

Open-Air Łódź Sculpture Gallery and Its Influence on the City's Aesthetics in 1972–1978

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Abstract

The aim of the paper is to outline the circumstances of the establishment of the Łódź Sculpture Gallery in Rubinstein's Alley (formerly: Aleja ZMP) and its impact on the aesthetics of Łódź.

Despite the city's history dating back to the beginning of the 15th century, the first fully-fledged sculpture in public space appeared only in 1912. By the beginning of World War II, the number of sculptures increased to a dozen or so, but all of those works were destroyed by the Germans in the first years of the occupation.

In the period 1945–1970, two monuments and a dozen or so smaller forms appeared. The sculptural face of the city was changed only by the Łódź Sculpture Gallery, which focused on the most important issues of post-war town planning, politics, artistic trends, and social needs.

Despite its short period of operation (1972–1978), its effects are still visible almost everywhere in Łódź. Never before and never after has the medium of sculpture been aestheticised on such a scale in the city.

The memory of this place and several dozen sculptures (and of their creators) has

almost faded away. Currently, activities are under way to restore the Łódź Sculpture Gallery to its due position in the history of the city and to continue its activities in the same place.

Key words: Polish sculpture; Lodz; artistic values; landscape values; public space

Resumen

Galería de esculturas al aire libre de Łódź y su influencia en la estética de la ciudad en 1972-1978

El objetivo del artículo es describir las circunstancias del establecimiento de la Galería de Esculturas de Łódź en Rubinstein's Alley (antes: Aleja ZMP) y su impacto en la estética de Łódź.

A pesar de que la historia de la ciudad se remonta a principios del siglo XV, la primera escultura completa en el espacio público apareció solo en 1912. Al comienzo de la Segunda Guerra Mundial, el número de esculturas aumentó a una docena más o menos, pero todas esas obras fueron destruidas por los alemanes en los primeros años de la ocupación.

En el período 1945-1970, aparecieron dos monumentos y una docena de formas más pequeñas. La cara escultórica de la ciudad fue cambiada solo por la Galería de Esculturas de Łódź, que se centró en los temas más importantes del urbanismo, la política, las tendencias artísticas y las necesidades sociales de la posguerra. A pesar de su breve período de funcionamiento (1972-1978), sus efectos aún son visibles en casi todas partes en Łódź. Nunca antes y nunca después se ha estetizado el medio escultórico a tal escala en la ciudad.

El recuerdo de este lugar y de varias decenas de esculturas (y de sus creadores) casi se ha desvanecido. Actualmente, se están llevando a cabo actividades para restaurar la Galería de Esculturas de Łódź a su debido lugar en la historia de la ciudad y continuar sus actividades en el mismo lugar.

Palabras clave: escultura polaca; Lodz; valores artísticos; valores del paisaje; espacio publico.

Resum

Galeria d'escultures a l'aire lliure de Łódź i la seva influència en l'estètica de la ciutat el 1972–1978

L'objectiu del document és esbossar les circumstàncies de l'establiment de la galeria d'escultures de Łódź al carreró de Rubinstein (anteriorment: Aleja ZMP) i el seu impacte en l'estètica de Łódź.

Tot i la història de la ciutat que es remunta a principis del segle XV, la primera escultura de ple dret a l'espai públic només va aparèixer el 1912. Al començament de la Segona Guerra Mundial, el nombre d'escultures va augmentar fins a una dotzena aproximadament, però totes aquestes obres van ser destruïdes pels alemanys en els primers anys de l'ocupació. En el període 1945-1970, van aparèixer dos monuments i una dotzena de formes més petites.

La cara escultòrica de la ciutat només va ser canviada per la Galeria d'escultures de Łódź, que es va centrar en els temes més importants de l'urbanisme de la postguerra, la política, les tendències artístiques i les necessitats socials. Tot i el seu curt període de funcionament (1972-1978), els seus efectes encara són visibles a gairebé tot arreu a Łódź. Mai abans ni mai després s'havia estetitzat el mitjà de l'escultura a tal escala a la ciutat.

El record d'aquest lloc i de diverses desenes d'escultures (i dels seus creadors) gairebé s'ha esvaït. Actualment, s'estan realitzant activitats per restaurar la galeria d'escultures de Łódź a la seva posició deguda en la història de la ciutat i continuar les seves activitats al mateix lloc.

Paraules clau: escultura polonesa; Lodz; valors artístics; valors paisatgístics; espai públic

Resumo

Galeria de esculturas Łódź ao ar livre e sua influência na estética da cidade em 1972-1978

O objetivo do artigo é descrever as circunstâncias do estabelecimento da Galeria de Esculturas Łódź no Beco de Rubinstein (anteriormente: Aleja ZMP) e seu impacto na estética de Łódź.

Apesar da história da cidade remontar ao início do século XV, a primeira escultura totalmente desenvolvida em espaço público apareceu apenas em 1912. No início da Segunda Guerra Mundial, o número de esculturas aumentou para cerca de uma dúzia, mas todas essas obras foram destruídas pelos alemães nos primeiros anos da ocupação.

No período de 1945 a 1970, dois monumentos e uma dúzia de formas menores apareceram. A face escultural da cidade foi mudada apenas pela Galeria de Esculturas de Łódź, que enfocou as questões mais importantes do planejamento urbano do pós-guerra, política, tendências artísticas e necessidades sociais. Apesar de seu curto período de operação (1972-1978), seus efeitos ainda são visíveis em quase todos os lugares em Łódź. Nunca antes e nunca depois o meio da escultura foi estetizado em tal escala na cidade.

A memória deste lugar de várias dezenas de esculturas (e de seus criadores) quase desapareceu. Atualmente, estão em andamento atividades para restaurar a Galeria de Esculturas de Łódź ao seu devido lugar na história da cidade e continuar suas atividades no mesmo local.

Palavras-chave: escultura polonesa; Lodz; valores artísticos; valores da paisagem; espaço público

Résumé

Galerie de sculptures en plein air de Łódź et son influence sur l'esthétique de la ville en 1972-1978

L'objectif de cet article est de décrire les circonstances de la création de la galerie de sculptures de Łódź dans Rubinstein's Alley (anciennement : Aleja ZMP) et son impact sur l'esthétique de Łódź.

Malgré l'histoire de la ville remontant au début du XVe siècle, la première sculpture à part entière dans l'espace public n'apparaît qu'en 1912. Au début de la Seconde Guerre mondiale, le nombre de sculptures passe à une dizaine, mais toutes ces ouvrages ont été détruits par les Allemands dans les premières années de l'occupation.

Dans la période 1945-1970, deux monuments et une dizaine de formes plus petites sont apparus. Le visage sculptural de la ville n'a été modifié que par la galerie de sculptures de Łódź, qui s'est concentrée sur les questions les plus importantes de l'urbanisme d'après-guerre, de la politique, des tendances artistiques et des besoins sociaux. Malgré sa courte période d'exploitation (1972-1978), ses effets sont encore visibles presque partout à Łódź. Jamais auparavant et jamais après le médium de la sculpture n'a été esthétisé à une telle échelle dans la ville.

Le souvenir de ce lieu et de plusieurs dizaines de sculptures (et de leurs créateurs) s'est presque évanoui. Actuellement, des activités sont en cours pour redonner à la Galerie de sculptures de Łódź la place qui lui revient dans l'histoire de la ville et pour poursuivre ses activités au même endroit.

Mots clés : sculpture polonaise ; Lodz ; valeurs artistiques; valeurs paysagères ; espace public

Riassunto

La galleria di sculture all'aperto di Łódź e la sua influenza sull'estetica della città nel 1972–1978

Lo scopo del documento è delineare le circostanze della creazione della Galleria di sculture di Łódź nel Vicolo di Rubinstein (precedentemente: Aleja ZMP) e il suo impatto sull'estetica di Łódź.

Nonostante la storia della città risalga all'inizio del XV secolo, la prima scultura a tutti gli effetti nello spazio pubblico apparve solo nel 1912. All'inizio della seconda guerra mondiale, il numero di sculture aumentò a una dozzina circa, ma tutte quelle opere furono distrutte dai tedeschi nei primi anni dell'occupazione.

Nel periodo 1945-1970 apparvero due monumenti e una dozzina di forme più piccole. Il volto scultoreo della città è stato cambiato solo dalla Galleria delle sculture di Łódź, che si è concentrata sulle questioni più importanti dell'urbanistica del dopoguerra, della politica, delle tendenze artistiche e delle esigenze sociali. Nonostante il suo breve periodo di attività (1972-1978), i suoi effetti sono ancora visibili quasi ovunque a Łódź. Mai prima e mai dopo il medium della scultura è stato estetizzato su tale scala in città.

Il ricordo di questo luogo e di diverse decine di sculture (e dei loro creatori) è quasi svanito. Attualmente sono in corso le attività per riportare la Galleria di Sculture di Łódź alla sua giusta posizione nella storia della città e per continuare le sue attività nello stesso luogo.

Parole chiave: scultura polacca; Lodz; valori artistici; valori paesaggistici; spazio pubblico

The purpose of this paper is to present the history and conditions of the activity of the Open-Air Łódź Sculpture Gallery and its influence on the city's aesthetics in the 1972–1978 period. Although Łódź can boast of almost 200 outdoor sculptures and a difficult to estimate number of examples of three-dimensional art in public space, they remained an almost completely unrecognised resource for years. The first inventory of these forms in the history of Łódź was carried out by the author of this article in the years 2018–2020. The fate of the Open-Air Łódź Sculpture Gallery was discovered on this occasion – a place that had an extremely strong impact on the sculptural image of the city but remained almost completely forgotten over the last four decades.

The presentation at the Aesthetic Energy City City IV Conference and the paper prepared on that occasion are the first attempts to reconstruct this history and give it its due rank. The restoration of the memory of this place and its role in the aestheticisa-

tion of the city is the goal of a number of activities carried out by the author aimed at professionals, residents and tourists visiting the city.

The Open-Air Łódź Sculpture Gallery was an unprecedented initiative on the scale of Łódź, and when recalled, it can become a significant inspiration for the contemporary city authorities. Without it, the image of Łódź art in public space remains incomplete, and therefore incomprehensible. To understand the importance and uniqueness of the Open-Air Łódź Sculpture Gallery, it is necessary to outline the historical, political, and artistic context at its outset. In the subsequent parts of the article, the urban development of the city along with the influence of the geopolitical situation on the appearance of the urban landscape as well as the social processes that resulted in the development of the phenomenon of Łódź sculpture are analysed.

The historical part is divided into two periods: from the 15th century to 1945 and from the end of World War II to the beginning of the 1970s, when the Open-Air Łódź Sculpture Gallery began to exist. Then, archival materials related to the gallery are analysed – mainly press clippings and exhibition catalogues. On their basis, the number and fate of the sculptures displayed in the gallery are reconstructed. The summarised data make it possible to evaluate the numerical and spatial effects of the gallery's operation. The article ends with a short description of the further 'sculptural fate' of Rubinstein Alley, in which the gallery operated, and the activities currently carried out by the author along with the motivation behind them.

The local social and historical context

The history of Łódź sculpture until 1945

In order to bring these issues to the public, it is necessary – especially with our foreign guests in mind – to present the local social and historical context. The development of Łódź as a city proceeded in a specific way that influenced its aesthetics. One of the most distinguishing features of our development path is not one but two moments of the city's beginning. Łódź was granted the city rights in the 15th century, but for the 400 years of development, it remained basically a village, not distinguished by either the number of inhabitants or architecture. The fact that the first Polish secular monument was erected in 1634 in the nearby village of Chojny (Świętosławska 2007), now a district of Łódź, did not affect the face of Łódź in any way.

In 1820, Łódź was reborn as one of the industrial cities that was to be a development engine for the economy of the then Kingdom of Poland. The idea of the city development stemmed from the spirit of Enlightenment – it was imprinted both in the spatial

layout and in the initially quite typical architecture of the city. Due to the government development program, the new districts of Łódź were mapped out – in a geometric, strictly ordered form. An attractive package of benefits and tax reliefs for new residents was also prepared, which was to encourage craftsmen from neighbouring countries to settle in Łódź (Stefański 2016).

The success of this strategy surpassed all expectations – in the second half of the 19th century, Łódź was ahead of London in terms of development. Almost a thousand times increase in population over the course of a century caused a number of infrastructure problems, mainly related to servicing the needs of inhabitants and creating a sufficient number of living space. A similar mechanism was observed after the Second World War – Łódź, depopulated after the war, gained new inhabitants very quickly – 120,000 citizens in four years, and another 210,000 by the 1970s. The development of the city was so rapid that it got out of control – especially in terms of urban planning. The vacant lots were quickly built up or allocated to fairs. In 1900, 300,000 inhabitants of Łódź could enjoy only four public parks. All of eight urban squares also served as marketplaces (Kowalczyński 2008).

The political and social context was also specific. Łódź was a Polish city under the Russian rule, inhabited by people of very diverse origins. Not only languages and religions but also capitals and interests mixed here. Władysław Pieńkowski, who was the president of Łódź during the period of the city most rapid growth in the years 1882–1914, was the one who pursued a policy of economic exploitation of the city, sending most of the financial surplus to Russia.

It resulted in very typical consequences for Łódź – almost the entire civilisational development and the creation of public utility buildings were taken over by private capital. Railroads, hospitals, churches, care institutions, and credit unions were founded on the initiative of entrepreneurs. The architecture of Łódź in the second half of the 19th century was mainly shaped by the owners of factories and large commercial enterprises. The buildings they erected were not so much showpieces of the city as showpieces of their fortunes (Stefański 2008).

Due to the various ethnic approaches of the Łódź plutocrats and the Russian influence, it was difficult to identify a single figure that could be commemorated in the form of a monument. The pace of development and utilitarianism in the use of space were not conducive to the appearance of sculpture in the city space, either. During the first five centuries of Łódź development, no significant sculptural form was created in the city, not even a statue of the tsar, which seemed to be natural in this political context.

The form that seemed to replace it in Łódź was the orthodox church of St. Alexander (Historia parafii, 2021), located next to the train station in the city centre. This is a

common sight in cities that were dependent on Russia in the 19th century. Travellers getting off at the train station were supposed to see at once the most 'Russian' architectural form – the church decorated with onion domes. It was a reliable sign that they were in the territory subordinate to Russia. The Łódź church was founded by factory owners in gratitude for saving the tsar from another attempt on his life. It was a gesture designed mainly to win the economic favour of Russia, which was a huge market for goods manufactured in Łódź. Before the construction was completed, however, Alexander II Romanov had been killed in another assassination attempt, the seventh in a row.

To complete the picture, it should be added that the deficiencies in the outdoor sculpture were compensated in Łódź with the rich carving of the facades of villas, palaces, tenement houses, and even the first animal clinic in Poland – the 'Health Care Centre under the Horse,' which still functions today. Impressive examples of sculptures can also be found in historic local cemeteries, especially the Jewish one in Bracka Street and a few religious ones in Ogrodowa Street. Stucco and tombstone workshops were the cradle of Łódź outdoor sculpture (Stefański 2000). In the period around 1860–1914, they were also a place where small forms to decorate gardens and parks were created, but most of them did not represent a great artistic value, although exceptions to this rule can be found (Kaniewska, 2009). The period in which we can find the first monument of true value in Łódź is the inter war period. Poland, then, regained independence after 123 years of dependence on neighbouring countries. The most iconic monument for the city comes from that time – the Tadeusz Kościuszko monument in Wolności Square, unveiled in 1930 (Gryglewski 2009). In the years 1919–1939, about 13 outdoor sculptures appeared in Łódź; all of them were destroyed as planned by the Germans during the Second World War occupation (Abramczyk and Rakoczy 2019).

This, in a nutshell, is the outline of the history of Łódź sculpture until 1945. The city entered the post-war period, being almost devoid of sculptural traditions, as well as all open-air realisations. Therefore, the face of Łódź sculpture was to be built from the scratch.

The period from World War II to the beginning of the 1970s

In the period from World War II to the beginning of the 1970s, two architectural phenomena can be distinguished. The first is the short-lived period of the reign of socialist realism, which, however, did not take on such a wild form in Łódź as in the capital (Sumorok 2010). The other, undoubtedly, more important for the development of the Open-Air Łódź Sculpture Gallery, was the period of returning to modernist guidelines, taking into account prefabricated technologies (Cymer 2020). The rapid population

growth after the war (a quarter of a million in Łódź itself within 15 years) forced the authorities to carry out enormous construction investments in the housing sector which had to be implemented at a rapid pace. This led to the creation of thousands of housing estates in the technology of large-panel, which allowed for quick assembly and efficient commissioning of flats. The quantity, unfortunately, was often not matched by the quality. Those phenomena led to the creation of similar, anonymous spaces, usually with a low degree of development, devoid of aesthetic accents. After the wave of enthusiasm related to the commissioning of a large number of flats, there was a wave of criticism related to their quality and mediocrity of the surroundings. This led to a discussion on the humanisation of housing estates, which grew louder with every successive year since the popularisation of prefabrication (i.e. since the mid-1960s).

When it comes to the face of local sculpture in the period 1945–1970, certain trends can be distinguished. The first is, undoubtedly, the creation of monuments to strengthen the socialist power, such as the Monument of Gratitude to the Soviet Army, erected in 1945, destroyed in an act of resistance against the Russian domination, and then, rebuilt in 1946 (Jaworska-Maćkowiak and Maćkowiak 2008). At the same time, efforts were made to rebuild some of the monuments destroyed by the Germans – such actions often met with resistance from the new, socialist authorities. This slowed down the reconstruction process of the Tadeusz Kościuszko monument, which was finally unveiled in 1960. The third group of post-war monuments included the ones devoted to outstanding figures of artists, people of merit for Łódź or the workers' movement. The most valuable work in the period 1945-1969, was, undoubtedly, the architectural and sculptural complex in Radogoszcz (the pictures show the place in 1961, when the first stage of work was completed), commemorating the prison set on fire by the Germans during the last night of the war. As a result of the fire, about 1,200 prisoners lost their lives, approx. thirty survived. The setting of the place of execution was the first example of using abstract art on such a scale in the city space (Iwanicki 2005). This trend, however, was not continued in the 1960s. A very important phenomenon in the national arena was the popularisation of open-air sculpting in the mid-1960s. Those in stone, wood, and less often in metal and clay, were especially popular. Their abundance led to the creation of a large number of realisations that had to be managed in some way (Chrudzimska-Uhera 2008). That supply was met with a discussion on the quality of space in newly built housing estates. So it was decided to involve sculpture and sculptors to change the state of affairs. The establishment of the Centre of Polish Sculpture in Orońsko, which was initially a place of open-air events, was to help in that, and was later transformed into a research and development institution. To give a complete picture of the situation, it should be remembered that architectural design was actually nationalised in its entirety – the architects' work was carried out in the so-called Miastoprojekt studios. Private architectural practice

was almost non-existent. The same was true of the private buyer sector. The entities with high purchasing power included industry (Sojusz pracy i sztuki 1973) and housing cooperatives. They took over the role of patrons of art in public space (Zagufa 2003).

The description of the situation should also take into account the political context. Edward Gierek came to power at a politically difficult moment. The brutally suppressed strikes on the coast and successful for workers events in Łódź showed how strong the social tensions in the country were. They had to be decreased quickly. It was achieved by means of foreign loans and the allocation of significant funds into the aestheticisation of cities and improving the quality of life. Art was used as a political tool. The first officials responsible for the aesthetics of the cities were appointed – in Łódź probably the earliest, in 1972. Zbigniew Władyka, a sculptor, was placed as the head of that department (Grun 1972). A significant exhibition 'Art in Architecture' was held under his aegis in 1972 (Krzysztoforski 1973).

Open-Air Łódź Sculpture Gallery

Bringing to life the Open-Air Łódź Sculpture Gallery was one of the first steps in the aestheticisation of Łódź. ZMP Alley, which was marked out in the early 1950s with a propaganda exhibition in mind, was chosen as its seat. The space was primarily organised in such a way as to display the monument Forward to the Fight for Socialism, blown up by anti-communists two years later. So this place had its own sculptural traditions.

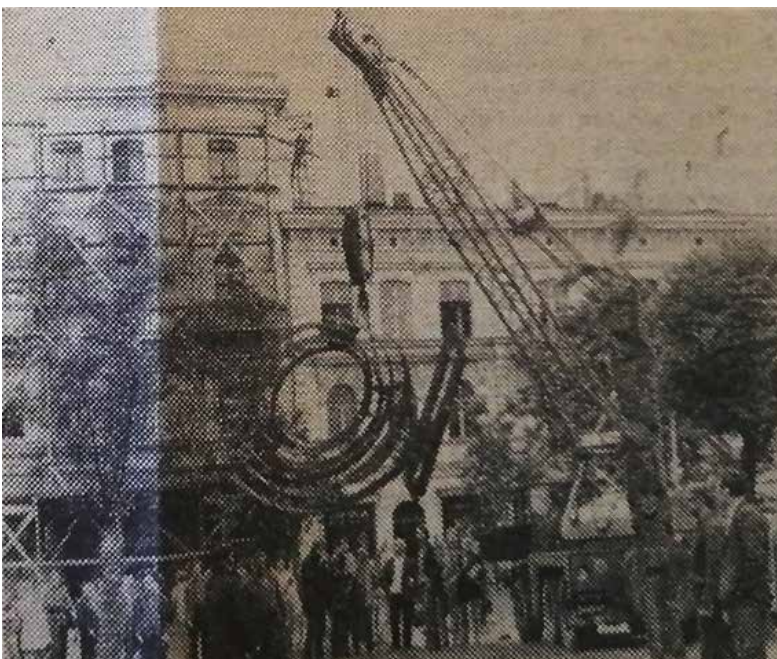


Fig. 1. Assembly of sculptures in the alley, "Dziennik Łódzki", 17.07.1973, photo by E. Kudaj

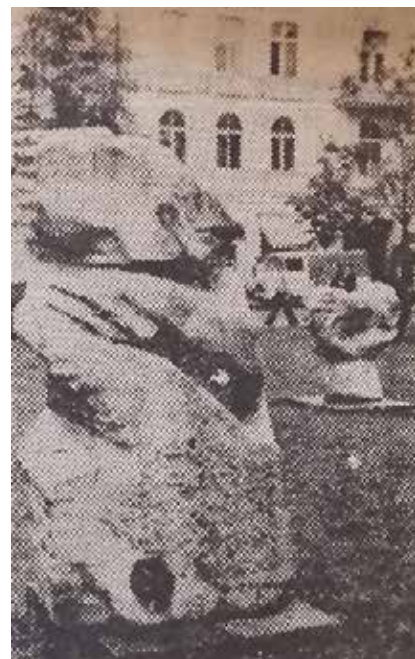


Fig. 2. Sculptures in the alley, "Dziennik Łódzki", 17.07.1973, photo by E. Kudaj.



Fig. 3. Without cover by Jadwiga Janus, "Odgłosy", 29.07.1973, author of the photo unknown.



Fig. 4. Sculpture the in alley, "Express Ilustrowany", 10–11.11.1973, photo by E. Kudaj.

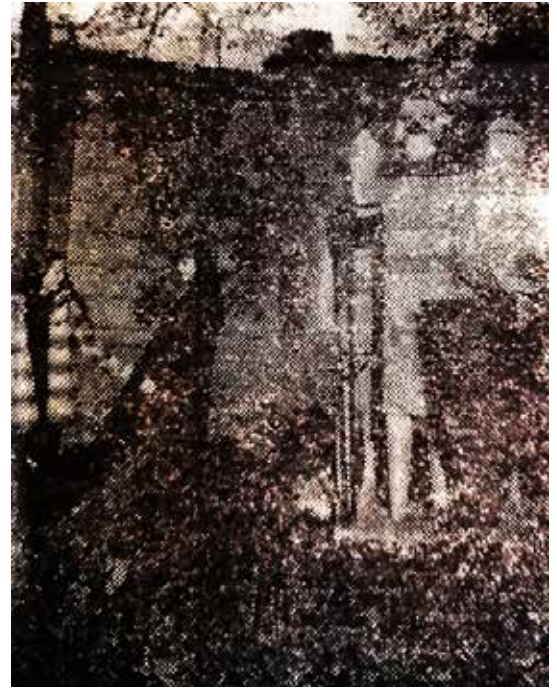


Fig. 5. Sculptures the in alley, "Express Ilustrowany", 10–11.11.1973, photo by E. Kudaj.

Another intervention was the introduction of a fountain with the figure of a girl around 1961. Urban legends say that the standing naked woman seemed too bold to the sculpture evaluation committee. So the artist was persuaded to redesign the character to be seated. The alley in the form of the Open-Air Łódź Sculpture Gallery was established in 1973, mainly thanks to Michał Gałkiewicz – a sculptor, animator, member of the Sculpture Section of the Union of Polish Artists and Designers in Łódź. Gałkiewicz was a kind of a libero of Łódź sculpture, looking out for artists and representing their interests in contacts with the Bureau of Art Exhibitions, municipal authorities, and housing cooperatives, creating a revitalising ferment around the phenomenon of Łódź sculpture.

Little is known about the first exhibition. Unlike the subsequent ones, that exhibition did not have its own catalogue, so we have to rely on references in the local press (Pawlak 1973). We know that 30 sculptures by 24 artists from all over Poland were exhibited. Single pictures from newspapers have survived, showing works made of wood, stone and metal. We know from press releases that works made of ceramics were also exhibited. Among the artists mentioned there were Józef Marek (Cracow), Jadwiga Janus (Łódź), Halina Wincior-Ożerska (Milanówek) and at least three sculptors from Warsaw: Grażyna Roman, Stanisław Kulon, probably also Anna Dębska. Journalists report the presence of abstract and figurative forms such as knights, dogs, dragons, and monsters. The exhibition was organised by the Art Exhibition Bureau under the direction of Bernard Kepler, together with the Municipal Horticulture Company. The exhibition was commissioned by Michał Gałkiewicz.



Fig. 6. A drawing showing the appearance of the gallery pavilion, "Express Ilustrowany", 25.01.1974, author: architect Maciej Zatorski.

I have not managed to find the documents that would allow me to compile a full list of the exhibited works. The fate of most of the sculptures from 1973 remains unknown. During the exhibition, six of them were severely damaged, and one (a statue of a dog weighing 300 kilograms) was stolen. We can be sure that the untitled work by Wincior-Ożerska found its way to the Dąbrowa housing estate. Anna Dębska's Wolf, which was in Venice Park¹ in Łódź since around 1973, was probably one of the exhibits. The sculpture was lost at the end of the 1980s. It was planned to expand the passage with infrastructure for the presentation of art already in the first year of the exhibition. As we read in the local newspaper: 'In the future, the open-air exhibition will be complemented by the chamber sculpture pavilion, as well as, the pavilion with the urban projects of the Łódź branch of the Association of Polish Architects, and the Municipal Horticulture Company pavilion with a permanent exhibition of flowers' (*Łódzka Gale-*

1.- artistic fields: painting, sculpture, graphics and interior design, industrial design, industrial design, conservation and scenography: minutes of general meetings and board meetings, activity reports, work plans, and correspondence regarding activities, 1959–1983, archive no. 60–120;

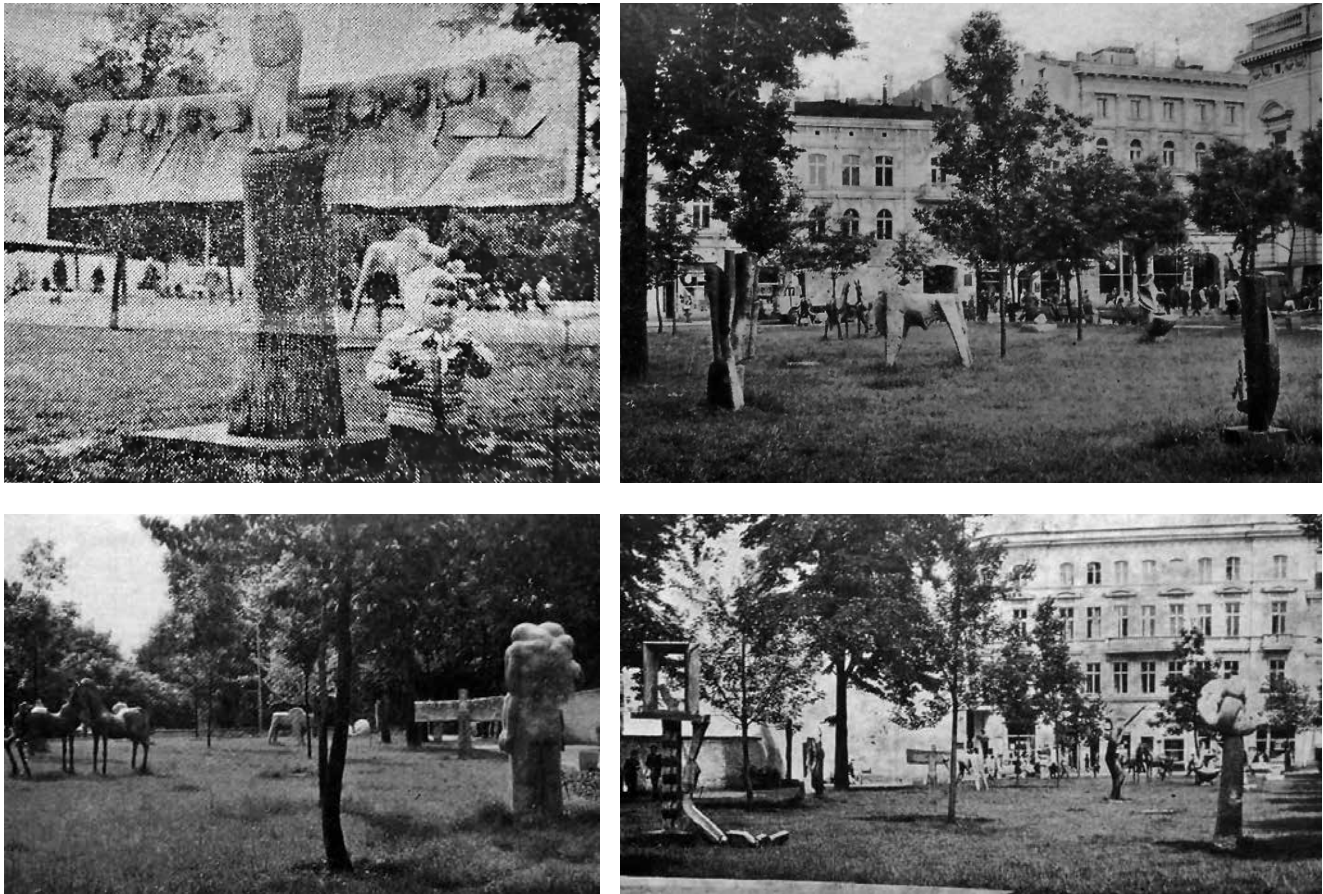


Fig. 7–10. [left above] Sculptures in the gallery, “Dziennik Łódzki”, 11.06.1974, photo by Andrzej Wach; [other] Views of the Open-Air Łódź Sculpture Gallery in the catalogue (Łódź Sculpture Gallery 1974), photos by Wiesław Maciejewski.

ria Rzeźby 1973). There is even a drawing of the space arrangement, there.

The period 1974-1978 can be called the Golden Age of the Open-Air Łódź Sculpture Gallery. A large stream of public money, allowing catalogues to be issued and individual sculptures to be purchased, contributed to the success of the initiative. In 1974, 14 artists showed 18 sculptures (*Łódzka Galeria Rzeźby 1974*). The works are shown in pictures – both individual and collective, and described (title and material). Each artist has an extensive biography containing the most important realisations and exhibitions, as well as the course of artistic career, and a contact address. The person responsible for the ‘gallery design’ was Michał Gałkiewicz. Thanks to the catalogue, we can try to determine the fate of the exhibited objects. One – *Horses* by Anna Dębska – was relocated, broken, repaired, and finally stolen. We do not have any information about 14 of the sculptures – they were probably returned to the artists, although they could have been purchased, also for exhibitions outside Łódź. The lack of documents makes it impossible to reconstruct this part of the story. Three sculptures are still present in the city landscape: *Lovers* by Gałkiewicz, *Snails* by Martyka, and *Altar of Existence* by Wojciechowski. Interestingly, the photos also show Gałkiewicz’s *Turtledoves* in ZMP Alley, not listed in the catalogue, transferred in the same year to the premises of the Workers’ Housing Cooperative “Cotton”. Probably the sculpture was commissioned by the cooperative from the artist and was exhibited in the gallery, as it were, by the way, not for commercial reason.



Fig. 11. Probably the model of the sculpture *Fountain* by Krystyna Solska, "Głos Robotniczy", July 24, 1974, unknown author.



Fig. 12. Krystyna Solska (in a hat) with Mrs. Szczypko with *Fountain* in a workshop in Orońsko, 1974, Solsky's private archive.



Fig. 13. *Fountain* by Krystyna Solska in Park Klepacza, contemporary view, 2021, photo by Maria Nowakowska.



Fig. 14. *Turtledoves* in the background – close up of the next photo (no. 15).

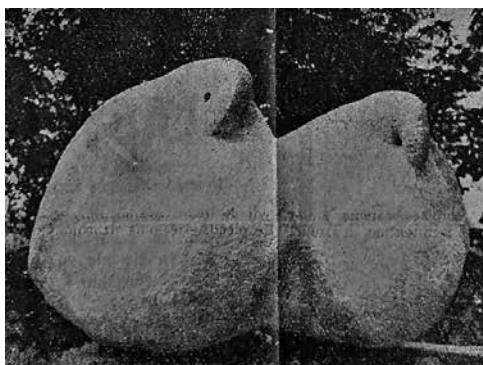


Fig. 15. *Turtledoves* by Gałkiewicz, "Odgłosy", 8.08.1974, photo by W. Parys.



Fig. 16. *Turtledoves* by Gałkiewicz, contemporary view, 2021, photo by Maria Nowakowska.

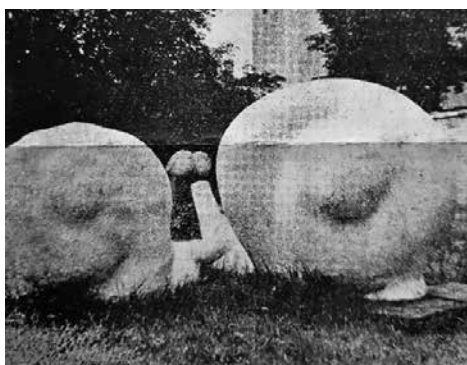


Fig. 17. *Snails* by Jan Martyka in ZMP Alley, "Odgłosy", 5.09.1974, author unknown.



Fig. 18. *Snails* by Jan Martyka contemporary view, 2019, photo by Maria Nowakowska



Fig. 19. *Horizontal composition* by Tumkiewicz, "Odgłosy", 5.09.1974, author unknown.

In 1975, 16 sculptures by ten artists were exhibited (*Łódzka Galeria Rzeźby 1975*); the picture also shows one work exhibited in 1974 (an oblong form in the foreground – Horizontal composition by Tumkiewicz). The catalogue still mentions Michał Gałkiewicz as the gallery designer, but the selection of works was made by Anna Wesołowska – the head of one of galleries of the Bureau of Art Exhibitions. The artists' biographies were removed from the catalogue. The sculptures are shown in collective and individual photos. They are accompanied by information about the title, material, author, height, and price. In some cases, the information that the work belongs to the author appears instead of the price. We can say that one work – Fruit by Burzec was relocated, and then broken or lost. We do not have any information about the other 11 sculptures. Four are still present in the city landscape: *Women with a Child* by Ożerski, *Slavic Girl* by Kuriata, and two *Fountains* by Solska – one of them is broken.

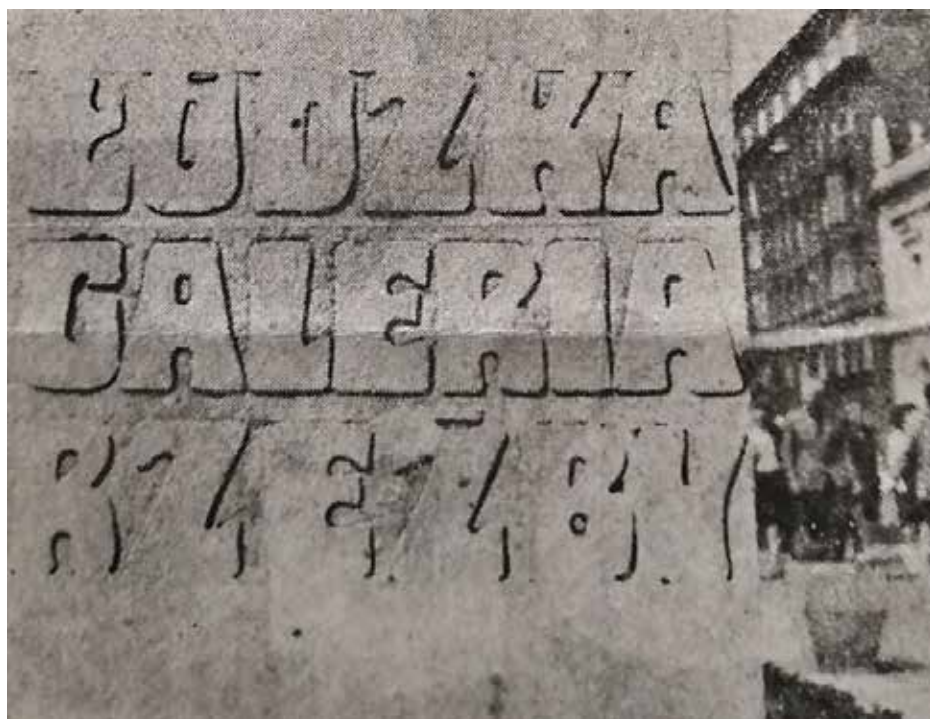


Fig. 20. The name of the gallery carved in stone, "Odgłosy", 8.08.1974, photo by W. Parys.

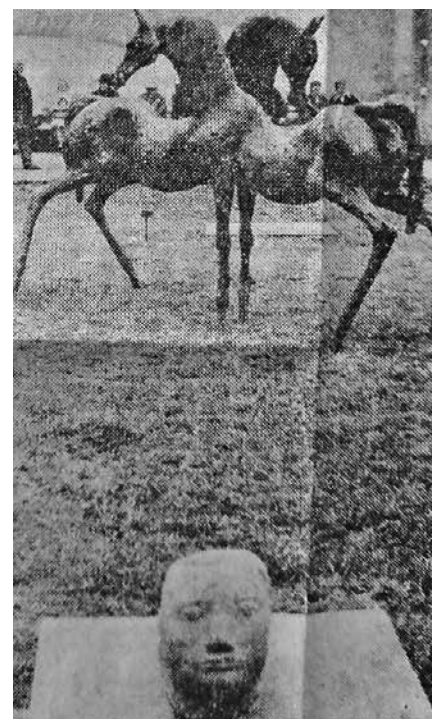


Fig. 21 [right] Sculptures in the gallery, "Dziennik Łódzki", 15.06.1974, photo by (probably) Andrzej Wach.

In the catalogue from 1976, we will find 13 sculptures by 13 artists (*Łódzka Galeria Rzeźby 1976*). In wide-angle pictures, we can see a few pieces not mentioned in the catalogue (at least *Swans and Horses* by Anna Dębska). Michał Gałczyński is not mentioned; the sculptures were selected by Marek Sławiński – the deputy director of the Bureau of Art Exhibitions. Not all works are shown in individual photos. All of them have been described with the author's personal details, address, title, material, height, and price. Next to *I Will Fly Away Like a Bird* by Anna Jung-Wojciechowska, there is information about the award won at the biennial of outdoor sculpture in Bytom. This sculpture was, sadly, damaged during the exhibition. The Museum of the City of

Łódź acquired two works (*Metaphor* by Jocz, *Amanda* by Wincior-Ożerska), which at a difficult to establish period of time were exhibited in the palace garden until 2019, and are now probably stored in the museum warehouse. We do not know anything about the fate of seven sculptures. Four are still present in the city landscape of Łódź: *Swans* by Debska, *Holidays* by Burzec, *Mother* by Roman, and *Forest Devil* by Solska. One can be found in Zgierz (*Wrestling* by Martyka).



Fig. 22. View of the Open-Air Łódź Sculpture Gallery in the catalog *Łódź Sculpture Gallery 1976*, BWA Gallery in Łódź, photo by Wiesław Maciejewski.

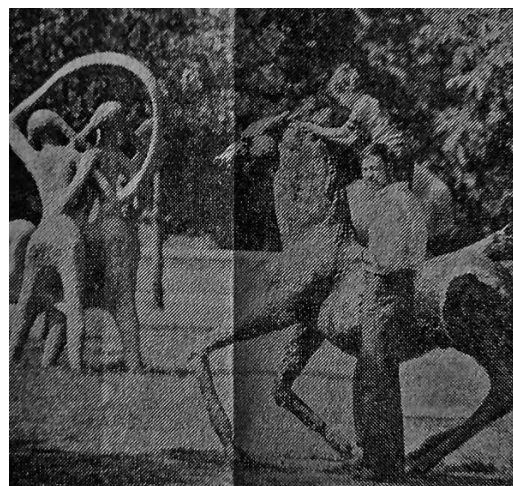


Fig. 23. View of the Open-Air Łódź Sculpture Gallery, "Dziennik Popularny", 19.08.1976, photo by Andrzej Wach.



Fig. 24. *In Autumn* by Solska in the catalog *Łódź Sculpture Gallery 1977*, BWA Gallery in Łódź, photo by Wiesław Maciejewski.



Fig. 25. *In Autumn* by Solska in Retkinia district, photo by Maria Nowakowska, 2018.

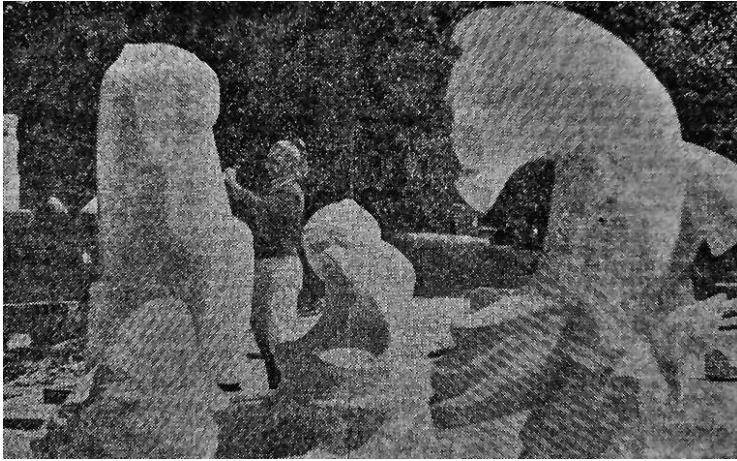


Fig. 26. Krystyna Solska in Orońsko working on *In Autumn* in 1976, author unknown, Solscy's private archive.



Fig. 27. Krystyna Solska in Orońsko working on *In Autumn*, "Echo dnia", 18.07.1976, author unknown.

There are only seven sculptures by six artists in the catalogue from 1977 (*Łódzka Galeria Rzeźby 1977*). One of them – *Metaphor* by Jocz – was presented in 1976 as well. Once again, the selection of sculptures was made by Marek Sławiński. All works are shown in individual photos. All of them have been described with the author's personal details, address, title, material, height, and price. The Museum of the City of Łódź acquired *Spring* by Truszczyński, now probably stored in the museum warehouse. We do not know what happened to two sculptures. Another three are still present in the city landscape (*Dance* and *Spring* by Burzec, *In Autumn* by Solska).

The last year of the exhibition – 1978 – brought the gallery of nine sculptures by eight authors (*Łódzka Galeria Rzeźby 1978*). The selection of sculptures was made by Marek Sławiński. All works are shown in individual photos. Interestingly, next to *Child* by Burzec, we find the information that the sculpture is owned by the Housing Cooperative 'Osiedle Młodych.' In the picture, it is shown against the background of a block of flats, not in the space of the alley. *Olimpia* by Halina Ożerska, standing in the passage, is signed as exhibited in 1977 – although the catalogue of that year exhibition does not mention it. Apart from those comments, all the sculptures are described in the same way – with the author's personal details, address, title, material, height, and price. We do not know anything about the fate of six realisations. Four are still present in the city landscape: three in Łódź (*Child* by Burzec, *Bird* by Trojan, *Olimpia* by Ożerska) and one in Zgierz (*Blooming* by Łagowski). In 1978, Edward Łazikowski's artistic installation *The Bandaged Tree* was also presented in the alley, but – as far as it can be determined – regardless of the sculpture gallery itself.

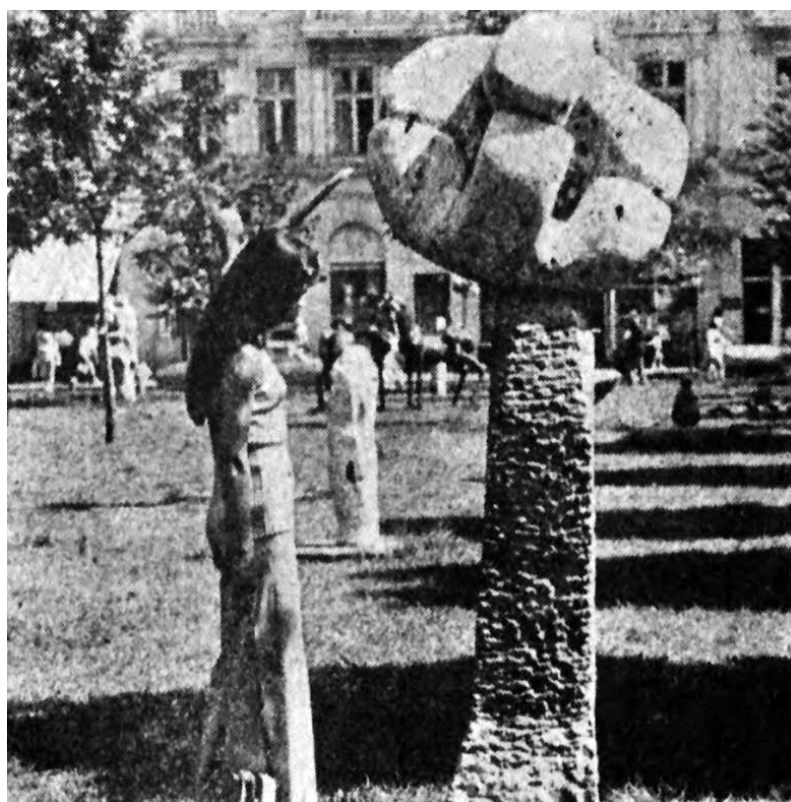


Fig. 28. View of the Open-Air Łódź Sculpture Gallery, "Odgłosy", 19.11.1978, photo by Jan Madejski.

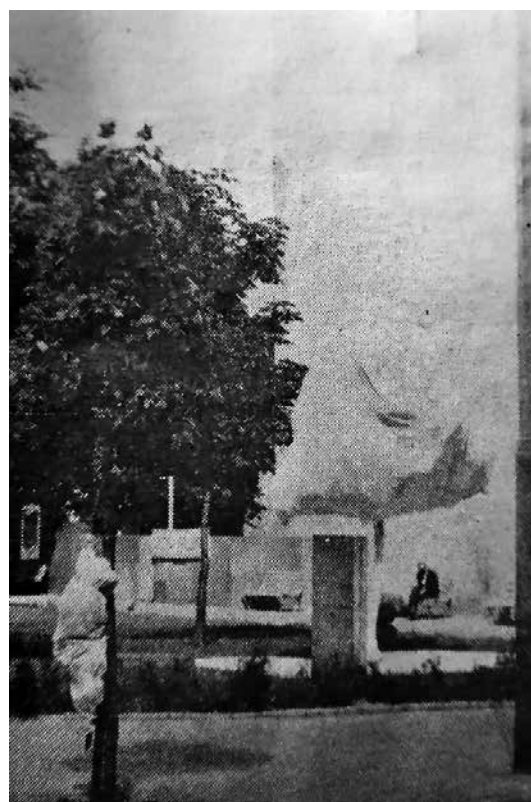


Fig. 29. Edward Łazikowski, *Bandaged tree*, art installation in Rubistein Alley, 1978, photo by Edward Łazikowski.

In total, thanks to the activities of the Open-Air Łódź Sculpture Gallery, 24 sculptures in Łódź and two in Zgierz were placed in the city space – 26 in total. If we analysed their distribution, the numbers would be as follows:

City	Places	Works
Łódź	parks (11)	<i>Wolf, Snails, Lovers</i> (close to a registry office), <i>Horses, Fruit, Fountain, Fountain, Woman with a Child, Swans, Holidays, Mother</i>
	housing estates (4)	<i>No Title, In Autumn, Spring, Child</i>
	museum gardens/warehouses (3)	<i>Metaphor, Spring, Amanda</i>
	foregrounds of the town hall (2)	<i>Altar of Existence, Forest Devil</i>
	passageways (2)	<i>Dance, Bird</i>
	foregrounds of a factory (2)	<i>Slavic Girl, Olimpia</i>
Zgierz	housing estate (1)	<i>Wrestling</i>
	foregrounds of a registry office (1)	<i>Blooming</i>

The number of implementations as seen in individual city districts:

District of Łódź	Works
Śródmieście (8)	<i>Woman with a Child, Mother, Dance, Metaphor, Spring, Amanda, Altar of Existence, Forest Devil</i>
Górna (4)	<i>Wolf, Snails, Lovers, Horses</i>
Widzew (4)	<i>No Title, Slavic Girl, Fruit, Swans, Holidays</i>
Retkinia (3)	<i>Spring, In Autumn, Olimpia</i>
Bałuty (2)	<i>Child, Bird</i>
Polesie (2)	<i>Fountain, Fountain</i>

Sculptors whose works – according to the current state of knowledge – were exhibited in the gallery. The titles of those that are still present in Łódź city landscape have been bolded.

Year	Name	Title
1973	Anna Dębska (Warsaw) Jadwiga Janus (Łódź) Józef Marek (Cracow) Stanisław Kulon (Warsaw) Grażyna Roman (Warsaw) Halina Wincior-Ożerska (Milanówek)	<i>Wolf (?)</i> Unknown. Unknown. Unknown. Unknown. <i>Untitled</i>
1974	Barbara Bieniulis-Strynkiewiczowa (Warsaw) Antoni Bieszczad (Cracow) Henryk Burzec (Zakopane) Anna Dębska (Warsaw) Michał Gałkiewicz (Łódź) Stanisław Horno-Popławski (Sopot) Ryszard Kozłowski (Otwock) Jerzy Krawczuk (Milanówek) Jan Martyka (Łódź) Zbigniew Ożerski (Milanówek) Władysław Trojan (Warsaw) Olgierd Truszyński (Warsaw) Władysław Tumkiewicz (Wrocław) Ryszard Wojciechowski (Warsaw)	<i>Primavera</i> <i>Education, Composition</i> <i>Thrower</i> <i>Horses, Bison</i> Lovers, Turtledoves [not listed] <i>Eternal expectations, Moming</i> <i>For aviators</i> <i>Unforgettable (from "war" series), Diva</i> Snails <i>Fight (?)</i> <i>Teacher</i> <i>Crawling</i> <i>Horizontal composition</i> Altar of Existence
1975	Henryk Burzec (Zakopane) Władysław Frycz (not given) Marian Kuriata (Warsaw) Irena Molin-Sowa (not given) Maria Owczarczyk-Matwiejczuk (not given) Zbigniew Ożerski (Milanówek) Adam Procki (not given) Stanisław Słonina (Warsaw) Krystyna Solska (Łódź) Stefan Wierzbicki (not given)	<i>Fruit</i> <i>Rhino</i> Slavic Girl <i>Blooming</i> <i>Screw</i> Woman with a Child <i>Blooming, For Pompei, Apotheosis,</i> <i>Start, Cloud</i> <i>Eclipse</i> Fountain, Fountain <i>Optimistic composition</i>
1976	Henryk Burzec (Zakopane) Marian Gołogórski (Kraków) Andrzej Jocz (Łódź) Anna Jung-Wojciechowska (not given) Edward Łagowski (not given) Jan Martyka (Łódź) Piotr Ożerski (Milanówek) Grażyna Roman (Warsaw) Krsytyna Solska (Łódź) Władysław Tumkiewicz (Wrocław) Andrzej Wamik (not given) Halina Wincior-Ożerska (Milanówek) Ryszard Wojciechowski (Warsaw) Anna Dębska (not listed)	Holidays <i>I Will Fly Away Like a Bird</i> Not listed. <i>Two of them</i> <i>Men with a shell</i> Wrestling [in Zgierz] <i>Untamed</i> For mothers Forest devil <i>Heads</i> <i>Stalingrad</i> <i>Amanda</i> Not listed. Swans, Horses (not listed)
1977	Ewa Bejer-Formela (Sopot) Henryk Burzec (Zakopane) Michał Gałkiewicz (Łódź) Andrzej Jocz (Łódź) Krystyna Solska (Łódź) Olgierd Truszczyński (Warsaw) Halina Ożerska (Milanówek) [not listed]	<i>Before departure</i> Dance, Spring <i>Lake</i> Metaphor [in museum] In autumn <i>Spring</i> [in museum] Olimpia [not listed]
1978	Henryk Burzec (Zakopane) Zbigniew Caban-Frączkiewicz (Czernice) Edward Łagowski (Warsaw) Halina Ożerska (Milanówek) Piotr Ożerski (Milanówek) Kurt Sandweg (?) Władysław Trojan (Warsaw) Zbigniew Władyka (Łódź)	Child <i>Untitled</i> Blooming [in Zgierz] Olimpia <i>Girl with flowers</i> ? <i>Rider on a horse, Bird</i> <i>The Kielce rhapsody</i>

The concentration of sculptures in parks should come as no surprise, considering the co-organisation of the gallery by the Municipal Horticultural Company. When we analyse the location of the purchased works in the city space, it can be seen that the main area of activity was the city centre, which was to be made as impressive-looking as possible. The works were placed in parks (2), in the town hall courtyard (2), next to a road (1), and in a museum collection (3). In the districts of Górna and Polesie, all works were sent to city parks. In Widzew, three are located in parks, one in the foreground of a factory, one in front of a shopping centre. In Retkinia, two are located between the blocks of flats and one is in the foreground of a factory. In Bałuty, one is located next to a road and one between blocks of flats.

Within six years of its functioning, thanks to the Open-Air Gallery in Łódź, more sculptures appeared than in the entire previous history of the city founded in the 15th century. The gallery in ZMP Alley became a haven, a proving ground that allowed sculpture to be popularised as an element of humanisation of public spaces. Most of the artists active in the Gallery contributed to the sculptural face of the city by cooperating with factories and building cooperatives. The development of cooperation between artists and external entities resulted in several dozen more sculptures. It can be said that there was a snowball effect, broken by the economic crisis in the late 1970s. On the other hand, some of the sculptors active in Łódź at that time never exhibited in the Gallery, often justifying it with the low quality of the exhibited works.

ZMP Alley became a sculpture exhibition space at least twice after 1978. For the first time in the early 1990s, when Richard Nonas' *Silent Ally* was installed there, the sculpture that was created as part of the Construction in Process festival. At the turn of the 20th and 21st centuries, this piece of art was moved to Manufaktura, where it is still located today (Sowińska-Heim 2015). In a period that is difficult to establish, two stone abstractions found their way to the space of the former gallery. Mariola Kalicka-Królczyk is the alleged author of one of them, but we do not know anything about the circumstances of its creation.

Due to the extraordinary history of this place, we have made efforts to return it to the map of Łódź – both mentally and in reality. Popularisation activities are carried out and a monograph of the Gallery is being prepared, with an idea to convince officials to restore the lost function of that space. With regard to these activities, two questions arise – is the city still in need of an open-air sculpture gallery, and if so, is the alley off Piotrkowska Street a good place for it? Although about 200 outdoor sculptures can be found in the city landscape, the awareness of this heritage among residents is low. The possibilities of receiving and interpreting existing art are also not satisfactory. Establishing an open-air sculpture gallery under the aegis of the local government would be a meaningful gesture. It would draw the attention of the inhabitants to both



Fig. 30. View of the Open-Air Łódź Sculpture Gallery in the catalog *Łódź Sculpture Gallery 1975*, BWA Gallery in Łódź, photo by Wiesław Maciejewski.

existing and new objects, and – through a series of events accompanying the exhibitions – would allow the community to be equipped with instruments for critical reception of art. For this purpose, Piotrkowska Street is a kind of ‘natural’ environment (cf. Remesar 2020, 31–76). It would easily attract the attention of the media and the community, and the prestige of this place would immediately transfer to the gallery itself. Besides, the space of Rubinstein Alley is currently insufficiently used, devoid of a clear idea for itself, a contour. The described action would allow for the extraction of the ‘city-forming potential’ from this part of Łódź, based on its unique value – the history of this place.

Apart from that, I believe that the open-air sculpture gallery in Piotrkowska Street should develop into a network of housing estate or district galleries, especially in cooperation with big housing cooperatives and large companies, both manufacturing plants and corporations from the service sector. It would also be beneficial to create a municipal programme of cooperation with private developers that would support the process of aestheticization of new mini-housing estates, often devoid of any such elements.

To sum up – the sculptural face of Łódź deserves to be popularised through a series of activities with residents, scientific and popularising publications, as well as restoring and developing an open-air sculpture gallery in the city space.

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