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Gallery of 20th and 21st Century Art

The Gallery of 20th and 21st Century Art was opened in the National Museum in Warsaw in February 2013. The earliest works exhibited there – two landscapes by Tadeusz Makowski, date back to 1912–13, while the most recent – a drawing by Oskar Dawicki, was created in 2012. Thus, the new permanent gallery builds a chronological bridge across the century. We are showing works created either in Poland or by artists with a direct connection to Poland. The scarcity of European and non-European art in the collection renders impossible any attempt at even a symbolical, yet in any way consistent encrustation, let alone a presentation of possible links or contexts. At the same time, one ought to bear in mind that at the different stages of shaping the art field in Poland, it was exposed to various influences, while the artists spent longer periods or even their entire lives in different geographical and cultural spheres.

The risky decision to make a selection of works from a collection of over one hundred and fifty thousand objects, given the very limited exhibition space of c. 700 m^2, was dictated by several premises explained in publications that accompanied the opening of the gallery. They will be cited in the present text. What should be stressed here is our assumption that entire sets of works in the gallery may and often will have to be exchanged in the future. It is also for this reason that the present commentary will be of an enumerative nature.

The collections of modern and contemporary art at the National Museum in Warsaw – painting, sculpture, prints and drawings, design and poster – represent some of the largest of their kind in Poland. They were born together with the development of the independent country, in the capital of pre-war Poland, and greatly expanded in the post-war period. This is the only large collection of art of the previous century in Warsaw, which – despite the visible gaps and shortcomings – testifies to the museum's constant involvement in the process of accumulating, documenting and, above all, presenting art of its time. Since the new building opened its doors in 1938, showcases of 20th-century art, both Polish and foreign, have marked a very important characteristic of NMW's activity. Underlining this continuity also points to the need of similar involvement in the present century – a matter important both for our audience and for the identity of the institution itself.

At the same time, the city in which the museum is located is suffering from a lack of continuity caused by the obvious historical cataclysms, the post-war period of communist rule with its non-transparent ideological discourse as well as the dynamic social and cultural changes of the past decades. The educational role of the museum and its permanent galleries is invaluable in this respect.

The need to organize a permanent exhibition that would encompass the entire century is all the more poignant as there is no other place in today's Warsaw where such a vast panorama of art could be shown – other Warsaw collections are either fragmentary or fledgling in this respect. Therefore, in spite of the limited space and certain rather acute gaps in the collection itself, we have decided to present such a chronologically extensive selection.

Here, it is worth to reiterate that the Gallery of 20th and 21st Century Art has encompassed an entire century for the first time in the history of our museum. The idea to establish a Contemporary Art Gallery, combining the sections of painting, sculpture and contemporary prints and drawings, emerged back in 1958. "The Presentation of 20th-Century Paintings and Sculptures," with numerous works we can see in the gallery today, was organized the following year. Between 1992 and 2005, one hundred works from the period between the Great War and the 1950s were exhibited as part of the "Polish Art of the 20th Century" permanent exhibition. The arrangement was prepared by Janusz Zagrodzki and his team. Spatial limitations precluded any broader showcase at that time.[1]

The adopted chronological framework meant that the presented artistic phenomena and works had to undergo a considerable selection. We had to dispense with entire sets of works, either as a result of the character of the space at our disposal (the inability to show large-scale works, sculptures, installations) or on account of their relatively low influence on the shape of Polish art throughout the century. At the same time, taking into account today's audience, its knowledge of 20th-century artistic phenomena and the ongoing debate which reinterprets the historical processes that shaped this century, we wanted to set the groups of exhibited works precisely within the historical narrative, highlighting the most important, in our view, transformations that concerned art in Poland – to the extent made possible by the museum's collection. For these works not only record the changing aesthetics of the given moment, creative aspirations and fads, but also transmit the multitude of voices, attitudes and emotions that marked the entire past century. It need not be reiterated just how dramatic this period was for the world and for Poland: from the rebirth of the country in 1918, the difficult task of creating the Second Republic, its downfall and the hecatomb brought by the war – the loss of millions of lives (including the cultural elite of the country) and the Holocaust of Polish Jews, through decades of communist rule and the meandering history of a semi-independent state – to the remarkable breakthrough of 1989 and the transformations in which we are taking part today. In the exhibition, we wanted to demonstrate the tensions that accompanied the crucial moments of those years. Thanks to such a narrative, a visit to the gallery is not only meant as an educational, but also as a strong aesthetic experience, in which sensitivity and emotions play an important role.

The last general remark concerns the nature of selected works. Apart from paintings and sculptures, traditionally exhibited in permanent galleries, there are numerous examples of prints, photomontages and drawings, as well as films and video recordings. The latter – hitherto virtually non-existent in the NMW collection – could be obtained thanks to the support of the Patron of the Gallery of 20th and 21st Century Art, PGE Capital Group. In the face of extremely limited funds for the purchase of museum exhibits, cooperation with such a patron has been and remains crucial in order to bridge, even to a small extent, the most poignant gaps in art collections, especially post-war ones.[2]

The significance of cinematography for 20th-century visual culture is emphasized at the very entrance to the Gallery of 20th and 21st Century Art (**fig. 1**). This is where we can see a screening

[1] In the 1990s, plans were made to enlarge the museum to include new rooms for the Contemporary Art Gallery. The planned pavilion was to measure 3 250 m², but the first decade of independence was not conducive to such investment outlays. In view of the museum's collection and the characteristics of many contemporary works, these assumptions were modest and realistic.

[2] In 2014, Polskie Koleje Państwowe S.A. became the Gallery's patron.

of edited scenes from films shown at movie theatres of the pre-war Republic of Poland in the first two decades of the century: examples of European cinema by Georges Méliès, Friedrich W. Murnau, David W. Griffith, Fritz Lang, Robert Wiene, Paul Wegener, Francesco Bertolini, Giuseppe de Liguoro and Adolfo Padovano as well as a fragment of the 1921 *Miracle on the Vistula* by Ryszard Bolesławski.[3]

After this cinematographic introduction, there are two rooms with a selection of paintings, sculptures as well as prints and drawings from 1915–22 that represent various movements in avant-garde and modern art from the beginning of new Polish statehood. These include early drawings by Zygmunt Waliszewski, exhibited in changing groups, created in Tbilisi at a time when the young artist was influenced by Georgian and Russian Cubo-Futurism. Next to them are woodcuts and linocuts by artists associated with Bunt [Rebellion], a group of Expressionists from Poznań and Berlin, which were often published in their magazine *Zdrój*. On the opposite wall, we see a selection of prints and drawings by artists related to the most renowned Polish group: the Formists, whose works – like in the case of Poznań Expressionists and Waliszewski – are broadly represented in the collection of the Warsaw museum (**fig. 2**). We present works by Tytus Czyżewski, Andrzej and Zygmunt Pronaszko, Wacław Wąsowicz, Henryk Gotlib, Leon Chwistek and others. Next to them, we can see early prints and drawings by Bruno Schulz, photographs by Stanisław Ignacy Witkiewicz and works on paper by Henryk Berlewi from the period of his cooperation with the Warsaw Futurists, the Jewish avant-garde circles in Poland (Chaliastre, *Ringen* and *Albatros* magazines) and Kultur-Lige in Kiev.

The subsequent room features early paintings by Polish Formists (Chwistek, Czyżewski, Pronaszko, Waliszewski, Wąsowicz, Witkiewicz and Żyznowski). The NMW collection confronts the viewer not only with the variety of artistic experiments in a period that was formative for art in Poland, but also with the rich array of creative impulses, resulting from the fact that the reborn state was a melting pot of diverse traditions shaped in different, sometimes very remote parts of Central and Eastern Europe and the West. The presentation in the room concludes with two paintings, *Self-Portrait with a Palette* (1920) by Mieczysław Szczuka and *Cubism – Tensions of Material Structure* (1919–21) by Władysław Strzemiński (created during the artist's stay in Smoleńsk), which herald a turn in Polish avant-garde art.

The following room houses a selection of paintings and sculptures from the 1920s. A small space at the entrance – an interlude of sorts – is devoted to a showcase of works exemplifying the legendary success of the Polish Pavilion at the 1925 International Exhibition of Decorative Arts and Modern Industry in Paris (**fig. 3**). The central part is occupied by the *Christmas Altar* (1925) by Jan Szczepkowski, surrounded by fragments of a decorative panel by Zofia Stryjeńska and prints by Władysław Skoczylas. This modest selection is supplemented with a screening of a documentation of the entire pavilion filmed for its curator, Jerzy Warchałowski, and taken from an album in the NMW collection. This is how we wanted to mark the influence of Polish artists taking part in the Paris exhibition on the visual culture of the decade and the development of the Art Déco style.

The further part of the exhibition is a panorama of 1920s painting (**fig. 4**). This was an exceptional decade: a time of the formation of the Polish state. A difficult decade, rife with contradictions, and yet characterized by optimism in the search of a new social order and innovative solutions that were designed to modernize the country; a decade dense with

[3] Like in the other parts of the exhibition, film footage was made available thanks to the cooperation with the Polish Film Archives.

violent polemics, disputes and confrontations of artistic attitudes, which often lost their sharpness after the years. On the right, we can see paintings representing the "soft" modern style; the New Classicism addressed to the then middle-class, combining the search of a modern form with a differently understood painting tradition. They were created in Poland and abroad, predominantly in Parisian circles. These include works by the Rytm [Rhythm] group (Eugeniusz Zak, Wacław Borowski, Rafał Malczewski, Romuald Witkowski, Tadeusz Pruszkowski, sculptures by Henryk Kuna) as well as artists associated with Paris – Moïse Kisling and Tamara Łempicka, and paintings by Tadeusz Makowski and Bogusław Cybis, with their dazzling colonial exoticism.

On the opposite side, there are works by members of the main avant-garde movements: from Blok to Praesens, from a.r. to the Lviv-based Artes. Here, it is worth to mention original reconstructions of early works by Henryk Berlewi, Aleksander Rafałowski and Henryk Stażewski, paintings by Karol Kryński, Maria Ewa Łunkiewicz, Stanisław Zalewski, Władysław Strzemiński, Marek Włodarski (Henryk Streng) and Roman Sielski. The 1934 painting *In Prison* by Sasha Blonder (or rather the central part of a triptych that did not survive), member of the 1st Krakow Group, heralds the subsequent room devoted to the 1930s.

The beginning of the 1930s was marked by a visible break in Polish art, influenced both by the Great Depression and the radicalization of social moods, including the attitudes of many artists and writers of the younger generation, as well as the boom of mass media: illustrated press, radio and film. The room devoted to this decade, whose tragic conclusion was the outbreak of the Second World War, is divided into four areas. The first features a selection of surviving Polish avant-garde films and experiments with genre cinema (by Jerzy Gabryelski, Jalu Kurek, Franciszka and Stefan Themerson, Jerzy Zarzycki and Tadeusz Kowalski), juxtaposed with photomontages and heliographic engravings by Kazimierz Podsadecki, the Themersons and Karol Hiller (**fig. 5**). The sequence of paintings by Zygmunt Menkes, Alfred Aberdam, Stanisław Grabowski, Jankiel Adler and, further on, works by the Kapists – Artur Nacht-Samborski, Jan Cybis, Józef Czapski and Zygmunt Waliszewski – presents art shaped in Paris, in the circles of École de Paris and the Paris Committee, which was focused on strictly painterly values and signalled a turn towards the traditional painting techniques and the achievements of Impressionism and Post-Impressionism. The room ends with realist canvases by Rafał Malczewski, exemplifying the official art of the post-1926 Sanation rule and representing an apotheosis of the economic achievements of the Second Polish Republic (*The Dam Is Growing. Rożnów* and *Mościcki's Towers* of 1938).

In turn, the opposite wall is occupied by a selection of drawings, prints and photomontages by artists associated with radical, left-wing artistic groups – the Warsaw Group of Visual Artists (colloquially referred to as the Phrygian Cap) and the Krakow Group. The works are critical of the social order, poverty, militarism and authoritarian Sanation rule, but at the same time stand in opposition to aestheticizing art (**fig. 6**). The represented artists include Stanisław Ostostowicz, Leopold Lewicki, Jonasz Stern, Henryk Wiciński, Eugeniusz Waniek, Mieczysław Berman, Kazimierz Gede, Bronisław Linke, as well as Tadeusz Cieślewicz (Jr.) and Tadeusz Kulisiewicz. Next to them, we can see woodcuts by Abraham Hirsz Frydman and Samuel Cygler – the few surviving works by artists who continued to search for a Jewish language of art preserved in the museum's collection. Their presence in this part of the exhibition is also important in that it bears witness to art created by the first generation after Maurycy Gottlieb, for the most part related to the Association of Jewish Painters and Sculptors and almost entirely exterminated by the Germans during the Second World War – an art that was also subjected to deliberate destruction at the time.

The final, small space of the first group of rooms devoted to the pre-war period houses a selection of works created during the German occupation, in order to present the artists' reactions to the experience of war and the Holocaust. Here we will see, above all, drawings and prints revealing various individual traits: from disappearing faces and buildings executed in the characteristic hand of Władysław Strzemiński, through the sketches by Feliks Topolski and the manuscript edition of Julian Przyboś's poetry volume *As Long as We Live* (1943) with a cover by Maria Jarema, to sketches made in the concentration camps of Ravensbrück, Dachau and Stutthof by Maria Hiszpańska-Neumann, Marian Bogusz and Marek Żuławski. There is also the poignant portrait *Head of a Jewish Woman* (c. 1944) by Felicjan Szczęsny Kowarski, accompanied by expressive, emphatic prints by Marian Kratochwil (created during the war in Great Britain) and the splendid series "Dancing" (1944) by Mieczysław Wejman, referring to Francisco de Goya's "Caprichos" and executed most likely after the fall of the Warsaw Ghetto Uprising (1943) and before the outbreak of the Warsaw Uprising (1944).

This part of the exhibition is dominated by a photographic slideshow documenting the stage performances of a former prisoner of the Sachsenchausen concentration camp, Aleksander Kulisiewicz, together with a selection of his songs from the album *Songs from the Depths of Hell*.[4] Kulisiewicz was a remarkable artist, composer, draughtsman and author of camp songs, who devised a stage performer alter ego for himself. However, his art has hitherto been omitted not only from all reflections on post-war art, but also, to a large extent, from Polish reflection on the Holocaust and art of the time.[5] His 1960s and 1970s stage shows, which were more associated with performance art than with the typical concert formula, were put on almost exclusively outside Poland. The rationale behind them was an attempt at bringing back the dead voices and resurrecting not only the memory of emotions associated with the tragedy taking place in concentration camps, but also individual persons, authors of the lyrics sung and shouted by Kulisiewicz.

At the beginning of the second line of southern rooms, the chronological narrative is interrupted for a moment. Here, we can see a selection of works referring to the cataclysm of the Second World War and building an imaginarium of the trauma of that time (**fig. 7**). It confronts the emotions conveyed through art and attitudes adopted in reaction to this experience that was fundamental for several generations of Poles. Next to works which have already acquired iconic status, such as *Execution VIII* by Andrzej Wróblewski (1949) or *Bus* (1961) by Bronisław Wojciech Linke, we may see exhibits by Kowarski, Józef Szajna, Jonasz Stern, Erna Rosenstein, Zbigniew Libera and Oskar Dawicki, with the *Mary Magdalene* sculpture by Alina Szapocznikow (1957–58) placed between them in the middle of the room.

The chronological and historical narrative returns in the further part of the room, synthetically juxtaposing the avant-garde and modern artistic explorations, restarted after the war, with the social realist doctrine decreed in 1949. Here we will see works by Władysław Strzemiński, Henryk Stażewski, Katarzyna Kobro and participants of the 1948 Exhibition of Modern Art in Krakow: Marek Włodarski, Tadeusz Kantor, Kazimierz Mikulski and Jonasz

[4] These songs come also from: Aleksander Kulisiewicz, *Pieśni obozowe z hitlerowskich obozów koncentracyjnych 1939–45* (Warsaw, 1979).

[5] On account of the lack of interest in the work of this extraordinary artist and chronicler of concentration camp music, his archives with thousands of documents were donated to the United States Holocaust Memorial Museum in Washington in 1982. See United States Holocaust Memorial Museum, *Aleksander Kulisiewicz* [online], [retrieved: 20 July 2014], at: <https://ushmm.org/museum/exhibit/online/music/detail.php?content=kulisiewicz>.

Stern. The socialist realist episode in Polish art, which lasted a few years, was signalled through two objects placed on the diagonal partition: a propaganda film documenting the 1st Polish Visual Arts Exhibition (1950) at the National Museum in Warsaw and *Manifesto* (1949–50), a painting by Wojciech Weiss who received the main award at said exhibition.

The documentary *New Art* by Tadeusz Makarczyński and Franciszek Fuchs, the soundtrack of which may be heard in this part of the exhibition, represents an expressive and clear commentary which helps to understand the role and significance of the socialist realist dictatorship in the early 1950s. Authors of the screenplay juxtaposed the ideologically correct propaganda art of the new system with "the degeneration of artists of the capitalist West."[6] The commentary and photographs of works from the genre of European surrealism, New Objectivity, abstract paintings and sculptures used in the film constructed a narrative based on the Nazi models of criticizing "degenerate art." While avoiding the exact term (*Entartete Kunst*), analogous key words were used: formalism, deformation, pessimism, contempt for people, the most base instincts, with the sequence being crowned by a formula on the art of "imperialism, which prophesies the imminent doom of mankind, war and death."[7] In fact, the ideological criticism was directed against the representatives of modern art in Poland – from Neo-Constructivists to Kapists. The screening of the documentary on the exhibition which once took place in the same rooms of the National Museum which now house the permanent galleries was intentionally placed among the art it repudiates. This allows the viewer to understand the repressive role that has been and may still be played by art institutions in various periods.

Polish art created in the wake of liberalization brought by October 1956 could be illustrated with but a couple of works – paintings by Marian Bogusz and Zbigniew Dłubak created along the lines of social Expressionism, the canvas *The Queue Goes On* (1956) by Andrzej Wróblewski, early organic abstraction by Stefan Gierowski and works by the leading members of the Krakow Group – Tadeusz Kantor, Tadeusz Brzozowski, Maria Jarema and Jerzy Nowosielski (**fig. 8**). Thus begins the period of late Modernism in Poland, with its dominant features: autonomy of art, freedom of formal experimentation and the fascination with science which stood in opposition to the notion that the subject of the work had to reflect the ideology.

The subsequent small room is filled with works created in late 1950s and in the following decade (**fig. 9**). It is dominated by works representing the Neo-Constructivist movement, geometric and organic abstraction and Op art. Relief paintings by Henryk Stażewski, canvases by Stefan Gierowski and Wojciech Fangor and Jerzy Jarnuszkiewicz's sculpture *Windows IV* (1967) are accompanied by a screening of abstract films by Andrzej Pawłowski (*Cineforms*, 1956–57). The transformations of Polish art of the turn of the 1950s and 1960s are also visible in the works of artists who left Poland in the period of relative political liberalization (Jan Lebenstein, Fangor) or returned to the country after long-time emigration, such as Piotr Potworowski and – only through exhibitions of his paintings – Józef Czapski. The turn towards conceptual art was signalled by an early systemic painting by Ryszard Winiarski (*Area IV*, 1967) and lens reliefs by Jerzy Rosołowicz.

The last room of the southern corridor of the gallery had to suffice to represent the remaining four decades. It was difficult to plan an exhibition of this part, since the National Museum's collection of Polish art of this period leaves much to be desired in terms of its

[6] Tadeusz Makarczyński, Franciszek Fuchs (dir.), *Nowa sztuka*, scholarly consultation Juliusz Stażyński, Warsaw, Wytwórnia Filmów Dokumentalnych, 1950, 16 min, 2 acts, black-and-white, documentary.

[7] Ibid.

representativeness. What is more, due to spatial limitations we had to renounce almost all large-format works or works exploiting the exhibition space, including some sculptures and multi-element works. So, we opted for artists and groups of works – either found in the museum's collection or ones that could be obtained at short notice – which would clearly exemplify the transformations affecting the artistic scene and at the same time relate to the historical and political processes that, to some extent, defined them.

Here we may find examples of conceptual art, recordings of performers' activities and actions, that is creative acts that went beyond traditional gallery and museum showcases, often questioning also the material status of a work of art. Next to early works by Natalia LL (*Consumer Art*, 1974), Grzegorz Kowalski (*Tableau II*, 1974), Andrzej Dłużniewski (*Painting of a Non-Existent Painting*, 1979), two *Interventions* by Edward Krasiński, with his signature feature of annexing the space using a blue line, we may see recorded performances by Jarosław Kozłowski, Zbigniew Warpechowski, actions in the public space by Andrzej Partum, Zygmunt Piotrowski and urban actions by Akademia Ruchu [Academy of Movement] (**fig. 10**). It is worth emphasizing that many of the works shown here represent a point of departure of Polish critical and public art. Furthermore, street realizations by Wojciech Krukowski and the Academy of Movement (*Europe* and *Bus*, 1976) refer to earlier notable works presented in the gallery: the photomontage by Franciszka and Stefan Themerson inspired by Anatol Stern's poem and the painting by Bronisław Linke.

The fact that artists went beyond the traditional space and the strategy they followed coexisted with the advent of overt political opposition in Poland and a publishing movement that was beyond the reach of the censorship authorities. It is in this context that one should interpret Jerzy "Jurry" Zieliński's painting *S.O.S. – Save Our Souls* (1977), which referred to Pop art in formal means. The figurative turn in the painting of the mid-1970s is represented by works by Edward Dwurnik, Łukasz Korolkiewicz and Ewa Kuryluk (**fig. 11**).

The emergence of the "Solidarity" movement in 1980, the short "festival of freedom" interrupted with the introduction of the martial law and the subsequent dark decade of the slow decay of the real socialist state governed by the military and security forces were a very significant period for Polish art, which revised many previous attitudes and artistic directions. After the introduction of the martial law in December 1981, artistic circles declared a boycott of the official state institutions: television, magazines, a number of galleries and museums. What followed was a remarkable phenomenon of exhibitions organized in church buildings, and in particular in independent "places of art" – workshops, semi-formal galleries and independently organized plein-airs. The visual culture of the time was also defined by music of the generation of rebellion: punk rock and new wave.

At the same time, this was a formative period for an entire generation of artists now counted among the most illustrious. The crucial role was played by groups that formed in various cities, such as: Gruppa and Neue Bieremiennost in Warsaw, Łódź Kaliska and the Kultura Zrzuty [Chip-In Culture] circles in Łódź, Luxus in Wrocław, Koło Klipsa in Poznań and artists associated with the Wyspa Gallery and Totart in Gdańsk. The dominant role was played by the new expression in painting, whose representatives distanced themselves from the restraint of the previous generation, enriching their works with anecdote, political, ironic and anarchy-related themes.

The subsequent part of the room, divided with a diagonal partition that narrows the space, contains a selection of works created in the 1980s – during the martial law and the ensuing political and social crisis. In an attempt at conveying the exceptional nature of creative actions undertaken throughout this decade, more emphasis had to be placed on film recordings,

photographic documentation, ephemeral works and artistic self-publications than on painting and sculpture. Works and documents of artistic activity gathered in this small space may be arranged in several sets (**fig. 12**). These include paintings by members of the Warsaw-based Gruppa and Leon Tarasewicz, stencil images by the Wrocław-based Luxus and documentation of exhibitions by the Koło Klipsa from Poznań – the most renowned artists of the wave of new expression of this decade. Next to them, we can see the iconoclastic realizations by members of the Chip-In Culture movement, which contested the social, political and artistic status quo, the most important assemblage publications (*Tango*, *Luxus*, *Oh, It's Alright Now*), a selection of video works and animations by Tomasz Sikorski, Robert Brylewski and Marek Janiak. The sequence of works is opened by a photo-realist painting by Łukasz Korolkiewicz entitled *December 13, 1981, Morning*, which depicts the moment of announcing martial law on television by general Wojciech Jaruzelski and the artist looking out of the window of his workshop towards the trees and rooftops covered with snow. It concludes with the film *From My Window* (1977–99) by Józef Robakowski – a distanced, warm and ironic narrative of a parking lot in the artist's housing estate filmed over 22 years, which represents a peculiar story about three stages of the most recent history of Poland.

The last part of the gallery houses a selection of works created during the Third Polish Republic (**fig. 13**). The museum's collection is not representative for this period; it is only thanks to the activity of the Gessel Foundation for the National Museum in Warsaw that we were able to venture an attempt at describing the nature of transformations affecting the language of art in the last decades. Here, we will find a group of works questioning the credibility of image or, more broadly speaking, the visual message. They challenge the very status of a work of art, its reception and the social system of values associated with art. This last part is designed as a temporary gallery which is going to present new acquisitions to the museum's collection. It also serves as a reminder that contemporary and most recent art is also within the scope of interests of the National Museum in Warsaw. The institution is going to make efforts to obtain a space that would reflect the significance of 20th- and 21st-century art and enable a showcase of its collection of art of the past one hundred years.

Translated by Aleksandra Szkudłapska