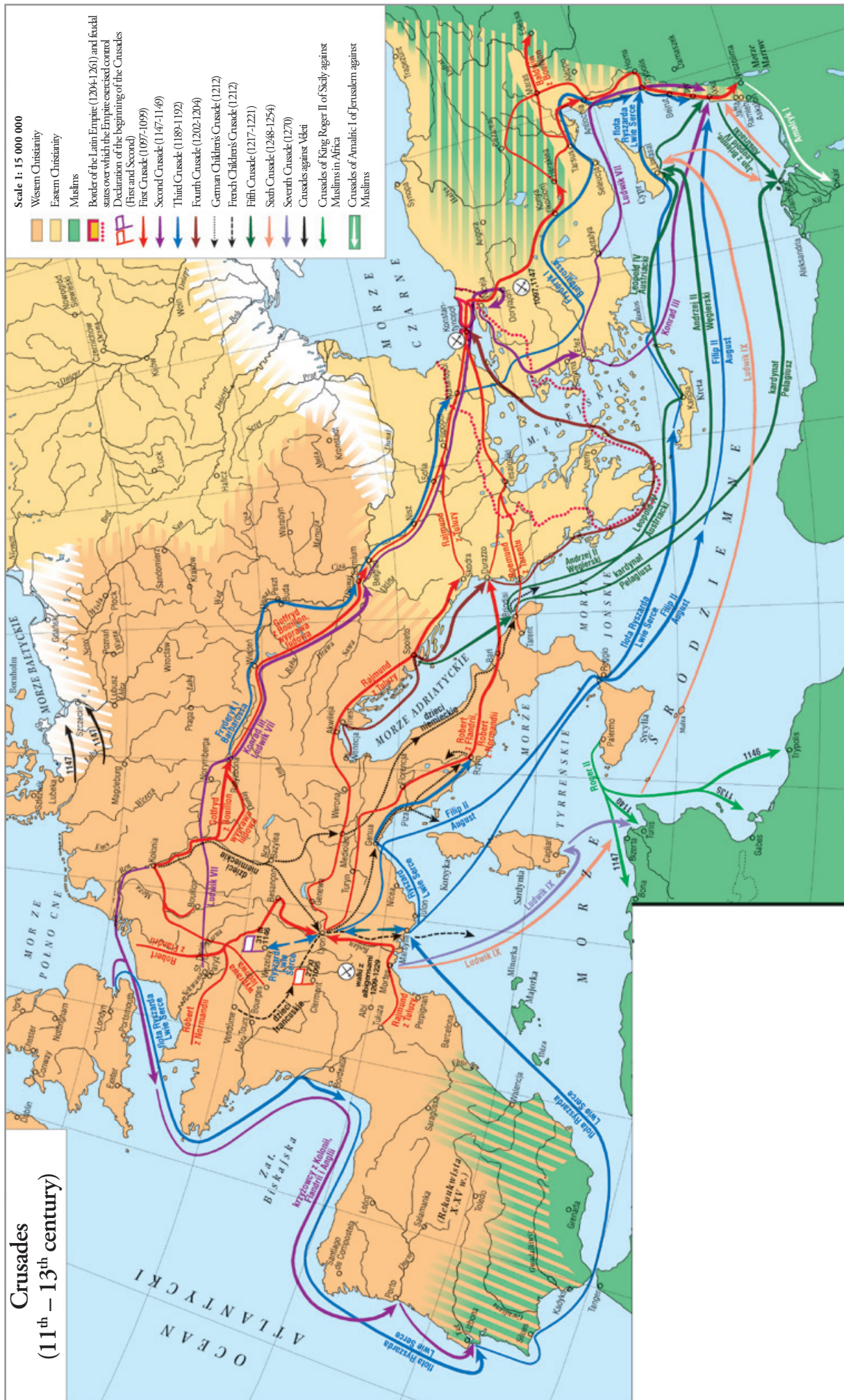
Instructions:

- Show on the map territorial changes resulting from peace treaties in 1466.
- Show the capital city of the state of the Teutonic Order before and after 1466.
- Why does Jan Bażyński give the Confederation in the king's charge?
- What injustice did the Teutonic knights do to the Prussian burgesses?
- For what reason was the Prussian Confederation formed?

Palestine after the Third Crusade (since 1189)

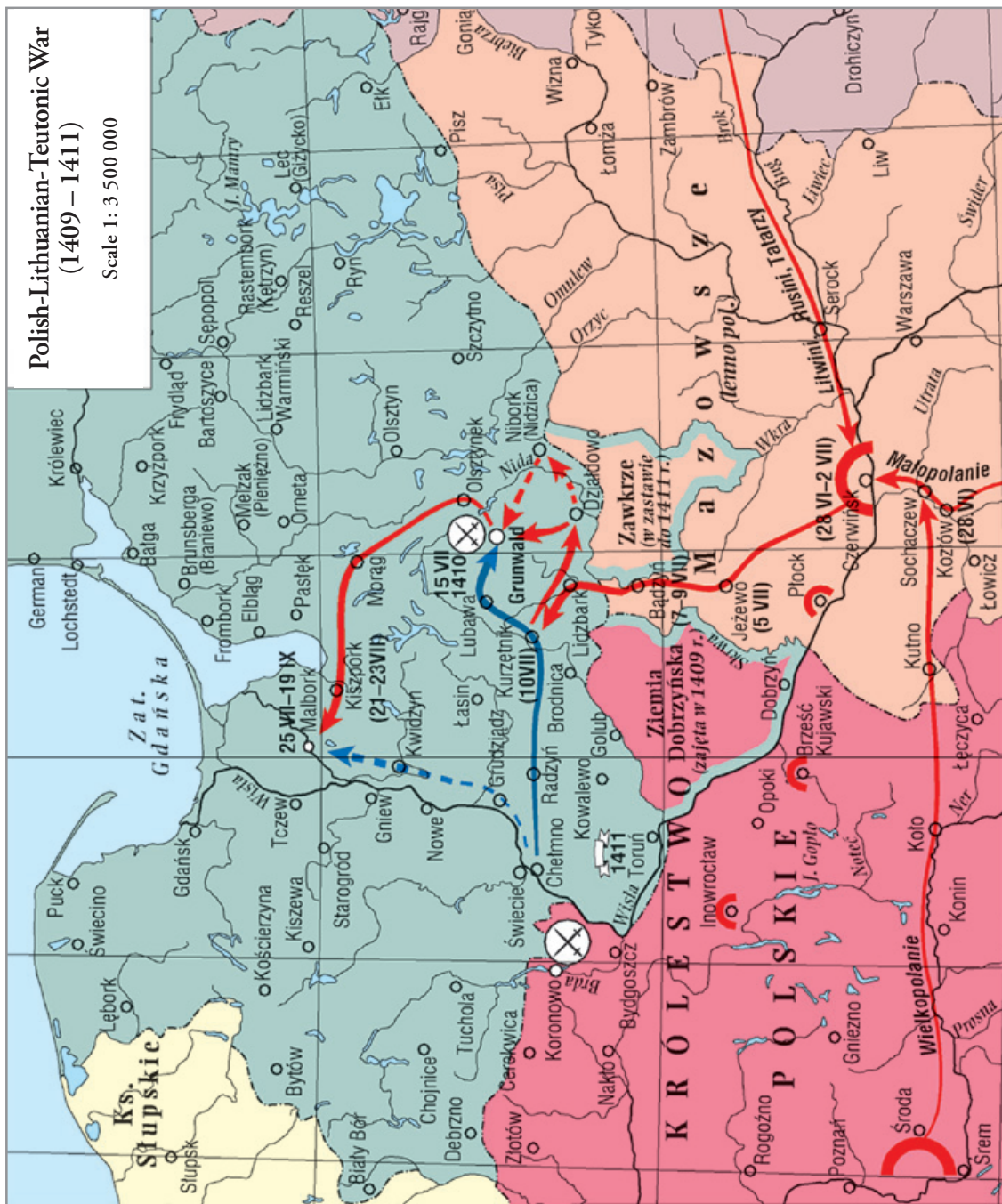
Scale 1: 7 500 000
















Polish-Lithuanian-Teutonic War (1409 – 1411)

Scale 1: 3 500 000



- | | |
|---|--|
|  | Area of the state of the Teutonic Order and borders of lands temporarily belonging to it |
|  | Movements of the Polish forces |
|  | Movements of the Polish separate units |
|  | Polish covering units |
|  | Concentration place of the Polish forces |
|  | Siege of Marienburg by the Polish forces |
|  | Movements of the Teutonic Order forces |
|  | Movements of the Teutonic Order separate units |
|  | Concentration place of the Teutonic Order forces |
|  | Dates of the forces concentration |
|  | First Peace of Thorn (1411) |



NIGHT IN THE GALLERY

The project of the Foundation of Polish-German Cooperation was carried out in cooperation with and with a financing from the German-Polish Youth Office and due to the cooperation with the History Meeting House.



ANDRZEJ WRÓBLEWSKI

PLAN NO. 3: SOCIAL ART



FUNDACJA WSPÓŁPRACY
POLSKO-NIEMIECKIEJ
STIFTUNG
FÜR DEUTSCH-POLNISCHE
ZUSAMMENARBEIT

1927 — 1957



2012 —

FUNDACJA
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Plan no. 3: Social Art

Duration:

45 minutes + creative action: 90 minutes

Supplies and teaching materials:

Worksheets, reproductions of Andrzej Wróblewski's paintings, a cutting, Andrzej Wróblewski's artistic manifesto, or alternatively pictures of local murals and graffiti.

Equipment needed:

Computer, projector, Internet connection.

Most important issues:

- functions of public art;
- difference between artistic intervention and vandalism;
- commitment of local artists to the improvement of the city's aesthetic;
- change of function of a piece of art depending on the medium through which it is represented;
- difference in status between a canvas in a museum and a mural on a tenement in a city

Terms, events:

Public art, social art, mural, graffiti, tagging, scratching.

Figures:

Andrzej Wróblewski, Urban Art Association (Stowarzyszenie Sztuka Miasta) in Gorzów Wielkopolski.

General aims:

- students understand what public art is and can name a few examples from their city or region;
- students can start a discussion on public art and vandalism;
- students can point out problems related to the functioning of their own city which would require the intervention of cultural activists.

Specific aims:

- students can tell the difference between a mural, graffiti, tagging and scratching;
- students can interpret Wróblewski's painting and Beata Stanek and Sebastian Nowicki's mural, applying categories appropriate for the two artistic genres.

Creative action:

Duration:

90 minutes

Workshop content:

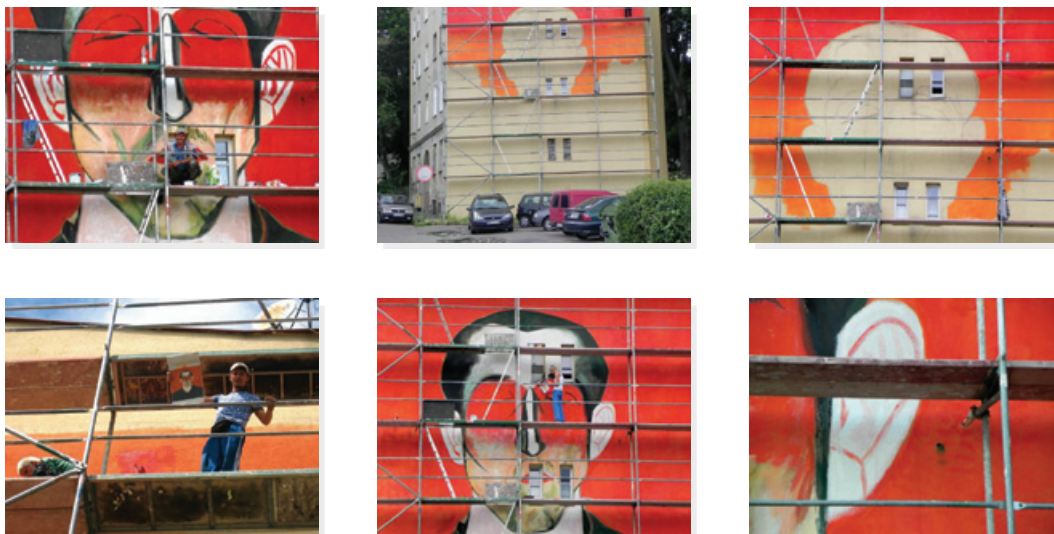
- public art, popular art, art in everyday life, visual information.

Aims:

- shaping social awareness, training aesthetic attitudes, arousing the need for creative participation in one's own neighbourhood.

Social art according to Andrzej Wróblewski

 Look at the pictures of the mural from Gorzów Wielkopolski and read the cutting from the local newspaper.



Beata Stanek and Sebastian Nowicki, mural based on the painting by Andrzej Wróblewski entitled "Man's Head against a Red Background", ul. Walczaka, Gorzów Wielkopolski, 2012.

Photograph by Daniel Adamski, Urban Art Association, mural financed by the Municipal Office in Gorzów

The gigantic head on the wall is ready

The Urban Art Association came up with the idea to create a mural based on the famous painting. It was picked up by local visual artists, as well as by the Lubuskie Museum, who are the owners of the piece of art by Andrzej Wróblewski. Beata Stanek and Sebastian Nowicki, both artists – and a married couple, managed to transfer the famous painting onto the 100 m² large surface.


There has recently been a heated discussion around "the head" that has divided art experts. One group claims that both the mural and picture are well painted and praise the realization of the idea. There are so many grey and dirty walls in our city that any initiative aimed at improving the appearance of the city is worth its weight in gold. The other group, however, claims that the mural is poorly made, and that the windows in the wall should have also been covered with something for mural to be fully visible. As a matter of fact, there are seven windows in the wall and one is placed exactly on the mouth of the portrayed man. The mural artists, however, feel that the windows make it more attractive and should not be covered. Mainly due to the fact that people live in this house.

Gazeta.pl, Gorzów Wielkopolski, 26.07.2012

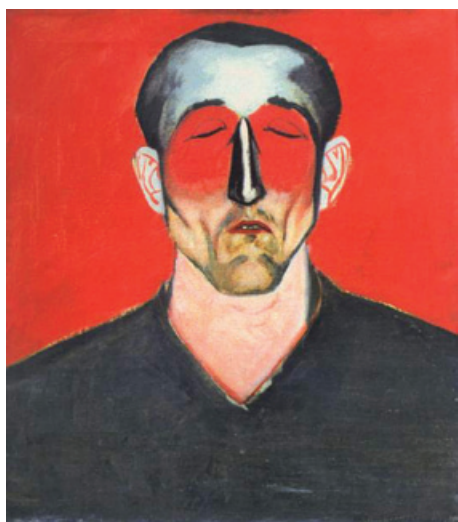
<http://gorzow.gazeta.pl/gorzow/2029020,35211,12200410.html>

[access: February 2013]

1. Think about murals and graffiti you know from your city and list them. What do they depict? Are they portraits or rather narrative scenes? In what colours are they created? Finally, who orders them and who pays for them? Do they tell any story? Are they a response to any particular problem in your city or district?
2. What differences do you see between the murals you know and the painting presenting in Wróblewski's picture?
3. Should the tenement occupants decide what kind of mural is painted on the wall of their house? What should be done if they do not like the work? Do they have the right to paint over it? Does the outside wall of the house belong to them or to all passersby?
4. There has been a heated discussion concerning the mural of Wróblewski's painting about the windows that distort its composition. What is your opinion: should the occupants' windows be covered with coloured mesh, which would take some light but would make the mural composition look better from a distance?
5. Do you think that making the mural on the gable wall of the tenement made sense? Do you know any other examples of social art in your city? What does effectiveness of such actions depend on?

 **Mural** – a wall painting, most frequently a large-format one. Painted on the gable walls of tenements and buildings, on smooth walls or other surfaces. It may serve a decorative or commercial purpose. In many Polish cities, some murals remain from the time of the People's Republic of Poland, encouraging passersby to use the services of PKO (*bank* – translator's note), PZU (*insurance company* – translator's note), Pewex (*a chain of hard currency shops* – translator's note) or Totalizator Sportowy (*a company working in number games and lotteries* – translator's note). Today, apart from advertisers, mainly young artists and street art artists deal with murals. They create painting compositions on hardly accessible tenement walls: with the consent of municipal authorities or illegally. Apart from the artistic effect, a considerable feat is also a part of creating a mural. There are no set thematic frameworks of the genre – both abstract and cartoon compositions are made. On occasion, a mural can even just be a decoratively written sentence. Search on the Internet for some mural examples from Łódź, Poznań, Warsaw and Wrocław.

- ✓ **Graffiti** – paintings or sentences put on walls, buildings and other objects in a public space, most often without the consent of municipal authorities or private owners. It is usually painted with spray or paint, directly on the wall or by means of a template prepared in advance. An important element of graffiti is precise lettering. Its subject depends on the author's invention. It can occasionally be vulgar or offensive to a particular social group. That is why graffiti stirs up so many controversies – on the one hand, it is considered a creative action, on the other hand – an act of vandalism.
- ✓ **Tagging and scratching** – tagging is a separate form of graffiti that consists in leaving one's signature or a graphic sign or pseudonym in public places. It is the most frequent and the least aesthetic type of graffiti. Scratching consists in scraping tags on glass or transparent plastic surfaces by means of a stone or a knife. In contrast to painted tags, they are irremovable.
- ✓ **Public art** – a genre without strictly defined frameworks and conventions which embraces murals, graffiti, urban sculptures, monuments, installations, and small architecture, for example specially designed bicycle racks, dustbins, playgrounds, hanging frames and so on, stickers and templates. Public art is first of all common and is created in a space belonging to various social groups: on a housing estate, at a bus stop, in a park or in the corridor of the Municipal Council. Its aim is to "domesticate" the spaces we use every day, to improve its look and safety. An important function of public art is creating situations in which strangers have a chance to meet – e.g. on a park bench in the square or in a nice waiting room. Public art is often made by unprofessional artists connected with a given district or city. Apart from an effect in a form of a built fountain or new flower beds, the time spent together and relations between the artists are essential.
- ✎ **Beata Stanek and Sebastian Nowicki** – married couple, painters and activists from Gorzów Wielkopolski. They established a group of artists Luksusowa and they are members of the Urban Art Association, which deals with improving the look and functionality of public spaces in Gorzów. In 2012, thanks to the Association, bicycle racks were introduced in the city. Within the initiative "Cycling Gorzów", they promote road safety and organise Critical Masses. Last year Urban Art organised common hammock sewing and then hung them in Bulwar Zachodni and Park Róż. The event took place under the motto: "Swing. Hammocks for Gorzów." Smaller social campaigns of the Association are connected with more prosaic issues, e.g. cleaning up dog poop or planting forgotten flower beds with flowers.



Andrzej Wróblewski, *Man's Head against Red Background*, 1957, oil on canvas, 66 x 59 cm, the Jan Dekert Lubuskie Museum, "Arsenal Circle 1955" painting, drawing and graphic collection, Gorzów Wielkopolski

6. Look at Wróblewski's painting and answer the following questions:

Who is the depicted man? Can you determine his age and profession? Is he dead or alive? How can you define his mood? What may be the meaning of using the same colour for painting his cheeks, eye sockets and background?

7. Read Wróblewski's text about social art.

IV.

Social art has to be intelligible to everyone. It must be intelligible in the moment of its topicality. So the art that is being created today has to be intelligible and accessible to everyone. At the same time, it has to be good, which means on the one hand, excellent quality and evocative painting style, on the other hand, art achievements to date.

Social art has to be made based on contemporary art, at the same time it has to relate to people's innate sensitivities. It must express the most universal, topical and desired content.

Social art has to adjust to a new, mass audience and to a new system of accessibility. It should be so suggestive and unequivocal, so simply manifesto-oriented that it can simultaneously influence multiple spectators, i.e. draw similar responses from many people.

Andrzej Wróblewski, *Social Art*, loose pages 1949,
Andrzej Wróblewski unknown, ed. J. Michalski, Kraków 1993, p. 162,
Quoted text quoted courtesy of the Andrzej Wróblewski Foundation

8. Referring to the text, write down the features of social art called for by Wróblewski. Who is its audience?

9. Are the painting "Man's Head against Red Background" and the mural examples of social art as understood by the artist?

10. How does the reception of Wróblewski's work change depending on whether we look at it in the museum or in the street?

Creative action:

1. Search for murals created in Poland and choose your favourite one. Find out some facts about its history and who the author of the work is. What was the city inhabitants' reaction to it? What did local media write about its realization? Perhaps you will find some information about works that were a point of departure for a discussion about places that struggle with different social problems, e.g. squalid yards or prisons.

2. Using a stand, printouts of a chosen mural and a camera organise a street survey. Ask passersby to express their opinion about the mural. What would their reaction be if such a work were created in their neighbourhood? Perhaps the passersby would indicate another social problem that could serve as a topic for a mural in your city?



<http://fwpn.org.pl/noc-w-galerii>



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