

**Summary**

**DIANA WASILEWSKA (Pedagogical University of Krakow) / Polish artistic criticism of the 1930s regarding the fascist model of state-creating art and artistic patronage of then Italy**

The interest in Italian fascism in artistic and literary circles in Poland was the result of several factors. First of all, it was the result of the government's low concern with art, invariably treated as a luxury addition to the life – which had an impact on the difficult living conditions of many artists. On the other hand, in the interwar period, especially in the 1930s, there was a significant weakening of the role of the avant-garde, treated in Poland as a laboratory and “cerebral” art, devoid of any living contact with society.

The practical side of the fascist state's care over artistic life will be admired by many publicists and artists in Poland. It will become a source of broad discussion on state-forming art, public commissions, the relationship of architecture with monumental painting, and the role and significance of the topic in art. But fascism will also be a response to the growing need to integrate art with the life and sufferings of modernity, fitting into the model of “alternative modernity” formulated by Zeev Sternhell.