

Summary

ANNA MYSLINSKA (National Museum, Kielce)/ Competition for the paintings to the hall of the Sejm in Warsaw (1929) in the light of the artistic policy and propaganda of the Second Republic of Poland

The end of the Great War created multiple patronage opportunities, organized and distributed by the state. The development of modern art deepened art critics' pejorative view on allegory, but this type of work still supported legitimacy of the reborn state, the achievements of Polish propaganda abroad and consolidation of the patriotic tradition. The interwar era was the time when the majority of the significant official decoration was created, by artists of modern art and even avant-garde artists. Twelve projects were qualified to the final stage of competition aimed at selecting the paintings to be placed in Sejm (House of Parliament). Zofia Stryjenska, Stanislaw Kaczor Batowski, Wlastimil Hofman, Stanislaw Gajewski, and Jan Wydra, just to name a few, took part in this contest. Two first prizes were awarded to Ludomir Slendzinski and Jozef Mehoffer, two second ones to Kazimierz Sichulski and Bronislaw Bartel. The winning works have been criticized as failing to comply with the official character of the interior. Even repetition of the competition was proposed. Finally the paintings have not been created. Between 1929 and 1938 amateur painter Antoni Tanski (1874–1943) created a painting of *Polonia* for the hall of the Sejm; the painting is currently located in the Jasna Gora Monastery in Czestochowa. Competition for the paintings for the hall of the Sejm underlined the value of allegory in updating the historical narration. By referring to the centuries-old tradition of performances, fear of regained independence and the new political and social organization of the Second Republic of Poland was expressed.