

# ROMAN CIEŚLEWICZ

16 JULY - 7 AUGUST 2010

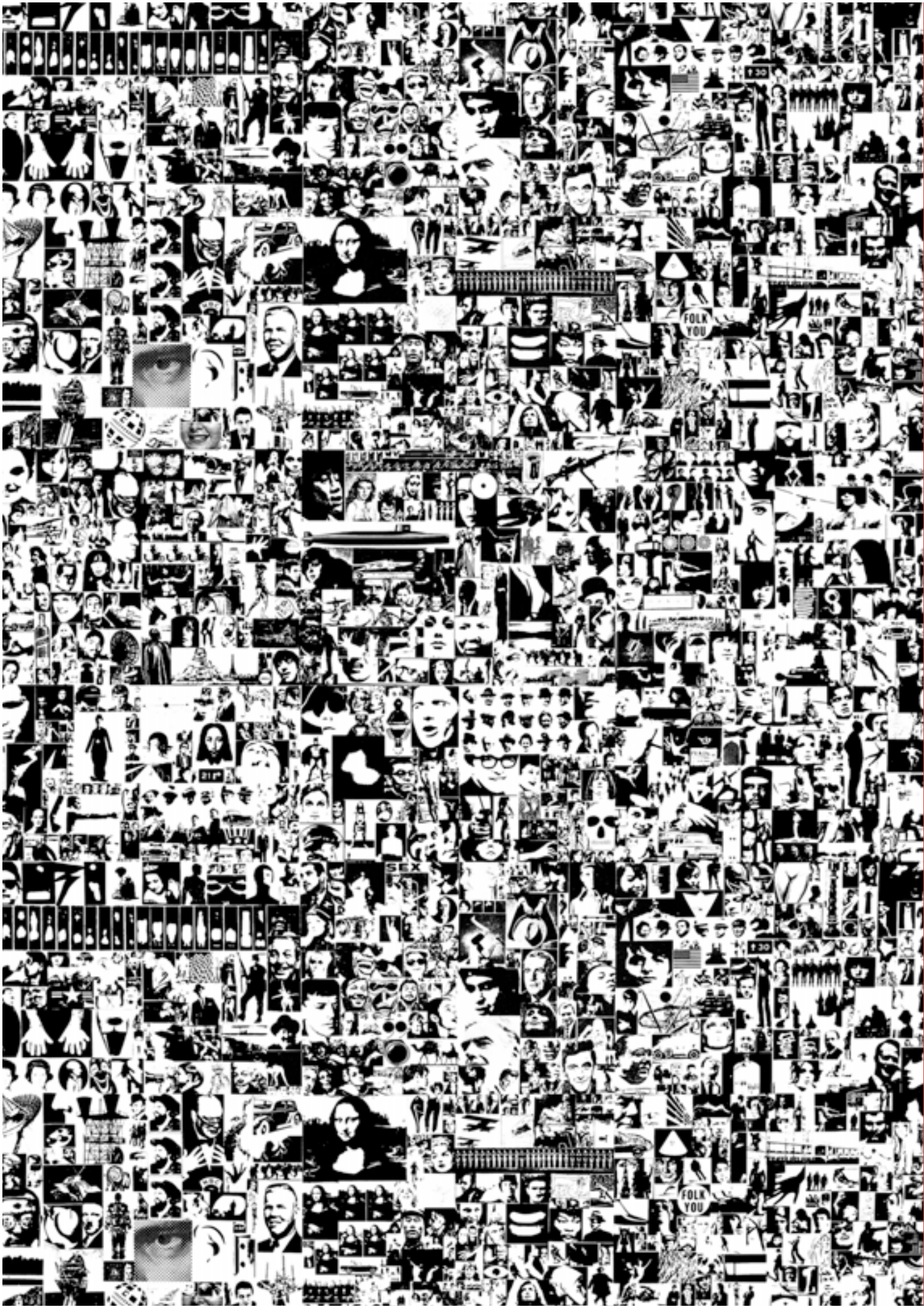
ROYAL COLLEGE OF ART GULBENKIAN GALLERIES KENSINGTON GORE LONDON SW7 2EU

A MAJOR RETROSPECTIVE EXHIBITION OF  
THE WORK BY ONE OF THE MOST INFLUENTIAL  
GRAPHIC DESIGNERS OF THE 20TH CENTURY



POLEKA! YEAR  
Kilka tygodni w kulturze  
CULTURE.PL





## PREFACE ANDRZEJ KLIMOWSKI

### ROMEK

Many years ago I ran a film club at St Martins School of Art with two fellow fine art students. Our programme was exciting: we showed French New Wave and Central European films. Having two projectors at our disposal, we offered non-stop cinema, a film would always be running during college hours. I designed the posters for the screenings.

Although our club was popular we had our critics. They accused us of being elitist and my posters were thought to be obscure. I should either declare myself an artist or a designer. We felt isolated, out on a limb.

On one of my excursions to the school library I inadvertently found an ally. Flipping through some international graphics magazines I discovered the work of Roman Cieslewicz. I was looking at reproductions of posters, book covers and layouts, works that were forceful and dramatic, exuding a surreal atmosphere. I could see a connection with Max Ernst, although Cieslewicz applied collage with a minimalist austerity. His use of metaphor and the visual symbol was intelligent, often witty. This discovery boosted my self confidence and allayed my sense of isolation.

In one of the magazines I found his address. I wrote to him expressing my enthusiasm for his work, with the vague hope that he may reply. After several months a reply did come. It arrived in the form of a heavy parcel containing exhibition catalogues and a charming letter. It marked the beginning of a long, if sporadic, correspondence. I received many invitations to his exhibitions.

When in January 1973 Cieslewicz had a major retrospective at the Stedelijk Museum in Amsterdam, I persuaded a newspaper to send me to the Netherlands to review the show. I was overwhelmed by the scale of the exhibition. How could a graphic designer in his early forties fill several large rooms of a major European museum with so many works, all of such high standard? Not knowing anyone at the private view, I focused my attention on the work. The only person I recognized was the artist himself. He was elegantly dressed in his favoured black and white colours, surrounded by a coterie of cultural dignitaries and arty types. I took some photographs and eventually found a moment to introduce myself. He suggested we meet the following day. I was to wait for him at a suggested hour in front of the giant poster for the film L'Attentat in the central room of the exhibition.

I arrived punctually the following day, excited and a little nervous. I waited for a long time, walking around studying the exhibits. An hour passed. Then as I was approaching two hours, Cieslewicz rushed in, apologized for being so late and invited me for lunch. I could sense he was flustered, surprised by my patience, half expecting me not to be there. I, on the other hand, was surprised to being taken for lunch to an elegant restaurant. He ordered an exquisite French wine and we talked. I had no tape recorder and didn't take notes; I just listened to him and absorbed his aura.

I told him how much I admired the surreal climate of much of his work, the predominance of black and the recurring nocturnal themes. We had similar literary interests and talked about the powerful and magical properties of photography. Although I probed him about the influences of surrealism, he preferred to talk about mass reproduction and the communicative and inherently ephemeral qualities of graphic design. The fact that he spent much creative energy designing magazines such as *Elle* and *Vogue* only to see them in the dustbins of Paris shortly after publication gave him a perverse pleasure. I asked him why he didn't design more film posters such as the one for L'Attentat, it being one of the highlights of the retrospective. His reply was enigmatic: - Because he designed such a poster, the French film distributors would not commission him again.

Shortly after the retrospective we briefly crossed paths in Paris where I was part of a team making a documentary on him for Polish Television. It was difficult pinning him down. His first wife, the sculptor Alina Szapocznikow, was gravely ill and he had to travel to visit her in hospital in Switzerland. Journalists and film makers can be annoyingly persistent, and when I learned of Alina Szapocznikow's death I felt pangs of guilt.

We finished the film by finding the elusive designer in Warsaw overseeing his exhibition at the Poster Museum in Wilanow. He had little time to spare, so we laid out several of his posters on the museum floor and conducted a short interview. As he spoke he started to walk over the posters which alarmed the museum curators. He dismissed their concern by emphasizing the ephemeral nature of posters, a theme he often returned to.

He was delighted when I told him that I had won a scholarship to study poster design under professor Henryk Tomaszewski at the Warsaw Academy of Fine Arts, stating that there was no better teacher or place to study the subject. Later, as I attempted to enter the design profession in Warsaw he sent me a letter of recommendation to present to several publishers. It opened many doors and I haven't looked back since. This altruistic sharing of knowledge and professional contacts with the younger generation would explain his success as a teacher at L'Ecole Nationale des Arts Decoratifs de Paris then as professor at Ecole Supérieure d'Art Graphique (Paris). In the late 1990's, a few years after his death, I was an external examiner at ESAG and could still feel his presence in the work of the students.

In 1982 Roman visited London for a show of his collages entitled "Changement de climat" at Chelsea School of Art. My wife and I invited him and several friends over for dinner. Everyone wanted to talk to him about art and design. He was more interested in seeing our children and was plainly impressed by their cut out figure of Batman. The film makers and graphic artists, Brothers Quay asked him to sign a poster for them. He looked at them, took out a felt pen and taking the poster drew a little bridge with the brothers crossing it, their hair caught in the breeze. Underneath he wrote: Bridge Over The River Quay, and his signature. Elated, the brothers uttered - "Thank you, master." To which Cieslewicz replied- "Master... Jaki tam master? Flamaster!" *Master... What master? a felt pen!*

In his mid fifties Roman Cieslewicz suffered a serious stroke. Thanks to his second wife, the artist Chantal Petit, he pulled through and increased his output, concentrating on ideological subject matter. During his convalescence he watched the news on TV and devoured newspapers and this inspired his political graphic commentaries encapsulated in publications such as PAS DE NOUVELLES...BONNES NOUVELLES and KAMIKAZE.

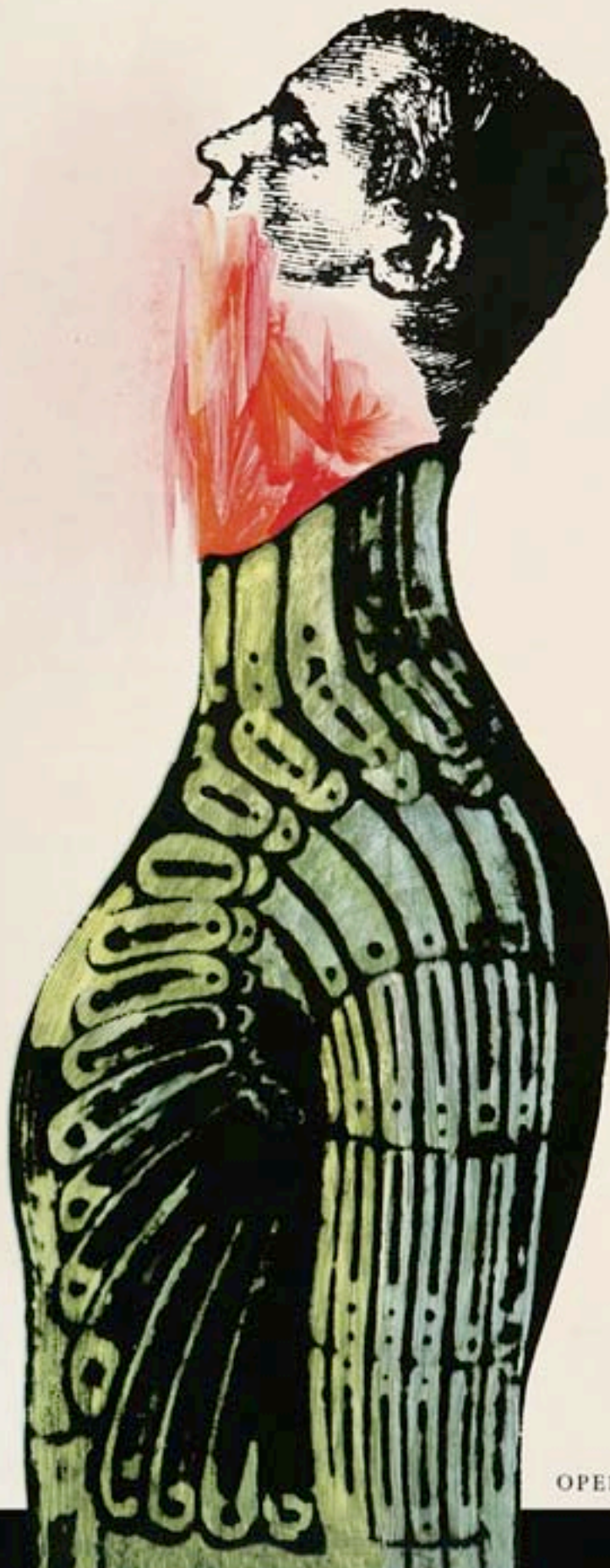
The last time I saw him was in 1994 at his major retrospective which traveled from the Pompidou Centre in Paris to the Zacheta Gallery in Warsaw. As I walked into the hotel bar, he was sitting at a table with the graphic artist and film maker Jan Lenica and animator Daniel Szczechura. The threesome were dressed in black polo necks, dark suits and sun glasses, sipping red wine and smoking. I was under the impression that I was having an audience with the mafia. At the end of his private view, to great public applause Romek was carried down the grand staircase in his chair, walking stick in hand. The king of graphic design.

Andrzej Klimowski





DALLAPICCOLA  
Wieżień



OPERA WARSZAWSKA

KIM NOVAK W PODWÓJNEJ ROLI | JAMES STEWART  
BARBARA DEL GEDDES W MROŻĄCYM KREW W ŻYLACH BARWNYM FILMIE  
HITCHCOCKA



For left:  
**The Prisoner** - poster promoting a performance of Dallapiccola's opera *I prigionieri*, 1962. (National Museum in Poznań)  
This Kolhaanck opera composed in 1946 features a political prisoner who is subject to cruel psychological and physical treatment by his captors.

Left:  
**Vertigo** - poster promoting Alfred Hitchcock's film and published by the Central Film Distributor (CWF), Warsaw, 1963. (National Museum in Poznań).

Below:  
**Katastrofa** - poster promoting a Hungarian film published by the Central Film Distributor (CWF), Warsaw, 1961. (National Museum in Poznań)

WELCOME TO THE POSTERDROME

Roman Cieśliewicz once called Poland the "Plakatodrom (poster-drome) ... the largest testing ground of the poster in Europe." Whilst posters went into decline in much of Western Europe after 1945, in the People's Republic of Poland they continued to enjoy high status and the attention of creative artists and designers. Images commissioned to announce new films and theatre performances were relatively free of official propaganda or the need to deliver ticket-buying audiences. Whilst film posters in the West were often vehicles for Hollywood stars, for instance, designers in Poland could promote the same movies with personal, even idiosyncratic, symbols.

Commissions were given to "licensed" members of the "Polish Poster School", a loose alliance of modernist designers. Although censorship and compromise were built into this system, graphic designers like Henryk Tomaszewski and Tadeusz Trepkowski were not drudges working to decree. Cieśliewicz belonged to the second generation of the Polish Poster School. He began his career in the mid 1950s when communist censorship was being relaxed and experimentation welcomed. Within a few years he established a reputation for extraordinary surreal images, often making use of collage or reworking printed matter.

Often complex and elusive, Cieśliewicz's designs asked the viewer to look and think. Interviewed in 1978 he said 'a poster is an idea. This is what matters. An idea can excite, can be intriguing ... It was Marcel Duchamp who said "an image which does not provoke is unworthy" and he was right. We are surrounded by images. We are hit by tens of thousands of advertisements every day. We may or may not accept them. The image is not neutral. It cannot be. It must shout, it must intrigue, it must do something which enables us to think.'







Far left:  
The cover of the April 1963 issue of *Ty i Ja*.

Left:  
After Cieślawicz left for France in 1963, the role of art director of the magazine was taken up by fellow poster designer, Franciszek Starowyski. This November 1963 issue uses stock printers' devices to make a joke about desire. When the page is turned to meet the woman wearing the glove, she turns out to be a Russian soldier.

Below clockwise from top left:  
Cieślawicz continued to supply designs for the cover for *Ty i Ja* from Paris including the February 1968 issue; the September 1962 cover; a fashion spread from May 1963 featuring images from Marie Claire and Elle; the November 1966 cover; the August 1967 cover; this typographic design was supplied by poster-designer Henryk Tomaszewski for the July 1970 issue; and the November 1961 issue.

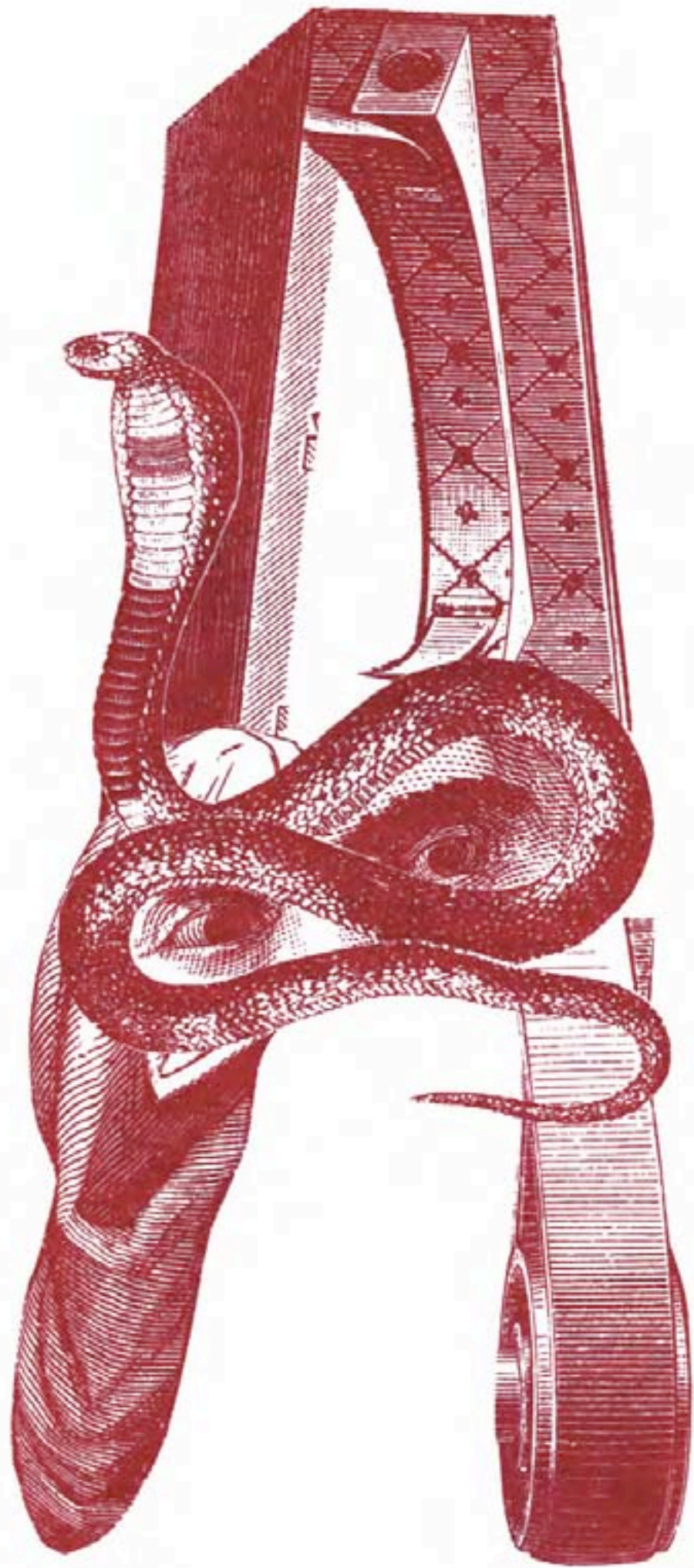
*Ty i Ja* was first published in 1959 by the Women's League, an offshoot of the official Polish United Worker's Party. This would hardly seem an auspicious context for an ambitious magazine. Nevertheless, in the hands of young writers and designers including Cieślawicz, its first art director, *Ty i Ja* became a remarkably free-thinking publication. They ignored the Cold War division of Europe, frequently featuring the work of Paris fashion designers, West German novelists and British photographers on its pages. When the Soviet Union was discussed, it was not in terms of fawning testimony characteristic of much of the rest of the Polish press. The magazine's editors were far more interested in the thrilling images of revolution offered by the Soviet artistic avant-garde of the 1920s than any 'official' Soviet artist of the day.

*Ty i Ja*'s contributors struck a strange balance between fascination with the spectacle of the consumer society and its critique. This was in fact the position of many Polish intellectuals in the 1960s: left wing by inclination, they were, nevertheless, attracted to the forbidden pleasures of the consumer society. *Ty i Ja* was full of advertisements, often designed by Cieślawicz, for products which were often almost impossible to obtain. Nevertheless, advertising was 'needed' by the magazine. It was a demonstration of its understanding of the pulse of international modernity.

Under Cieślawicz's art direction, the magazine had a remarkably idiosyncratic character. He folded a stream of printers' devices and illustrations from nineteenth century newspapers and school books into its pages, creating strangely vertiginous spreads that undermined its modernity. Victorian cyclists would wheel across pages decorated with distorted and blown-up printers' ornaments. The magazine's fashion spreads were 'borrowed' from the pages of French *Elle* and *Vogue* and then obscured by butterflies' wings or irreverent doodles.

TYIJA MAGAZINE



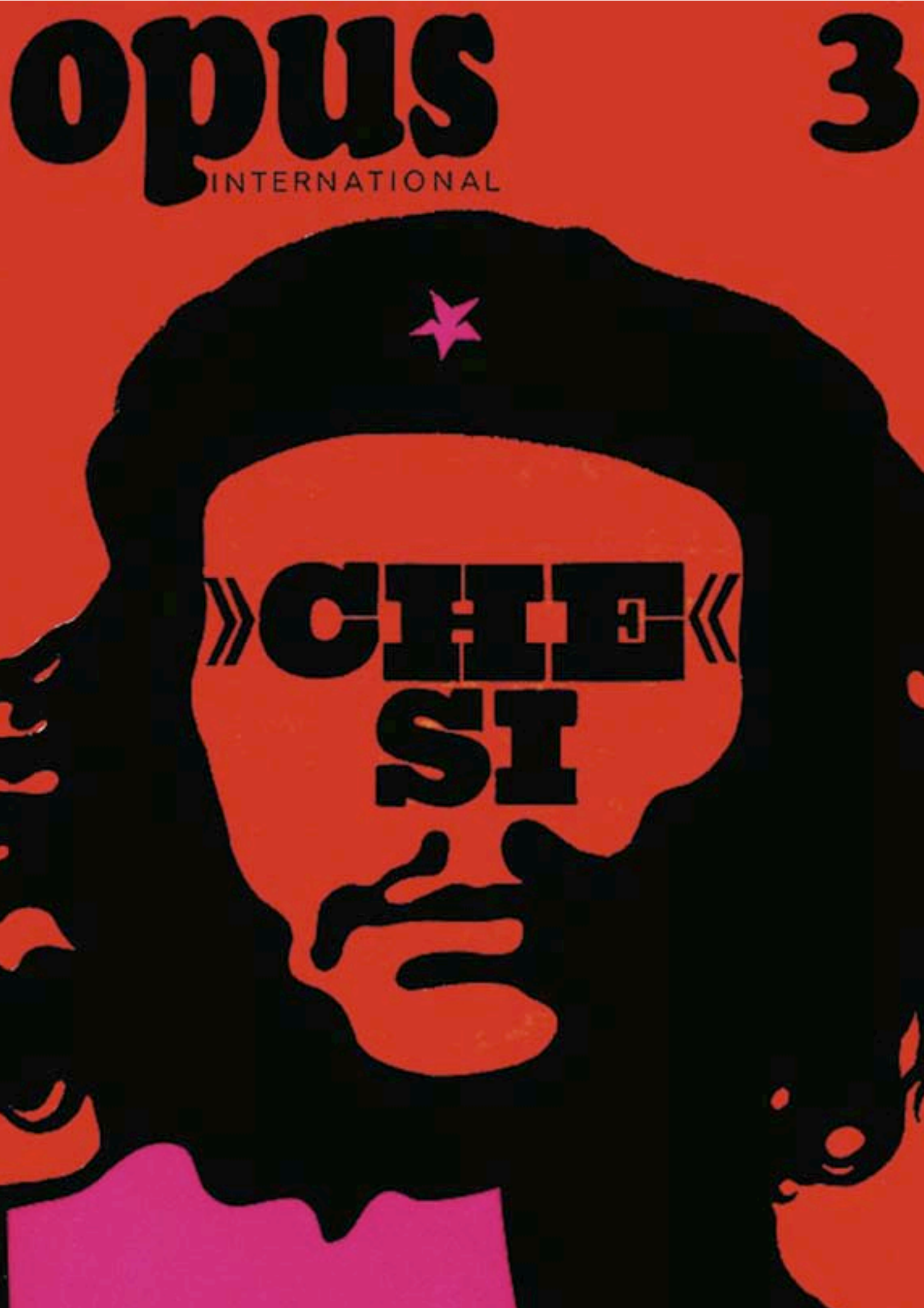


## GUIDE DE LA FRANCE MYSTÉRIEUSE

When Cieśliewicz moved to France in 1963, he was commissioned to produce illustrations for books and magazines. One key work was a complete alphabet for this gazetteer of ghosts, historic crimes and myths published by Claude Tchou in 1964.

In the collages marking sections in the book, he brought architectural structures and inanimate objects to 'life' with human limbs and organs. In this regard, Cieśliewicz's designs tapped into a long tradition of seeing human bodies in letters that can be traced back to the sixteenth century. His letters were also indebted to surrealist Max Ernst's enigmatic collage works of the 1930s such as *Une semaine de bonté* (*A Week of Kindness*, 1934).





Far left:  
**Opus 3**, published by Georges Fall, Paris, 1967  
(National Museum in Poznań)

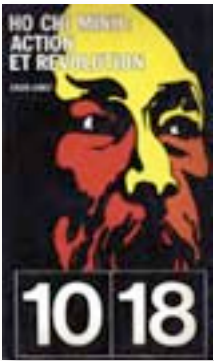
Left:  
Ciesiewicz's illustration for the twelve signs of the Zodiac  
appeared in every issue of *Elle* magazine in the mid-1960s.

Right:  
Michel Butor's **La modification** (translated as *Second Thoughts*), 10/18 / Union Générale D'Éditions, 1968.  
Ho Chi Minh's **Action and Revolution 1920-1967**  
10/18 / Union Générale D'Éditions, 1968.

**Opus 4**, published by Georges Fall, Paris, 1967  
(National Museum in Poznań)

Below left:  
Milan Šimečka's **The Restoration of Order**, 1979.

Below right:  
Tibor Tardos' **Transitville. Emigrants from the East**, 1982.  
Ciesiewicz's cover illustrations for these titles in the 'Cahiers  
lèvres' series capture the censorship and absurdity of life in  
Eastern Europe in the 1970s.



## THE DOUBLE LIFE OF AN ART DIRECTOR

In 1963 Ciesiewicz moved to Paris, embarking on an impressive career in periodical publishing and advertising. After working on *Elle*, *Vogue* and other glossy titles, he was made art director of MAFIA, the celebrated advertising agency established by Denise Fayolle and Maïme Arnodin in 1969. Working with photographers like Guy Bourdin and Helmut Newton, Ciesiewicz operated as a 'service optique' for corporations and commercial chains.

The late 1960s were angry years in France when student radicals took to the streets in an attempt to drive the country to revolution. On the left, consumerism was identified as the chief enemy. Ciesiewicz was not untouched by these arguments. He worked for left-wing publishers like 10/18 under Christian Bourgeois producing iconic cover-images of *gauchiste* heroes like Lenin and Ho Chi Minh, the leader of the Viet Cong in Vietnam.

Ciesiewicz designed the layout and ten powerful covers for the art magazine *Opus*, first published by Georges Fall in Paris in 1967, on the eve of the turmoil. Although by no means as revolutionary as the shrill Maoist and anarchist voices, *Opus* was nevertheless infected with radicalism. Its writers protested against the 'Alice in Wonderland' world of advertising and celebrated the vibrant life of contemporary Cuba and the Soviet Union in the 1920s.

In the 1970s Ciesiewicz became a freelance illustrator and designer. Commercialism remained, however, a necessary compromise. 'I work for institutions which pay me, in order to be able to work for those who have no money.'



ADAM MICKIEWICZ

# dziady

TEATR NARODOWY



This poster produced by Cieřlewicz in 1967 has become an iconic image in the history of the People's Republic of Poland. Designed to promote a new performance of Adam Mickiewicz's nineteenth century poetic drama, *Forefather's Eve* (*Dziady*), Cieřlewicz's design captures the simmering frustration with Soviet control over Poland. The central motif seems to be a desiccated landscape or a figure with a hole where a heart might be. In its mirrored composition, Raoul-Jean Moulin found a 'hallucinatory symmetry'.

*Dziady* opened in the National Theatre in November 1967. It had been programmed to mark the fiftieth anniversary of the October Revolution in Russia. The play's references to dull-witted bureaucrats and Tsarist despotism were in tune with Lenin's attack on imperial repression. But the Polish audience read the performance as allegory for the present. They jeered the imperial characters and applauded anti-Russian sentiment. The early closure of the play in late January 1968 - allegedly at the request of the Russian Embassy - was the trigger for loud calls for freedom of speech. The Writers' Union drafted a motion criticizing this act of censorship and, ultimately, the legitimacy of the Soviet-backed authorities. Warsaw University students marched through the city and strung banners across the city-centre campus objecting to Soviet interference in Polish life. 'In fighting for Mickiewicz's play they declared, 'we are fighting for independence and freedom and the democratic traditions of our country'.

With the temperature high, the authorities repressed writers, students and university lecturers. Hundreds of helmeted militiamen were drafted in to subdue the university with truncheons and tear-gas. This period of high tension has come to be known as the 'March events'.

## FOREFATHER'S EVE





Far left:  
**Pożyc** - screen print, 1973. (National Museum in Poznań)

Left:  
**Cors France** - screen print, 1974. This image features part of a portrait of 'Madame Molléssier' Jacques-Auguste-Dominique Ingres painted in 1856. (National Museum in Poznań)

Below:  
**The Danton Affair** - poster promoting Stanisław Przybyszewski's play performed by the Teatr Powszechny, Warsaw, 1974. (National Museum in Poznań)



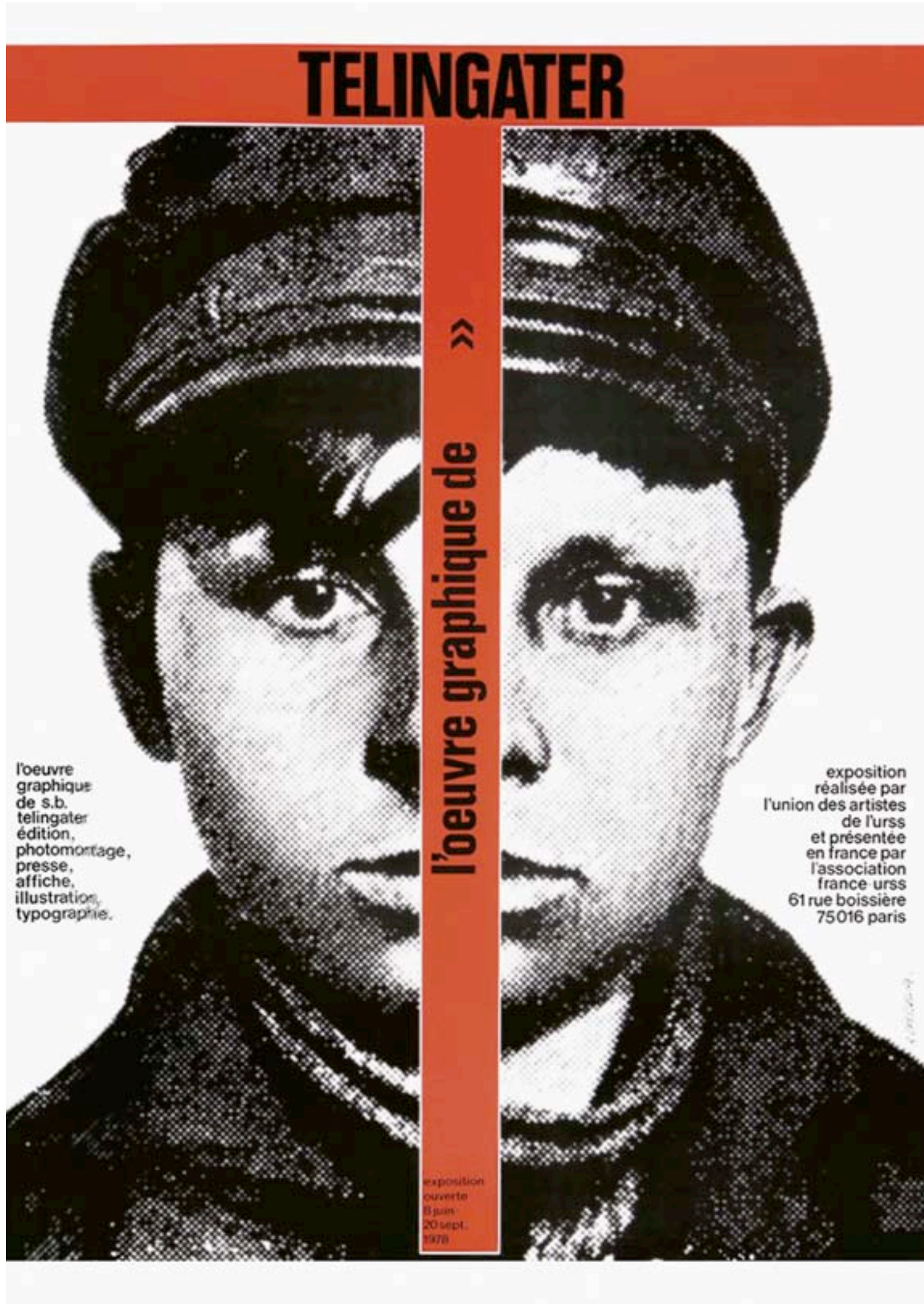
MIRROR WORLDS

Around 1970 Cieśliewicz started producing what have been called 'centred collages' (collages centres). These screen-prints emerged from his interest in doubled images and in the aesthetics of the copy (evident in his famous *Dziady* poster of 1967). Working with lines of symmetry, he composed mirror images in which bodies seem to form strange headless outlines or familiar faces take on the appearance of the Cyclops. What is missing or obscured is as significant as what is visible.

Reworking photographs and works of art as prints, Cieśliewicz sought to delay perception. He used rasters to dissolve familiar images into dots. The thick inexorable blackness of the ink suggests deep shadows. For critic Urszula Czarłowska, Cieśliewicz 'obliterates a picture's readability' through these techniques, to encourage a new kind of attention on the part of his audience

Always a recycler, Cieśliewicz often reworked these black and white experiments in print into designs for posters and magazine covers. Produced in the first half of the 1970s, at the time when Cieśliewicz's wife, the sculptor Alina Szapocznikow (1926-1973), was unsuccessfully fighting cancer, these mirror images constitute the darkest body of work in his career.





For left:  
**Telingater - the Graphic Work** - poster for an exhibition organized by the L'Association France-USSR, Paris, 1978. (National Museum in Poznań)

Left:  
**Urban Space in the USSR** - poster advertising a pioneering exhibition about early Soviet architecture at the Centre National d'Art et de Culture Georges Pompidou, Paris in 1978. (National Museum in Poznań)

Below:  
**Paris-Moscow 1900-1930** - poster advertising an exhibition at the Centre National d'Art et de Culture Georges Pompidou, Paris, 1979. (National Museum in Poznań)



## A CONSTRUCTIVIST IN PARIS

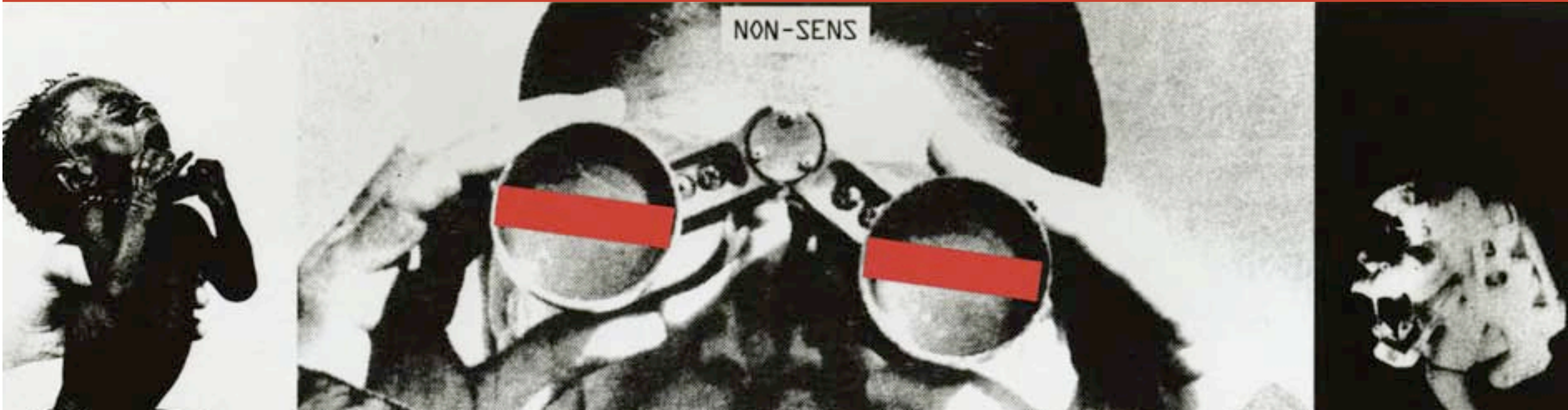
In the mid 1970s Cieśliewicz began a long collaboration with the Centre Georges Pompidou, the major art centre in the heart of Paris which was formally opened to the public in 1977. The early programme of exhibitions set out to explore the art of the European avant-garde of the 1920s. Cieśliewicz – who had left the claustrophobic world of communist Poland – proved remarkably skilled at reinterpreting the graphic language of constructivism for the Centre's publicity and in other designs of this period. His use of block lettering and dynamic composition – in the manner of Alexander Rodchenko – owed much to his experiences in Eastern Europe. As a student, he had sought out the last living members of the pre-war avant-garde ('real communists' as he called them).

The landmark 1979 'Paris-Moscow 1900-1930' exhibition was, for instance, promoted with his clever typographic design which combined Cyrillic script and the Roman alphabet. The two capitals of modern art were locked together in a tight grid. Making a union of East and West, this poster was – perhaps inadvertently – a kind of autobiographical emblem. Whether Cieśliewicz's facility with the language of Soviet design marked a commitment to the cause is another matter. According to Anna Grabowska-Konwent, 'Cieśliewicz was lucky enough not to believe in ideologies and never worked for any system; on the contrary, he repeatedly tried to unmask it.'





"Non-sens", detail of the original artwork for *Pas de Nouvelles – Bonnes Nouvelles*, 1986-7 (National Museum in Warsaw)



## THE POLITICS OF THE IMAGE

Cieśliewicz often described his work as a form of visual journalism: "I consider that journalism is the closest profession to me and I would be lost without them [journalists]. They operate the message and I the picture." Yet late in his career, Cieśliewicz issued some powerful indictments of the news. A particularly important series was *Pas de Nouvelles – Bonnes Nouvelles* (*No News is Good News*), which appeared as a small format book designed to accompany his 1987 exhibition in the Jean Bricance Gallery. Formed from carefully composed double page spreads, he employed little more than graphic contrasts of scale and tone to deliver a sharp critique of the moral economy of the mass media.

"I created the entire series called *Pas de Nouvelles – Bonnes Nouvelles* ... during my stay in hospital when I watched TV and followed the news" Cieśliewicz recalled. "I noted down image after image. I drew scenes, which later I cut out from the press, took photographs of them and then enlarged and combined them". Combining grainy news photographs with short epigrams, Cieśliewicz pointed to the violence of images.

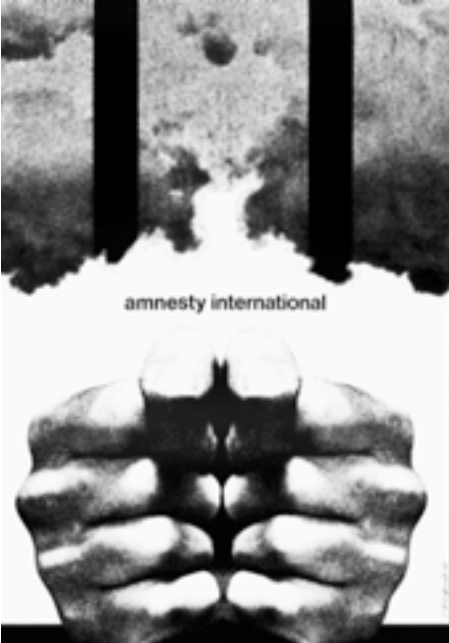




Far left:  
*There is no Just War or Unjust War but there is a Dirty War* ... a poster produced for the Centre International Contre La Guerre, Verdun, 1994. (National Museum in Poznań)

Left:  
Illustrations for Anatol France's 1912 novel *Les dieux ont soif* published as a special edition in 1989 by the Imprimerie Nationale in France.

Below:  
*Amnesty International* - poster promoting the Human rights Non-governmental Organisation, New York, 1975. (National Museum in Poznań)



## DIGNITY OF THE INDIVIDUAL

When Ciesiewicz died in 1996, he had worked on both sides of the Cold War divide; he had explored the dreamworlds of surrealism as well as the party lines of constructivism; and he had worked for media corporations and for partisan publishers. Nevertheless, long threads can be traced through his work. Perhaps the most consistent trope is that of the broken body. The first image in this publication, his 1962 poster for Luigi Dallapiccola's Kafkaesque opera, 'The Prisoner', features a figure whose tragic fate is clear from the outpouring of crimson paint which issues from his broken neck.

To commemorate the bicentenary of the French Revolution in 1989, Ciesiewicz was commissioned by the Imprimerie nationale, the official printing works of the French government, to illustrate a special edition of Anatol France's 1912 novel, *Les dieux ont soif* ('The Gods are Thirsty'). His illustrations contrast bucolic scenes from eighteenth century paintings with photographic records of the terrible facial injuries endured by First World War combatants. The French Revolution - the mythic foundation of the *république* - is provocatively connected to the pointlessness of the battles of the Somme and Marne. What drew Ciesiewicz's attention - whether in Warsaw in 1960 or Paris in 1990 - was not the quixotic appeal of 'Revolution' but the dignity of the individual in the face of power.



ROMAN CIEŚLEWICZ

- 1930

born in Lwów (today L'viv, Ukraine).
- 1948-55

student at the Kraków Academy of Fine Art.
- 1955

moves to Warsaw where he receives commissions from the Art and Graphic Publisher (Wydawnictwo Artystyczno-Graniczne) and other institutions.
- 1957

designs exhibition pavilion at the Leipzig Fair.
- 1959-63

made art director of *Ty i Ja*.
- 1963

leaves Poland for Germany and Italy before arriving in Paris in the autumn.
- 1964-66

works as an illustrator and layout designer for *Elle* before becoming its art director (a role he held until 1969). During these years he is also commissioned by many French publishers including Julliard, Tchou and J.J. Pauvert. He also makes contacts with Roland Topor, Fernand Arrabal and other members of the *Panique* group.
- 1967

commissioned to design *Opus* magazine by Georges Fall.
- 1969

made art director of Maimé Arnodin, Fayolle, International Associés (MAFIA), Paris, responsible for publicity and advertising.
- 1971-74

works on a series of screen prints sometimes called 'Symmetrical Figures'.
- 1974

starts teaching at Ecole Nationale Supérieure des Arts Décoratifs in Paris and then in 1975 at Ecole Supérieure d'Arts Graphiques. This association continues throughout the rest of his life.
- 1975

commissioned by the state publishing house in Poland to illustrate an edition of Anne Radcliffe's *The Mysteries of Udolpho* and undertakes commissions for the Centre Pompidou in Paris.
- 1976

commences the *Change of Climate* series of 'photocollages' and issues the first issue of *Kamikaze* with Christian Bourgois.
- 1986

creates *Pas de nouvelles – Bonnes nouvelles* (*No News is Good News*) series of photomontages which are exhibited at the Jean Briaance Gallery in 1987.
- 1989

commissioned to design various posters, publications and a public illumination of the Assemblée Nationale in Paris to commemorate the bicentenary of the French Revolution.
- 1991

second issue of *Kamikaze* (the third appears posthumously in 1997)
- 1996

dies in Paris.

Acknowledgements

"Roman Cieślewicz" at the Royal College of Art (July 16th – August 7th 2010) has been organised by the Polish Cultural Institute and the Adam Mickiewicz Institute as part of **POLSKA! YEAR** - an exciting series of events celebrating Polish culture in the UK. The exhibition has been curated by David Crowley, Anna Grabowska-Konwent, Andrzej Klimowski and Jeff Willis in conjunction with the Adam Mickiewicz Institute and the Polish Cultural Institute. It has been designed by Luke Gould, Michael Lum and Maya Stocks. This exhibition features works from the collections of the National Museum in Poznań given by Chantal Petit-Cieślewicz. All images in this publication © ADAGP, Paris and DACS, London 2010.

The curators wish to thank Edith Bisseker, Roland Chojnacki, Aine Duffy, Don Foresta, Chris Franklin, Marcin Gizycki, Jola Gola, Catherine Guiral, Sidney F. Huttner, Anna Manicka, Chantal Petit-Cieślewicz, Aneta Prasal-Wisniewska, Irena Przymus, Zdzisław Schubert and Anna Tryc-Bromley.

For more information about POLSKA! YEAR visit: [www.PolskaYear.pl](http://www.PolskaYear.pl)  
For more information about Adam Mickiewicz Institute visit: [www.Culture.pl](http://www.Culture.pl)  
For more information about Polish Cultural Institute visit: [www.PolishCulture.org.uk](http://www.PolishCulture.org.uk)

Select Bibliography

- Cahiers de l'art mineur n°20: Roman Cieślewicz, Graphismes* (Limage, 1977)

Margot Rouard-Snowman, *Roman Cieślewicz* (Thames and Hudson, 1993)

*Roman Cieślewicz in memoriam*, exhibition catalogue (Muzeum Płakatu w Wilanowie, 1998)

*Reconnaître: Roman Cieślewicz* (Réunion des Musées Nationaux, 2001)

François Barré, *Roman Cieślewicz: Graphiste* (Pyramid, 2004)

Anna Grabowska-Konwent, ed., *Roman Cieślewicz 1930-1996* (Muzeum Narodowe Poznań, 2006)

François Barré, *Roman Cieślewicz* (Delpire, 2007)

Front and endpaper: This experimental poster - sometimes described as a "structural poster" - was designed in 1967 by Cieślewicz to be printed on a 99 cm wide continuous roll. Printed on paper, it could be used as a poster, wall paper or as wrapping paper. It could also be issued as a fabric.

Design: Jeff Willis  
Text: David Crowley  
Cover Image: Hommage for Roman Cieślewicz by Andrzej Klimowski

POLSKA! YEAR

Adam Mickiewicz Institute  
CULTURE.PL

POLISH  
CULTURAL  
INSTITUTE

Muzeum Narodowe w Poznaniu

Royal College of Art  
Polish Culture in the UK

