

Małgorzata Geron / Critical activity of Józef Czapski on the pages of "Głos Plastyków"

Józef Czapski's trip to Paris together with his colleagues from the Krakow Academy who constituted Komitet Paryski [Parisian Committee], in 1924 under the guidance of Józef Pankiewicz, had decided the direction of the young artist's search. A few-year stay on the Seine enabled his contact with the old masters but also with Impressionism and Post-Impressionism. These movements influenced not only his artistic work, but they were also reflected in his texts. When the artist came back to Poland, he entered the editorial staff of "Głos Plastyków" [The Voice of Visual Artists] magazine issued in Warsaw, connected with the Kapists. He commenced art criticism on its pages by presenting articles dedicated to modern art. His first text appeared to be a review of Édouard Manet's monographic presentation in Paris in 1932. An exceptional character in Czapski's views was Paul Cézanne – a patron of the Kapists, especially in their strive to elaborate their artistic attitude. By judging his oeuvre, Czapski when writing about form simplification and geometrisation, also accentuated the meaning of colour, which played the key role in the Kapists' artistic work. A special issue of "Głos Plastyków" of 1937, dedicated to Cézanne, proved their fascination with the artist's oeuvre, and covered, among others, Czapski's review on John Rewald's book *Cézanne and Zola*, which described the relations between the painter and the critic. In the same year there were published two articles dedicated to the late then colleagues, Stanisław Mitera and Zygmunt Waliszewski. As an example of a review of Warsaw current shows came the text *Z warszawskiej partyzantki. Na marginesie Zimowego Salonu w IPS* [From the Warsaw partisan forces. On the margin of Winter Salon at the IPS] (1934), which occurred to be the part of a discussion on national art and the role of tradition. The connection of Czapski with "Głos Plastyków" was an important stage in the development of his artistic and critic career. By exhibiting his works with the Kapists, he took part in the dispute referring to the role of art, revision of opinions on 19th-century Polish painting, and in 1937 he published the first art monograph dedicated to his Professor, Józef Pankiewicz.