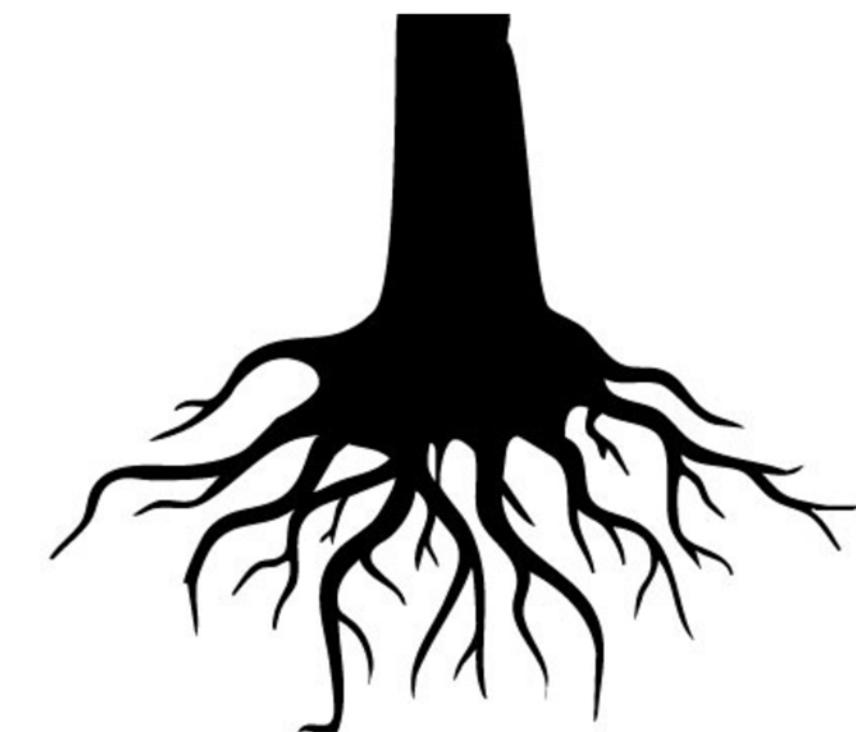




# PAST AND FUTURE OF BAM (MKA)



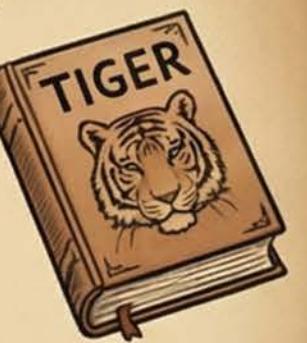
# ABSTRACT

## HISTORY AND FOUNDING

(1993-2023)



Book Art Museum (MKA) founded in Henryk Grohman's villa (Tymienieckiego 24, Łódź) by Correspondance des Arts Foundation. Lack of ownership determined its fate.



Symbolic book "TIGER".

## CHALLENGES AND SUCCESSES



Despite lack of OPP status, MKA achieved much: creative accomplishments of founders and realization of 5 fundamental museum functions.

Successes of "old" MKA.

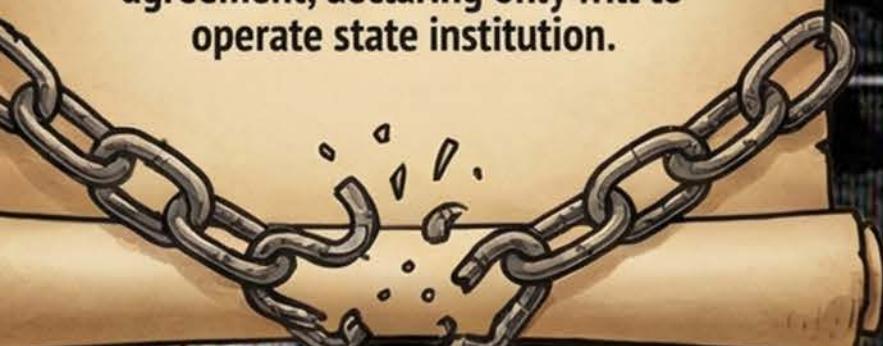
## "NEW" MKA AND CRISIS

(2023-2025)



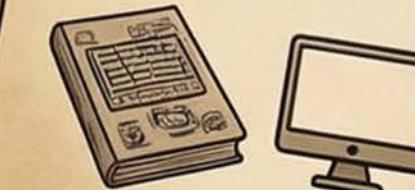
2023: Creation of "new" MKA co-founded with MKiDN (promise of renovation and funding).

2025: MKiDN terminates co-management agreement, declaring only will to operate state institution.



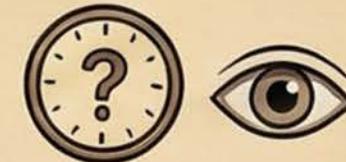
## VISION OF IDEAL BAM (MKA)

CdA Foundation maintained key collection deposits.



Proposed MKiDN purchase printing matrices collection to create BOOK ART WORKSHOPS (ancient + modern technologies) for education.

## UNCERTAIN FATE (UNTIL END OF 2025)



Future of MKA uncertain. Fate to be decided by end of 2025.

"5 in 1" seminar to help find rational solution to crisis.

# BOOK ART MUSEUM: HISTORY STILL BEING WRITTEN

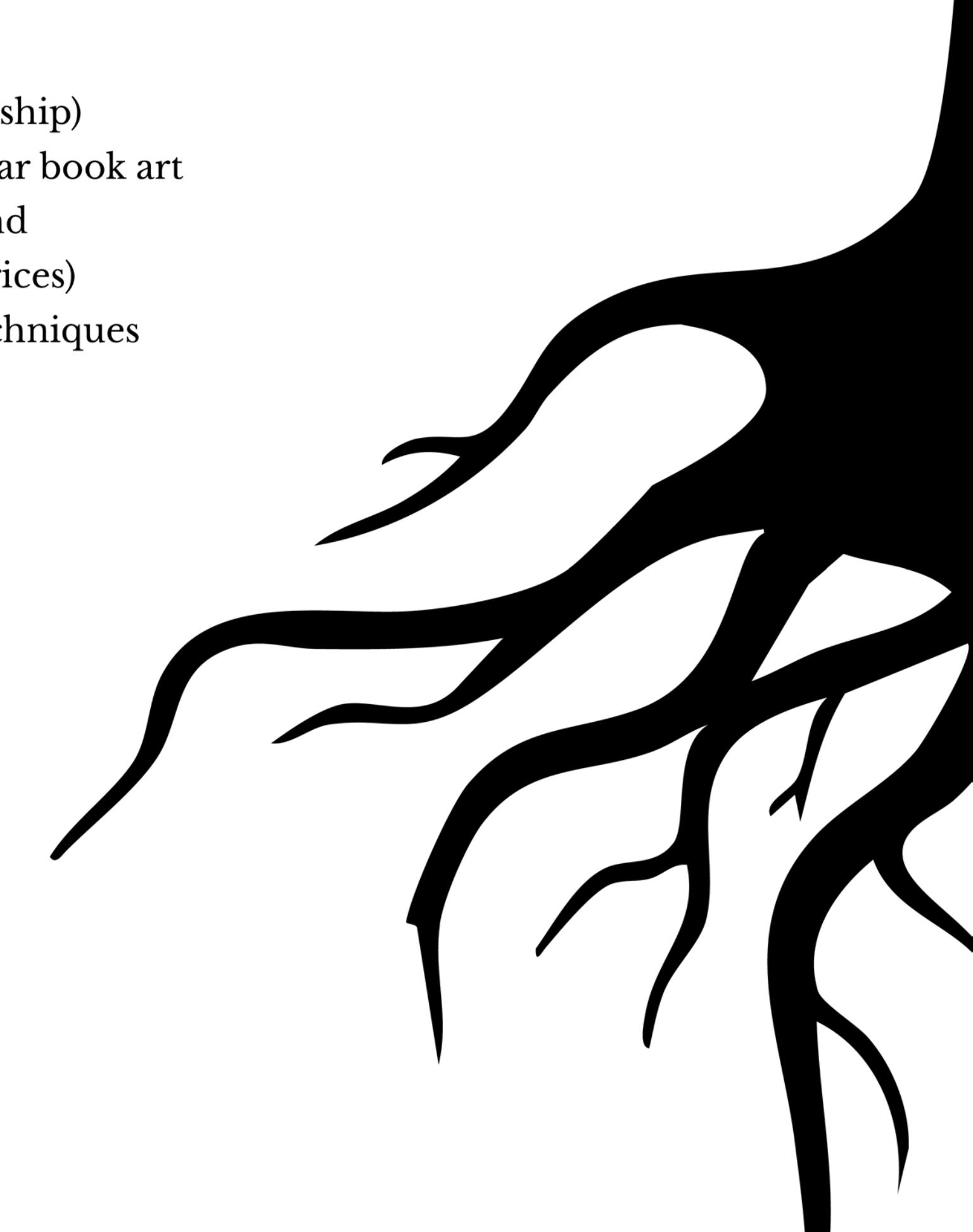
*In the first part of this presentation, we will outline the history of the MKA, divided into its prehistory (1980–1993) and the period 1993–2022 – which we will further refer to as the “**Old Museum**.”*

*~20 min*

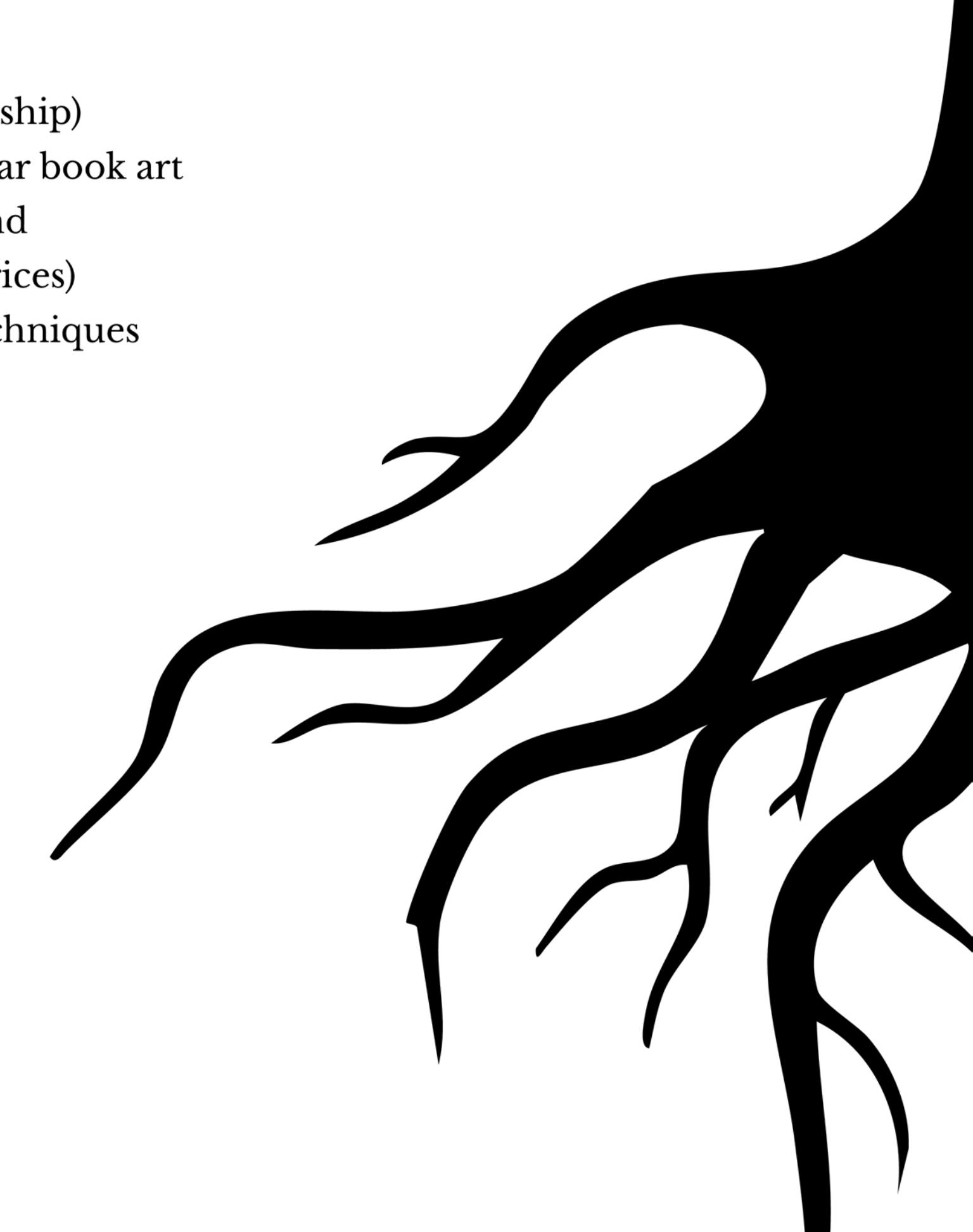
*In the second part, we will present our vision for the future. The period beginning with the start of cooperation with the Ministry of Culture and National Heritage, as well as our plans going forward, will be referred to as the “**New Museum**.” Finally, we will offer a brief diagnosis of the current challenges and problems our institution is facing.*

*~20 min*

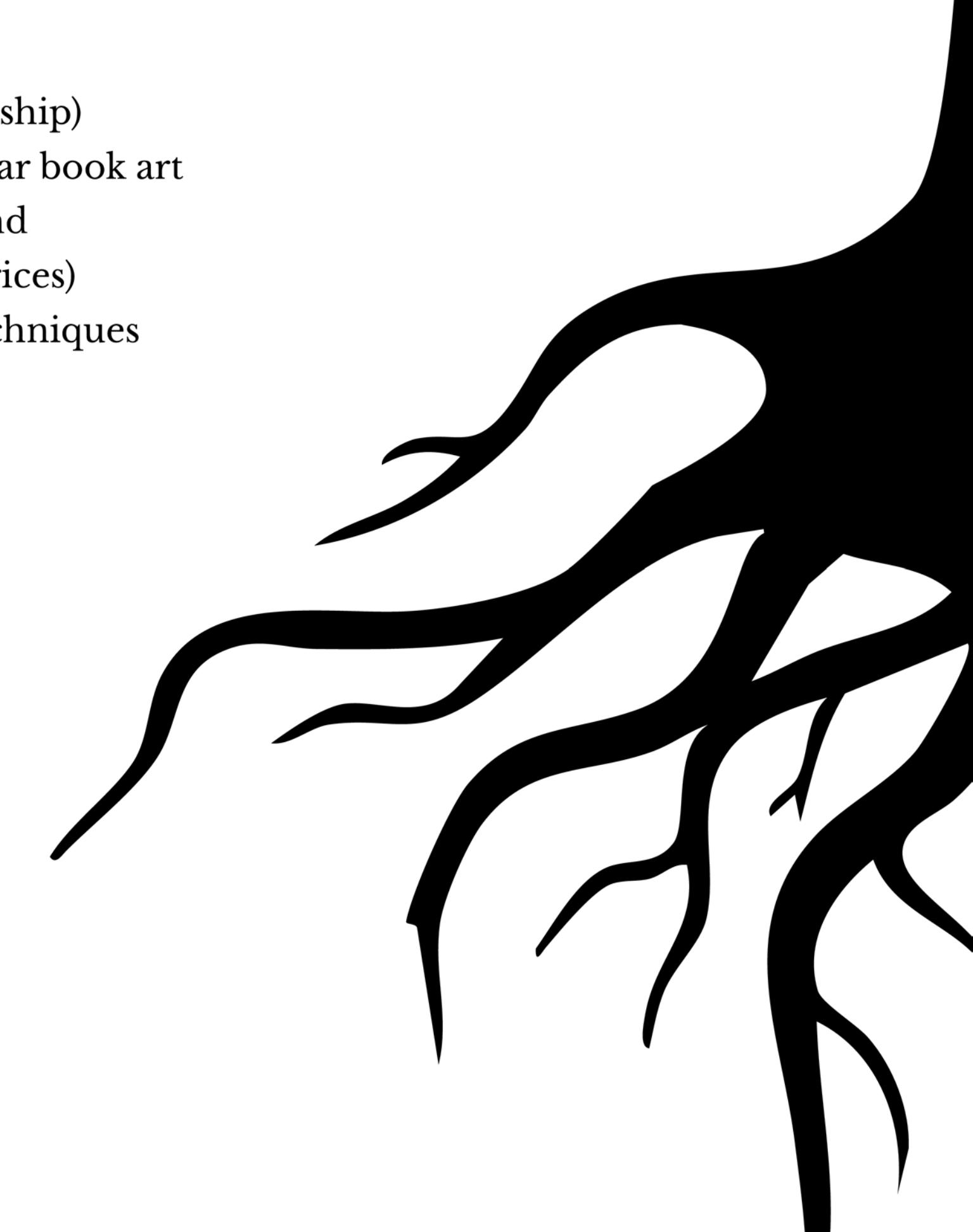
### 3. ACHIEVEMENTS OF THE “OLD MKA”

- 
- a/ survival over 30 years and the successes of this period:
    - a creative response to the political breakthrough (the end of censorship)
    - maintaining the continuity of the artist's book tradition with pre-war book art
    - pioneering efforts in initiating and collecting artist's books in Poland
    - a refuge for Gutenberg-era technology (a collection of unique matrices)
    - linking artistic practice in the field of book art with Gutenberg's techniques
    - spectacular projects both abroad and in Poland
    - openness as a “friendly place”
  - b/ awards and medals

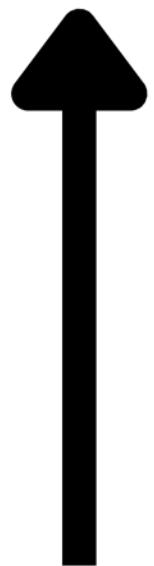
### 2. THE OLD MUSEUM: 1993–2022

- 
- a/ the name MKA, its opening and mission, priorities
  - b/ CdA books: objects, installations, projects
  - c/ headquarters, challenges, struggles, THE TIGER
  - d/ formal status, recognition, audience

### 1. Prehistory of the MKA: 1980–1993

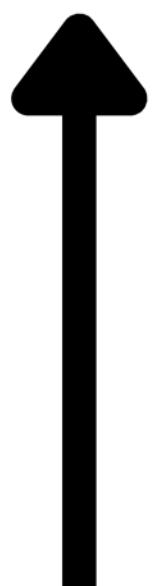
- 
- a/ CdA Publishing House
  - b/ CdA Foundation
  - c/ CorreStudio

## 5. CURRENT SITUATION



- a/ crisis of joint management of the MKA by the Ministry of Culture and National Heritage and the CdA Foundation
- b/ the “rule” of the second director of the MKA
- c/ termination of the 2022 Agreement by the Ministry of Culture and National Heritage
- d/ lack of a concept for a “state museum”

## 4. THE NEW MUSEUM: 2023–2025



- a/ advantages of the hybrid organizational model from the perspective of the CdA Foundation
- b/ disadvantages of the hybrid organizational model from the perspective of the CdA Foundation

# 7. CONCLUSION AND ACKNOWLEDGMENTS



## 6. VISION OF THE IDEAL MKA



### A/ Assumptions of the vision:

- identity and independence of the MKA
- an inclusive and holistic definition of the term “artist’s book”
- realization of the idea of the “correspondence of the arts” within book art
- protection of material heritage (the building) and intangible heritage (techniques, culture)
- development of book art that unites the “old and the new” in artistic practice
- a sense of community among artists and the public



### B/ The space for implementing the vision:

- H.G. Villa [Willa H.G.]
- Gallery in the House Under Gutenberg [Galeria w Kamienicy pod Gutenbergiem]
- H.G. Coach House [Wozownia H.G.]
- H.G. Swiss Cottage [Szwajcarka H.G.]
- H.G. Park [Park H.G.]

# Part I

## History of MKA

1980-2023

# **PREHISTORY : 1980-1993**

**CdA Publishing House**

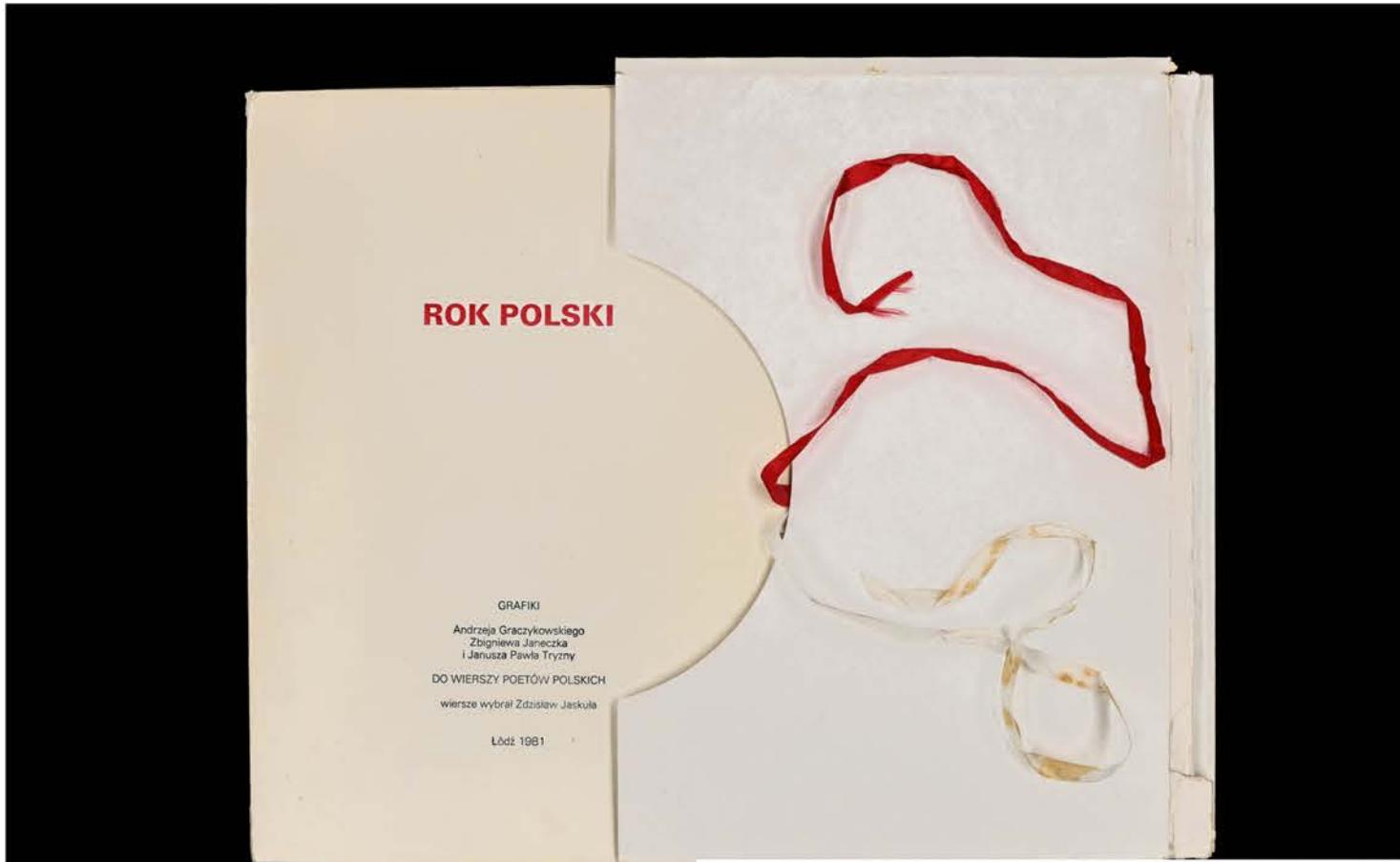


## spoken text translation:

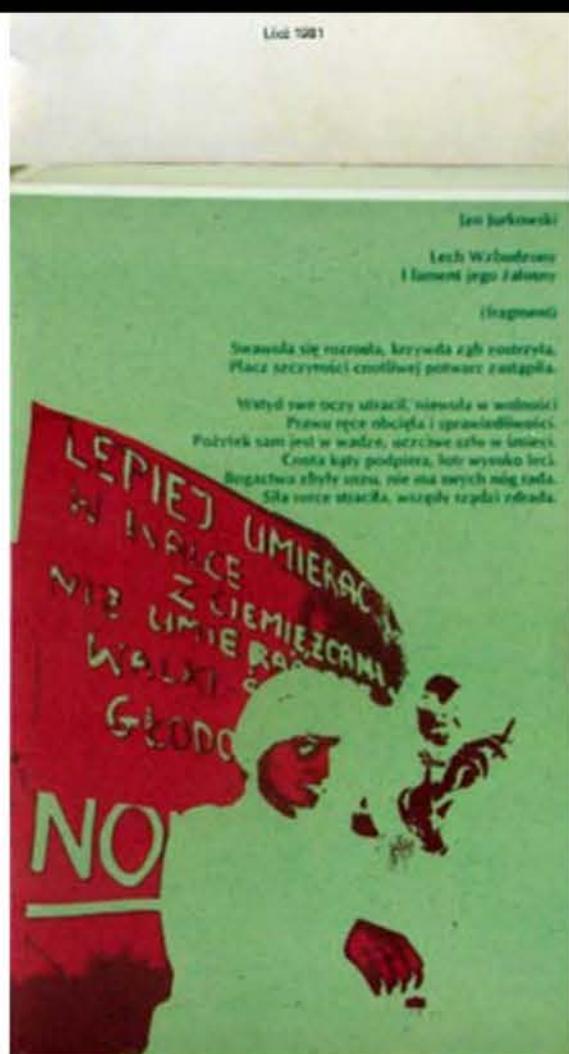
The history of the CdA publishing house is closely intertwined with the history of the MKA, and thus with the understanding of the term “artist’s book,” which lay at its foundations and evolved as the museum’s collections grew. At the beginning, it was an idea of a beautiful book combining word and image in the spirit of the early-20th-century concept of the correspondence of the arts. Later — over the course of five years — five poetic books were created, each an attempt to engage with this “ideal” within our own reality.







First CdA book - Rok Polski (1980)



1980

**Solidarność**

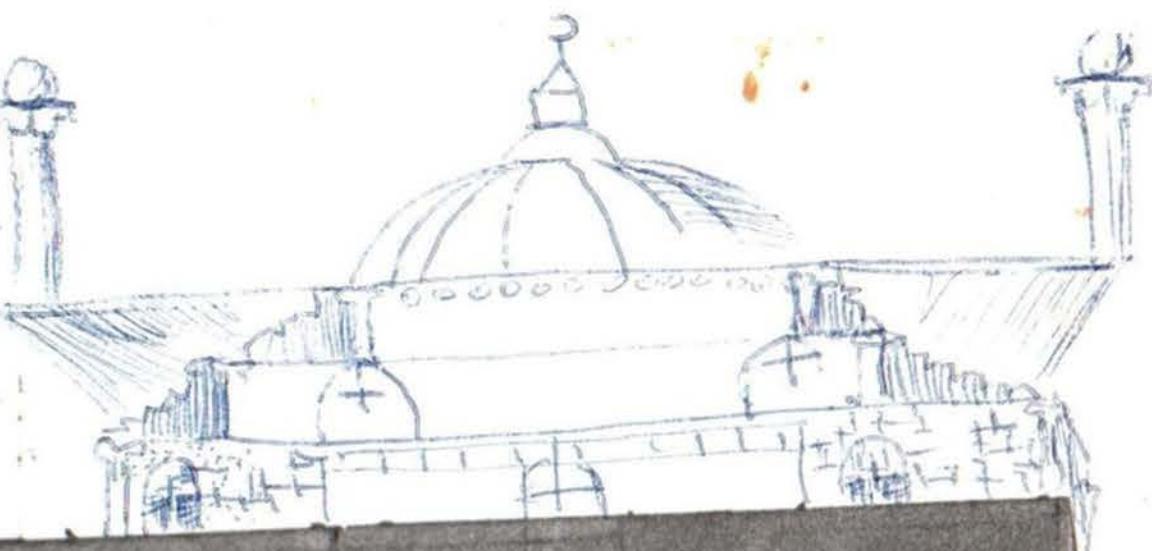
*correspondance des arts*

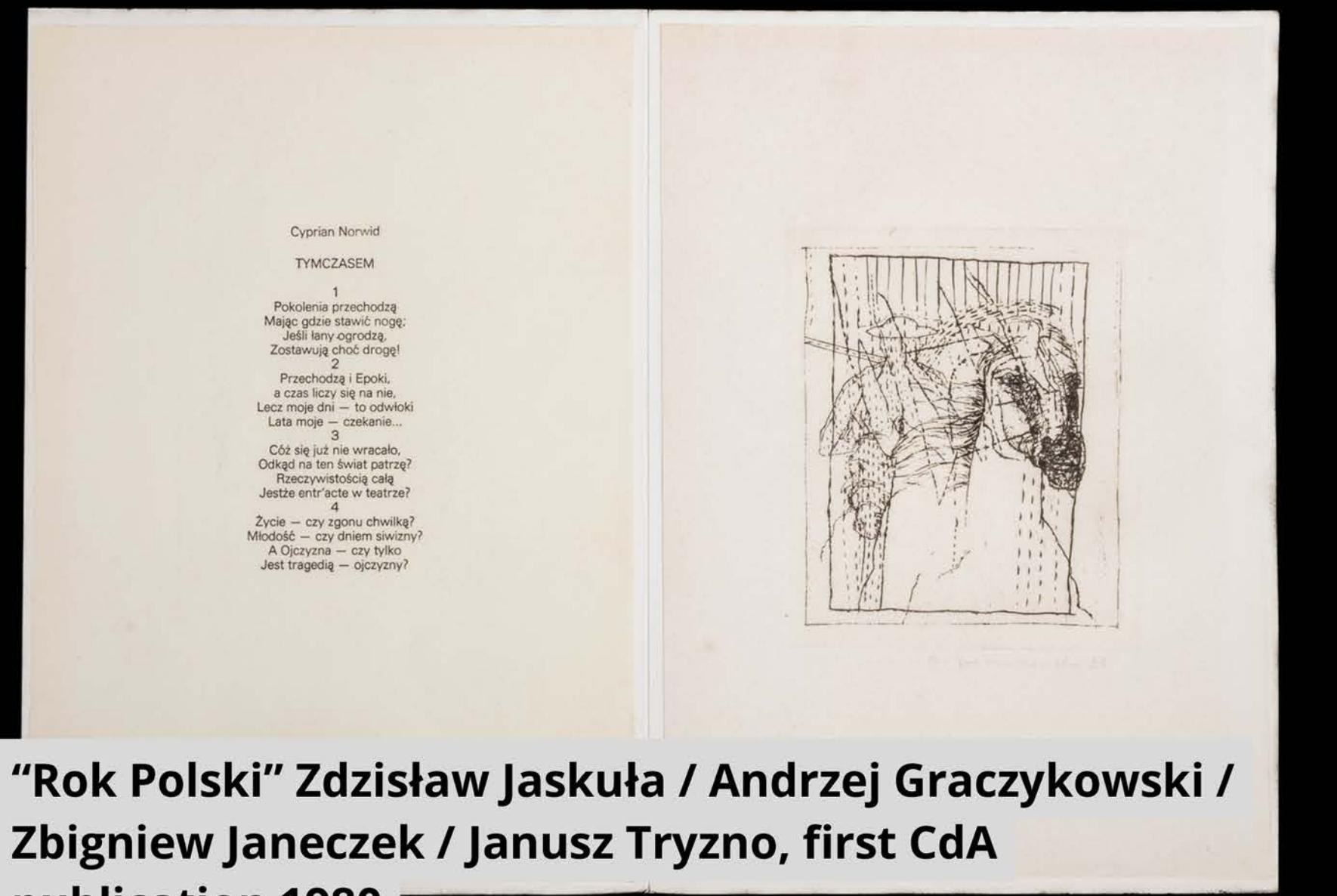
The beginnings of the CdA publishing house date back to 1980, when Poland was swept by the movement for freedom and solidarity. At that time, its first poetic-graphic album, The Polish Year, was created in an edition of 53 copies. It consisted of 13 months, 13 poems by great Polish poets, and 13 graphic works by three artists who, in their daily lives, were producing "samizdat" — works banned by state censorship. The images, symbolically linked to the revolutionary words, printed on "good" paper using fine graphic techniques, fulfilled the dream of a "beautiful book": a bibliophile edition created and produced independently, without asking the authorities for permission.

zrobile sobie obraznice  
i wykutały farbą portale

do katedry

8.12.1991





## "Rok Polski" Zdzisław Jaskuła / Andrzej Graczykowski / Zbigniew Janeczek / Janusz Tryzno, first CdA publication, 1980

13 poems by Polish poets selected by Zdzisław Jaskuła; 13 prints by A. Graczykowski, Z. Janeczek and J. Tryzno in various techniques: etching, etching with aquatint, linocut and photogravure gum; format 24 × 34 cm, 52 pages; text printed on Achat paper; graphics printed on Fabriano, Schut and Hahnemühle papers; portfolio with soft cardboard covers; 50 copies, all numbered and signed by the artists; 17 copies signed by Czesław Miłosz.



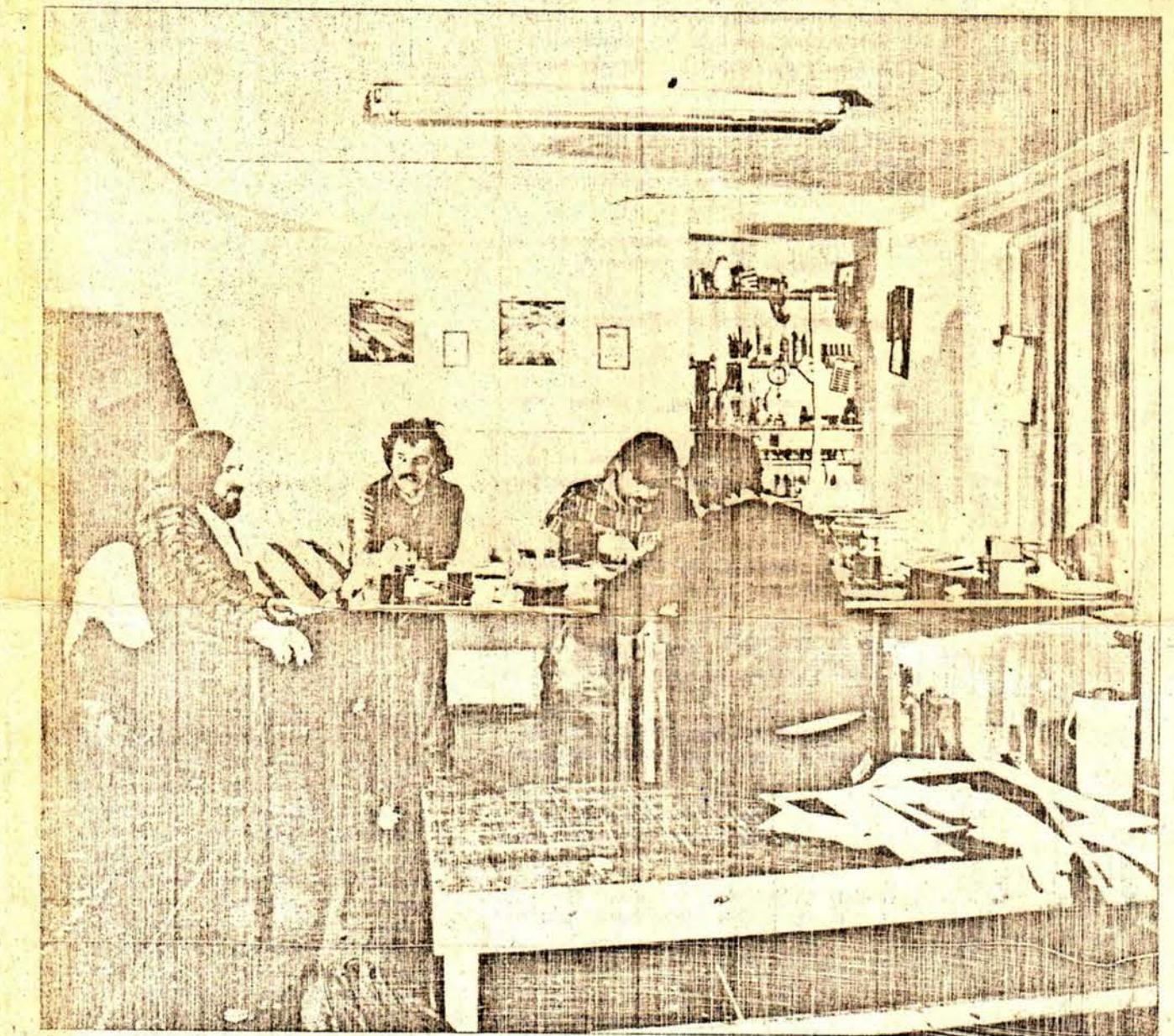


ROK POLSKI

GRAFIKI  
Andrzej Graczykowskiego  
Zbigniewa Janeczka  
i Janusza Pawła Tryzny  
DO WIERSZY POETÓW POLSKICH  
wiersze wybrał Zdzisław Jaskuła  
Łódź 1981

Its public presentation did not take place until 1985, together with five subsequent titles from the Correspondance des Arts publishing house, at an exhibition in the British Library in London. By that time, however, the group of artists who had founded the informal Correspondance des Arts publishing initiative had dissolved — yet its mission and achievements continued.

## Correspondance des Arts: a private press in Poland founded in 1980



A display in the  
British Library  
26 June to  
12 October 1986

The group in the studio  
of Zbigniew Janecek and  
Andrzej Graczykowski

In Poland most above ground publishing is in the hands of the State which exercises overall control and censorship of all printed material appearing openly. Though little known, there also exist legally produced private press publications; published by libraries, museums and other public bodies as well as by private individuals, they even enjoy a degree of official support. This kind of literature is usually bibliophile material appearing in print runs of a few hundred copies which makes it possible to obtain good quality paper and design.

These limited editions are not distributed commercially, they seldom reach even the major libraries or appear in the national bibliography.

They are not censored as strictly as material produced for mass circulation and the censor's *imprimatur* is usually obtained on written application.

**Correspondance des Arts**  
The fine books produced in Łódź by the Correspondance des Arts group of artists belong in this category. The Group's name sums up both its artistic *credo* and its purpose: to publish bibliophile books, in issues of up to a hundred copies, in which the arts, ie the text (mainly poetry) and the illustrations co-exist equally, complementing and enhancing each other.

## CORRESPONDANCE DES ARTS Private Press Printing in Poland

The anonymous philosopher who said that he would conquer the world with twenty six soldiers of lead had grasped the essential truth about the power of the printer. It is no surprise therefore that the private press is a concept viewed with deep suspicion in totalitarian countries. Nevertheless, despite the existence of official censorship of all printed matter throughout the countries of eastern Europe, there exists in Poland the possibility for artists to produce books in limited editions either through presses in libraries and museums, in official bodies such as writers's groups, and in a few cases, on presses in the hands of private individuals. A further surprise is that almost all receive some sort of official recognition and support, usually in the form of library purchases or similar patronage.

In general the work of these presses (which are not to be confused with the brave politically-motivated *samisdat* presses which issue essays on society, economics, union activity or political philosophy) is literary in nature — collections of poetry, experimental artwork and typography, bibliographical material, or short fiction. It is published in print runs of a few hundred copies on good quality paper obtained within Poland, and from France, Italy, Holland or Japan (with great difficulty because of the currency restrictions on importing foreign goods). Because the work is not published for mass circulation, is not widely advertised and not distributed commercially, these private presses are not subject to such rigorous censorship, permission to publish usually being given as a result of a written application supported by evidence of the inoffensive nature of the work to be published.





Janusz Paweł Tryzno decided to continue this activity, to gather the necessary printing equipment, and to collaborate with various artists, both Polish and foreign. Until the 1990s, the CdA publishing house sought its roots in Polish émigré presses, with the help of the ŁTPK (Michał Kuna), which carried forward the pre-World War II tradition of book art (Stefan and Franciszka Themerson, Stanisław Gliwa, Czesław and Krystyna Bednarczyk, Samuel Tyszkiewicz). Out of many ideas suggested by bibliophiles, three books were ultimately realized: *X Letter of Cardinal Pölatuö*, *Nine Poems*, and *Angel of the Poets* by Colette de Charmoy.

# X letter of Cardinal Pölatuö written to his biographer Stefan Themerson / Jan Kubasiewicz, 1986

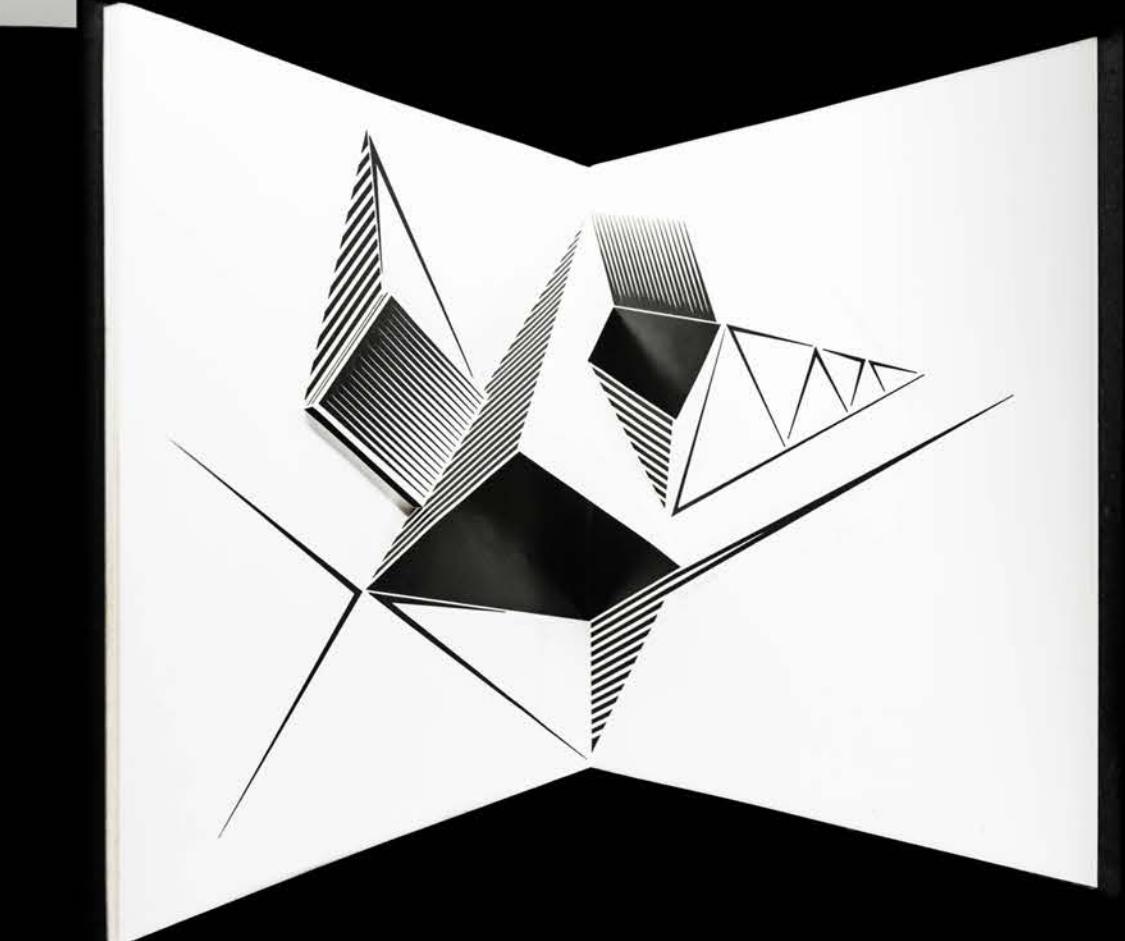
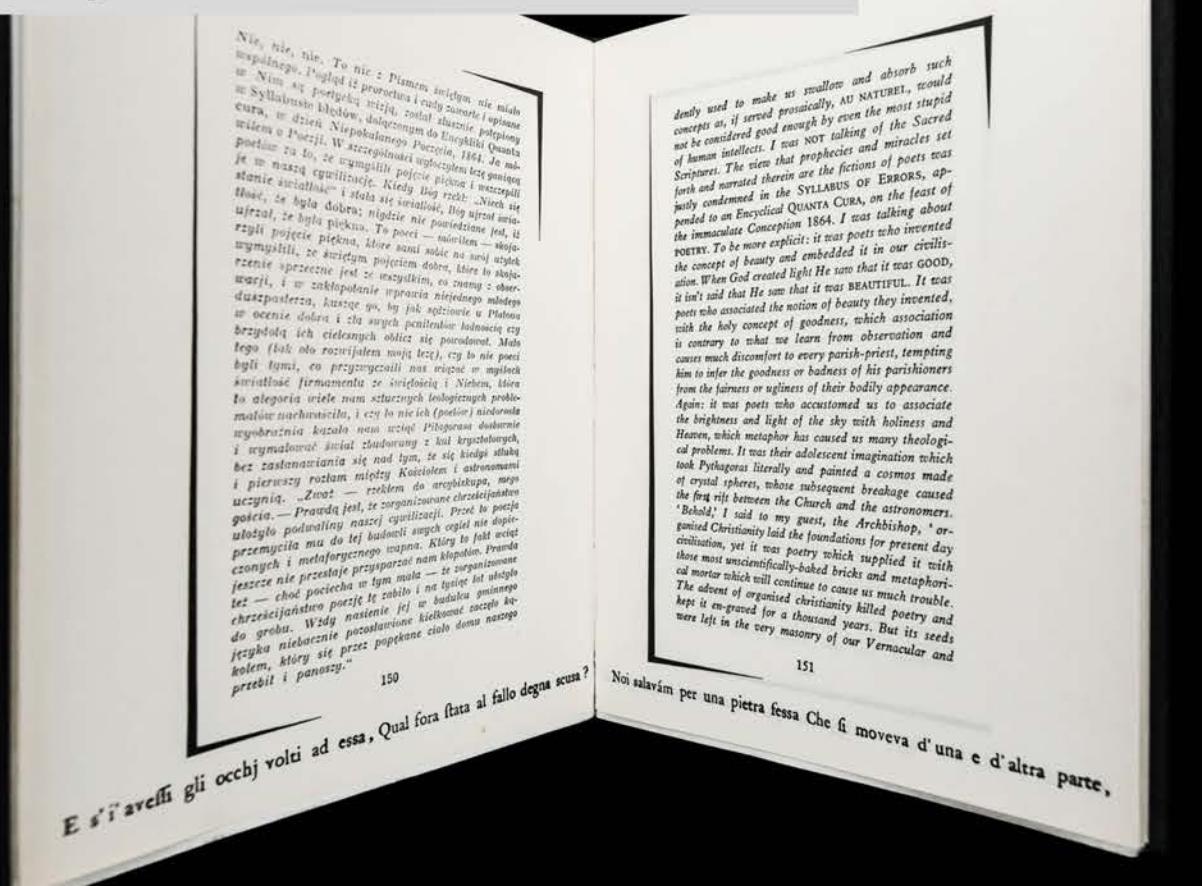
A fragment from Stefan Themerson's Cardinal Pölatuö in Polish and English, with selected verses by Dante, [REDACTED] Mayakovsky and Apollinaire, plus a note on the Cardinal by Zdzisław Jaskuła; 4 three-dimensional graphics by Jan Kubasiewicz; techniques: offset printing, silkscreen, hand-cut paper; format 24 × 32 cm, 32 pages; text on Achat paper, graphics cut from Eurooffset paper; hard black-cloth covers with a jacket of black satin and cloth, plus a handkerchief; 99 copies plus 11 author's copies, all signed by the author and the artist.

X List  
Kardynała  
The X Letter  
written by  
Cardinal

Pölatuö

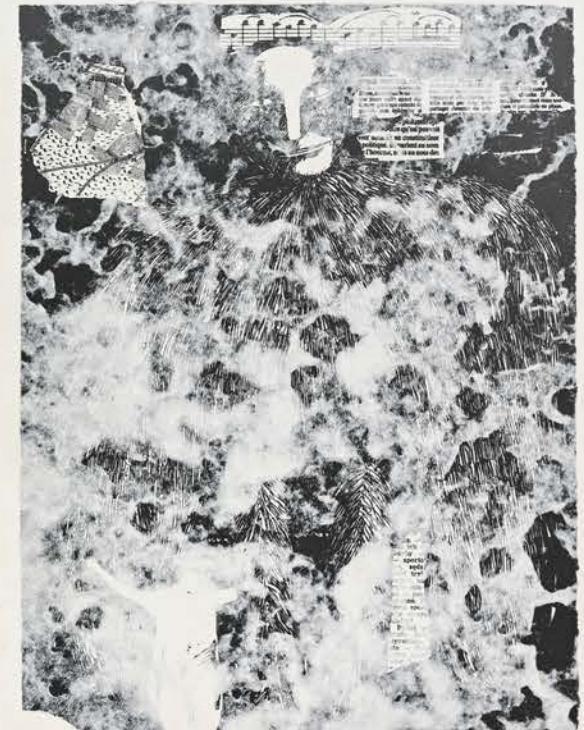
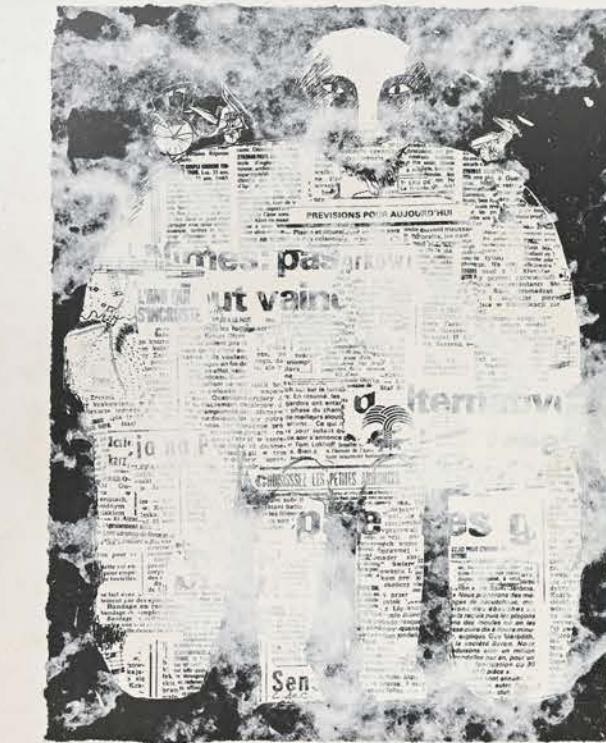
pisany  
do jego  
Biografa  
sent  
to the press  
podaj  
do druku  
by

Stefan Themerson



**Anioł poetów, Cozette de Charmoy / Agnieszka Taborska / Rodney de C. Grey / Janusz Paweł Tryzno, eleventh CdA II publication, 1990;**

Poetic prose in three parts by Cozette de Charmoy, translated into English by Rodney de C. Grey and into Polish by Agnieszka Taborska; techniques: 14 offset-printed illustrations by Cozette de Charmoy hand-laminated with handmade paper, 4 etchings by Cozette de Charmoy, 2 zincotypes by Janusz Paweł Tryzno inspired by her engravings; format 36 × 44 cm, 150 pages; text hand-set in Nicholas Cochin 20 pt, printed on 100 mg laid paper; graphics printed on handmade paper; 6 hard covers with illustrations embedded in handmade paper; 100 copies plus 10 author's copies; all copies signed by the author.



AMMETT WILLOUMS  
YMMÄTT WËLLAEMS  
IMMOTT WULLYAMS  
ĘMMATT WELLIOMS  
UMMYTT WÄLLËAMS  
EMMITT WOLLUYMS  
AMMËTT WALLEIMS  
OMMUTT WYLLÄËMS

MUZEUM ARTYSTÓW  
ŁÓDŹ UL. TYLNA 14  
14 października 1991 r.



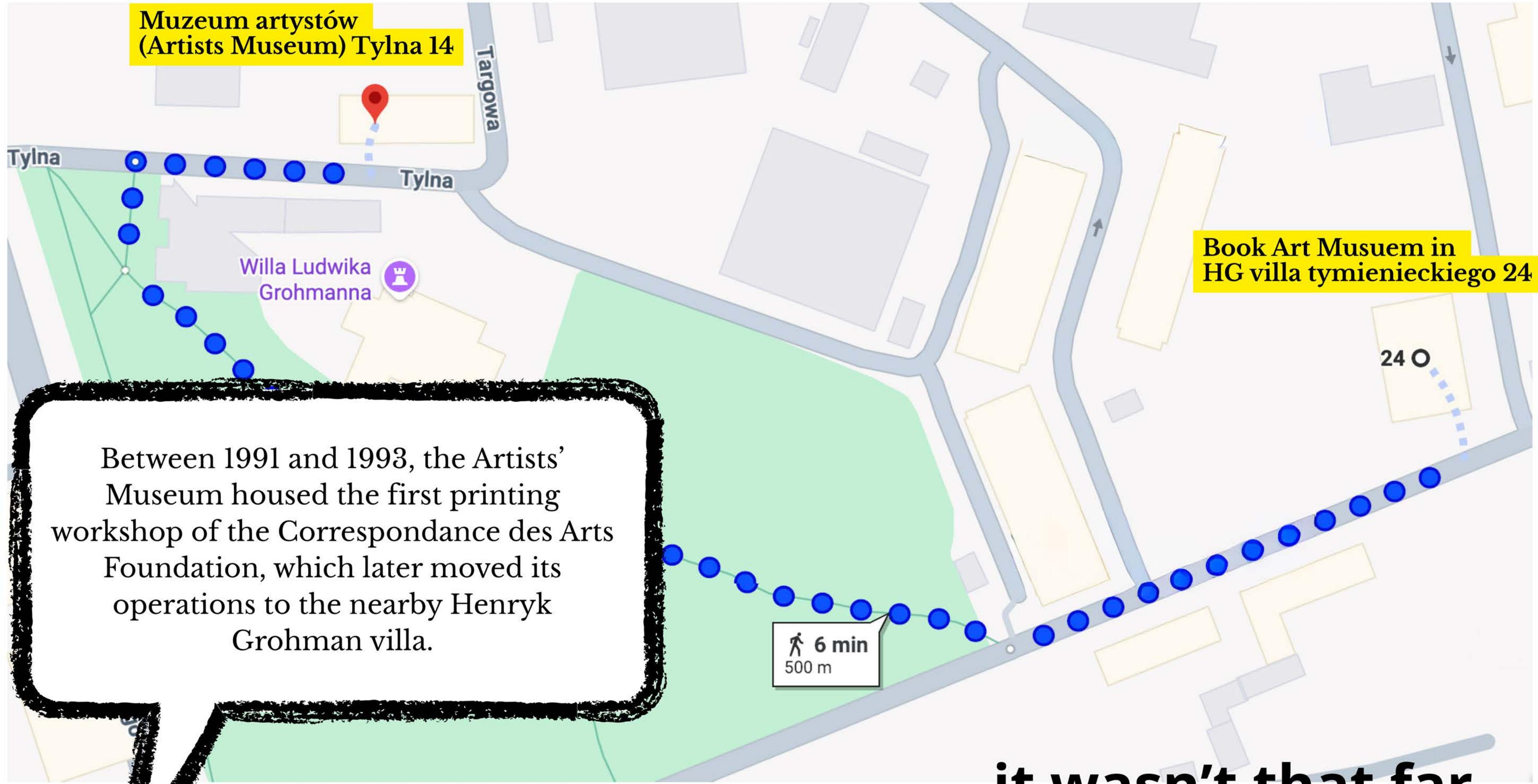
# 1990

The early 1990s were revolutionary both politically and technologically. In the city of Łódź, rich in printing industry traditions, the artistic activity that supported the efforts of Janusz Paweł Tryzno was particularly vibrant: the International Biennale of Small Graphic Forms led to CdA's encounter with the art of Ihor Podolchak and the creation of the book *Revelations of Jacob Böhme*; the international festival Construction in Process and the international artistic community that emerged from it in 1990 resulted in the Artists' Museum at Księży Młyn in Łódź, with the well-known FLUXUS artist Emmett Williams at the forefront — culminating in the CdA book *After Emmett*.



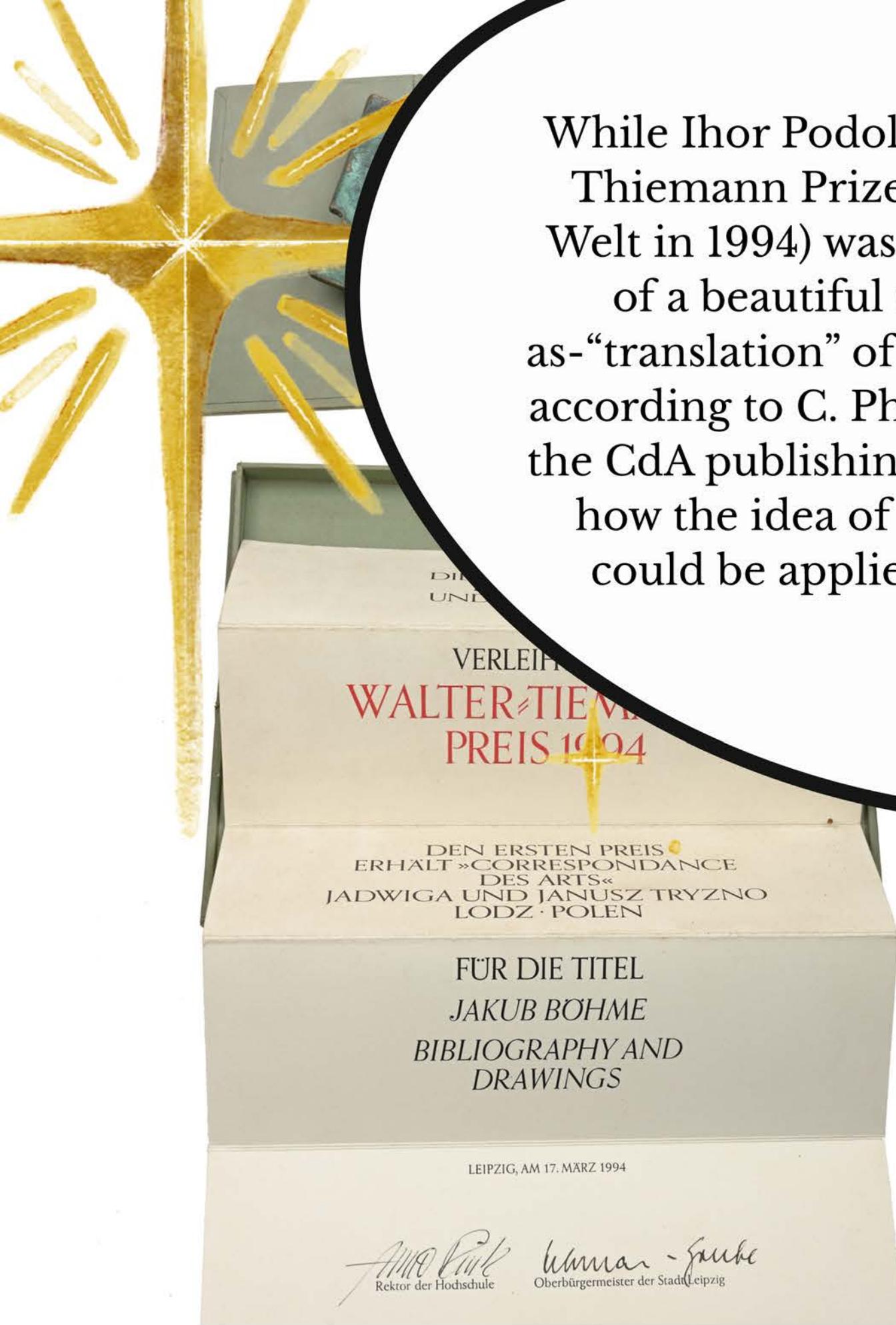
Muzeum artystów (Artists Museum) Tylna 14, Łódź, Poland  
In this place was first printing house of CdA in years 1991-1993

Muzeum artystów  
(Artists Museum) Tylna 14



it wasn't that far...

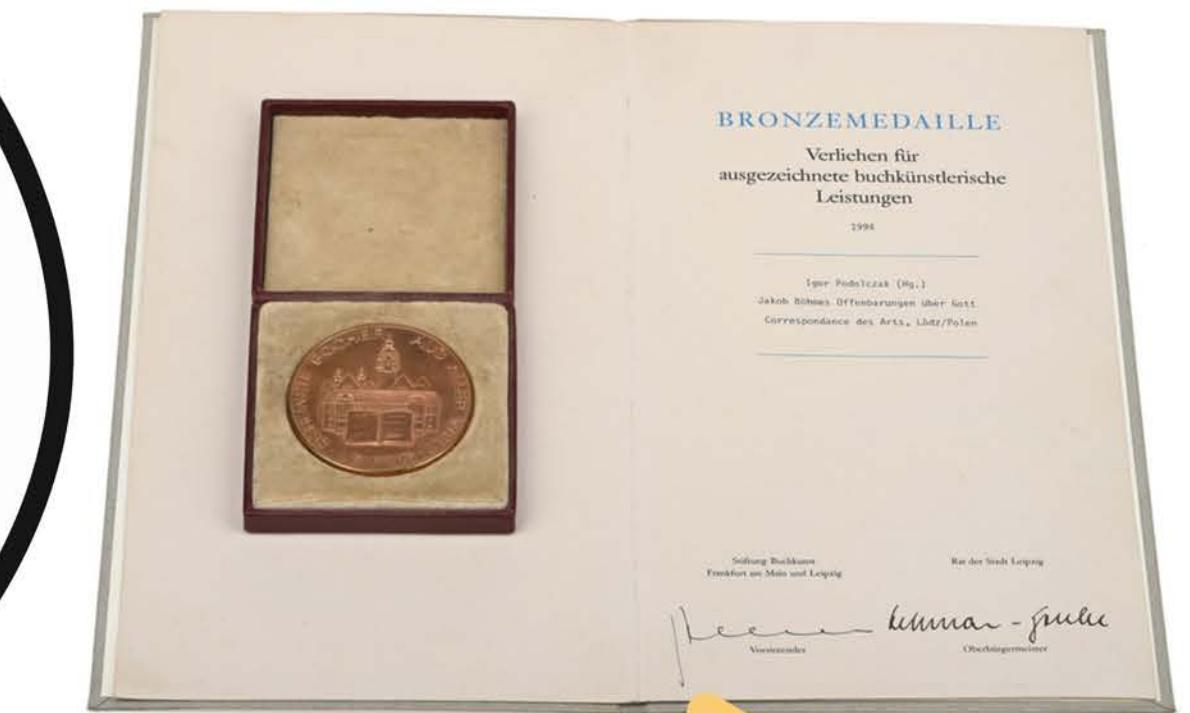




While Ihor Podolchak's book (awarded the Walter Thiemann Prize and *Schönste Bücher aus aller Welt* in 1994) was the most sophisticated example of a beautiful codex (a *leporello*), the book-as-“translation” of a performance into a “just book,” according to C. Philpott’s classification, became for the CdA publishing house a “practical discovery” of how the idea of the correspondence of the arts could be applied in the so-called avant-garde artist’s book.



Walter Tieman prize for Objawienia dotyczące Boga... Jakob Böhme 1994







Zbigniew and Emilia Brzezińscy at the opening of Book Art Museum  
in historic villa of Henryk Grohman

1.10.1993

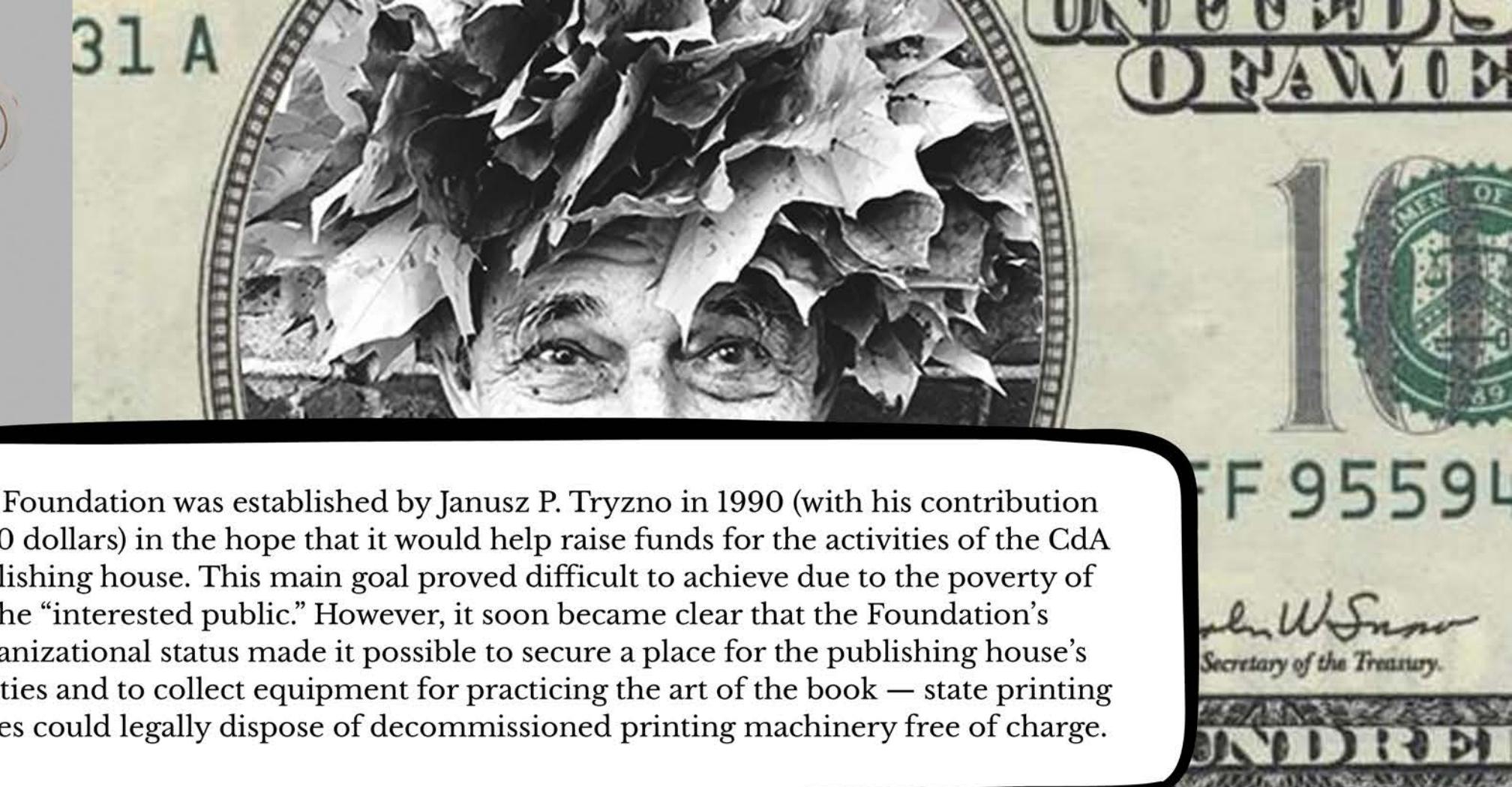


*Grand  
opening!*

# CdA Foundation



**FUNDACJA  
CORRESPONDANCE  
DES ARTS**



The Foundation was established by Janusz P. Tryzno in 1990 (with his contribution of 100 dollars) in the hope that it would help raise funds for the activities of the CdA publishing house. This main goal proved difficult to achieve due to the poverty of the “interested public.” However, it soon became clear that the Foundation’s organizational status made it possible to secure a place for the publishing house’s activities and to collect equipment for practicing the art of the book — state printing houses could legally dispose of decommissioned printing machinery free of charge.



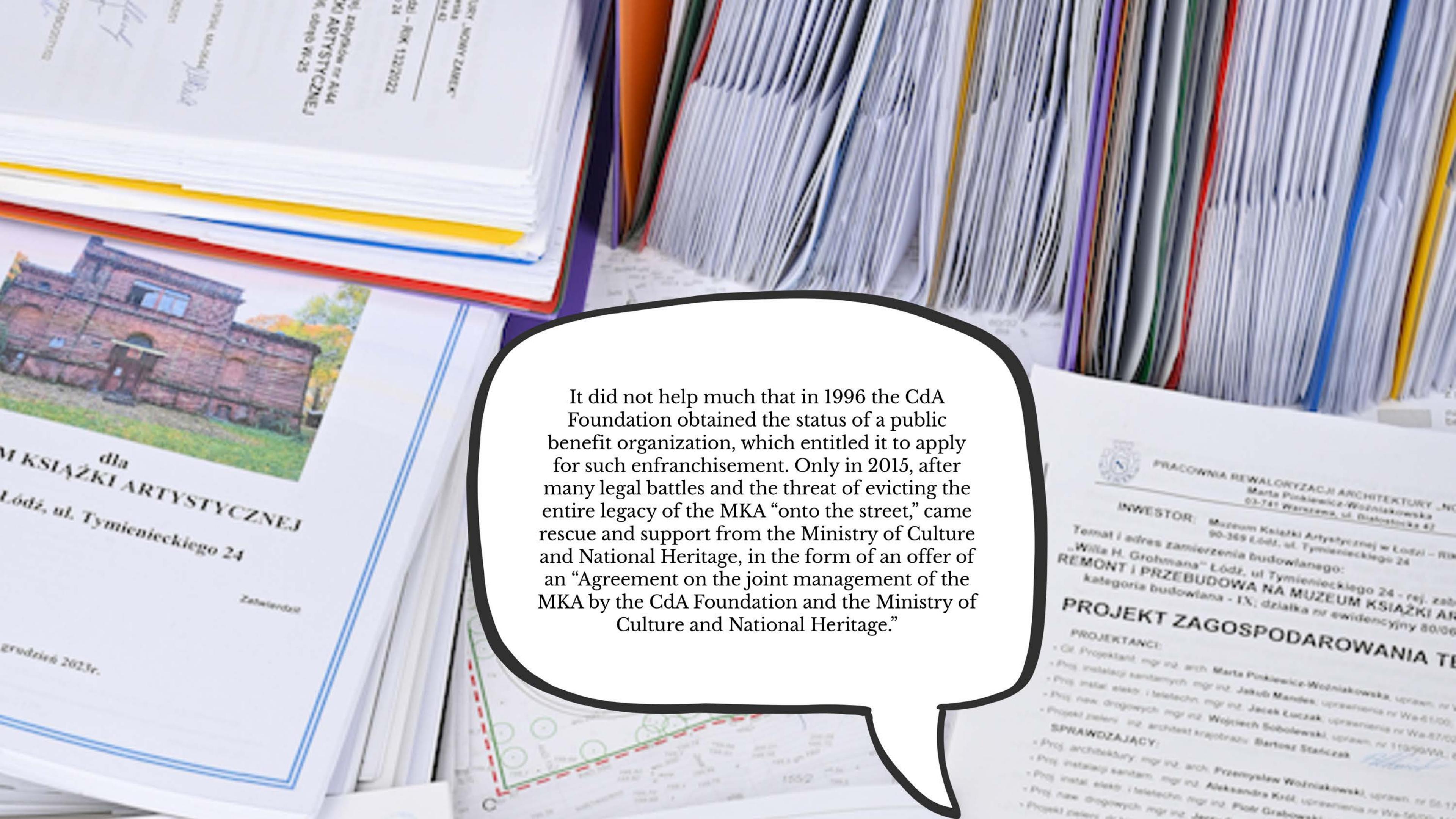


Thanks to this, in 1993 the CdA Foundation was able to sign a 10-year loan agreement with the collapsing company UNIONTEX for the use of the historic H.G. villa as the home of the Museum of the Art of the Book. From that moment on, the practice of book art ceased to be solely JPT's private hobby and soon became a thorny path of defensive struggle to keep the MKA headquarters. All attempts to obtain ownership rights to the property (villa + park), separated from the LSSE, as compensation for the "Kresy property" left behind by JPT's father — the value of which exceeded that of the villa — came to nothing.



Book Art Museum garden

It did not help much that in 1996 the CdA Foundation obtained the status of a public benefit organization, which entitled it to apply for such enfranchisement. Only in 2015, after many legal battles and the threat of evicting the entire legacy of the MKA "onto the street," came rescue and support from the Ministry of Culture and National Heritage, in the form of an offer of an "Agreement on the joint management of the MKA by the CdA Foundation and the Ministry of Culture and National Heritage."



**UMOWA**  
w sprawie utworzenia instytucji kultury  
– Muzeum Książki Artystycznej w Łodzi

zawarta w ..... Łodzi ..... dnia ..... 28 grudnia ..... 2022 r. pomiędzy:

**Skarbem Państwa**, reprezentowanym przez Wiceprezesa Rady Ministrów, Ministra Kultury i Dziedzictwa Narodowego, prof. dr hab. Piotra Glińskiego, zwanego dalej „Ministrem”,

a

**Fundacją „Correspondance des Arts”** z siedzibą w Łodzi (90-349), ul. Tymienieckiego 24, wpisaną do rejestru stowarzyszeń, innych organizacji społecznych i zawodowych, fundacji oraz samodzielnych publicznych zakładów opieki zdrowotnej Krajowego Rejestru Sądowego prowadzonego przez Sąd Rejonowy dla Łodzi-Śródmieścia, XX Wydział Krajowego Rejestru Sądowego, pod numerem KRS 0000141132, w imieniu której działa Zarząd Fundacji reprezentowany przez:

- Panią Jadwigę Ewę Tryzno – Prezesa Zarządu,
  - Pana Pawła Walerego Tryzno – Członka Zarządu,
- zwaną dalej „Fundacją”,

zwany dalej łącznie „Stronami”, a każdą z nich odrębnie „Stroną”.

Zważywszy na znaczenie dla dziedzictwa narodowego zbiorów o unikatowej wartości, przekazywanych w depozyt przez Fundację „Correspondance des Arts”, jako zaczynu przyszłej instytucji kultury mającej chronić zabytki techniki z epoki Gutenberga oraz wytwory kultury materialnej w postaci sztuki książki, a także wiedzę i dotychczasowe osiągnięcia Fundacji w tym zakresie, w związku z listem intencyjnym pomiędzy Ministrem Kultury, Dziedzictwa Narodowego i Sportu a Fundacją „Correspondance des Arts” podpisany w dniu 12 marca 2021 r., na podstawie art. 21 ust. 2 ustawy z dnia 25 października 1991 r. o organizowaniu i prowadzeniu działalności kulturalnej (Dz. U. z 2020 r. poz. 194), zwanej dalej „ustawą o organizowaniu i prowadzeniu działalności kulturalnej”, oraz ustawy z dnia 21 listopada



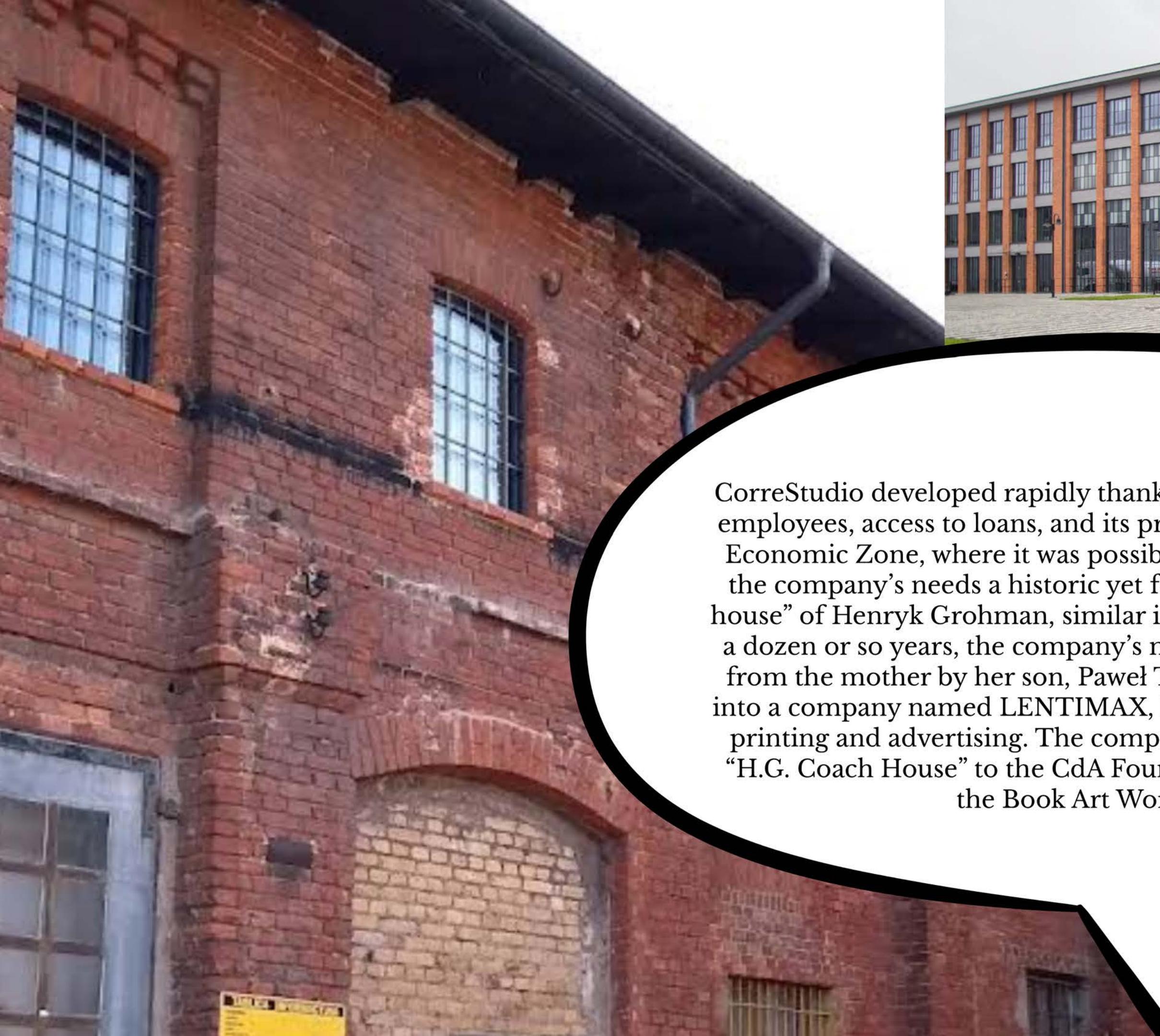
Ultimately, the Agreement was signed at the end of 2022 — after JPT's death in 2021, when, following a year of discussions, it became possible to convince the Ministry of Culture and National Heritage that the MKA deserved a hybrid status, granted so far to only a few cultural institutions. The decisive argument was the Museum's 30 years of activity and its achievements during that time.

**CorreStudio Company**



The company was created a year after the CdA Foundation, when it became clear that separating the affairs and finances of the foundation and its founders was causing too many formal problems. The relevant legal regulations were only just emerging in Poland, and a “bad” reputation was growing around various foundations. Jadwiga Tryzno — a sociologist by training — took on the role of owner of a company providing DTP services. CorreStudio earned money for the family and for the CdA Foundation, where the artist Janusz Paweł Tryzno carried out his work. The company employed Paweł Tryzno and several of his friends, who chose the path of self-education in the new technology of digital printing instead of university studies. At that time (1991), there were only two companies of this kind in Łódź, and local universities relied on CorreStudio for consultations.





CorreStudio developed rapidly thanks to the passion of its young employees, access to loans, and its proximity to the Łódź Special Economic Zone, where it was possible to purchase and adapt to the company's needs a historic yet far more dilapidated "coach house" of Henryk Grohman, similar in character to the villa. After a dozen or so years, the company's management was taken over from the mother by her son, Paweł Tryzno, who transformed it into a company named LENTIMAX, built on new technologies in printing and advertising. The company is now ready to sell the "H.G. Coach House" to the CdA Foundation so that it can house the Book Art Workshops.



**„OLD MUSEUM” : 1993-2022**

# The name of the MKA, its opening and mission, priorities

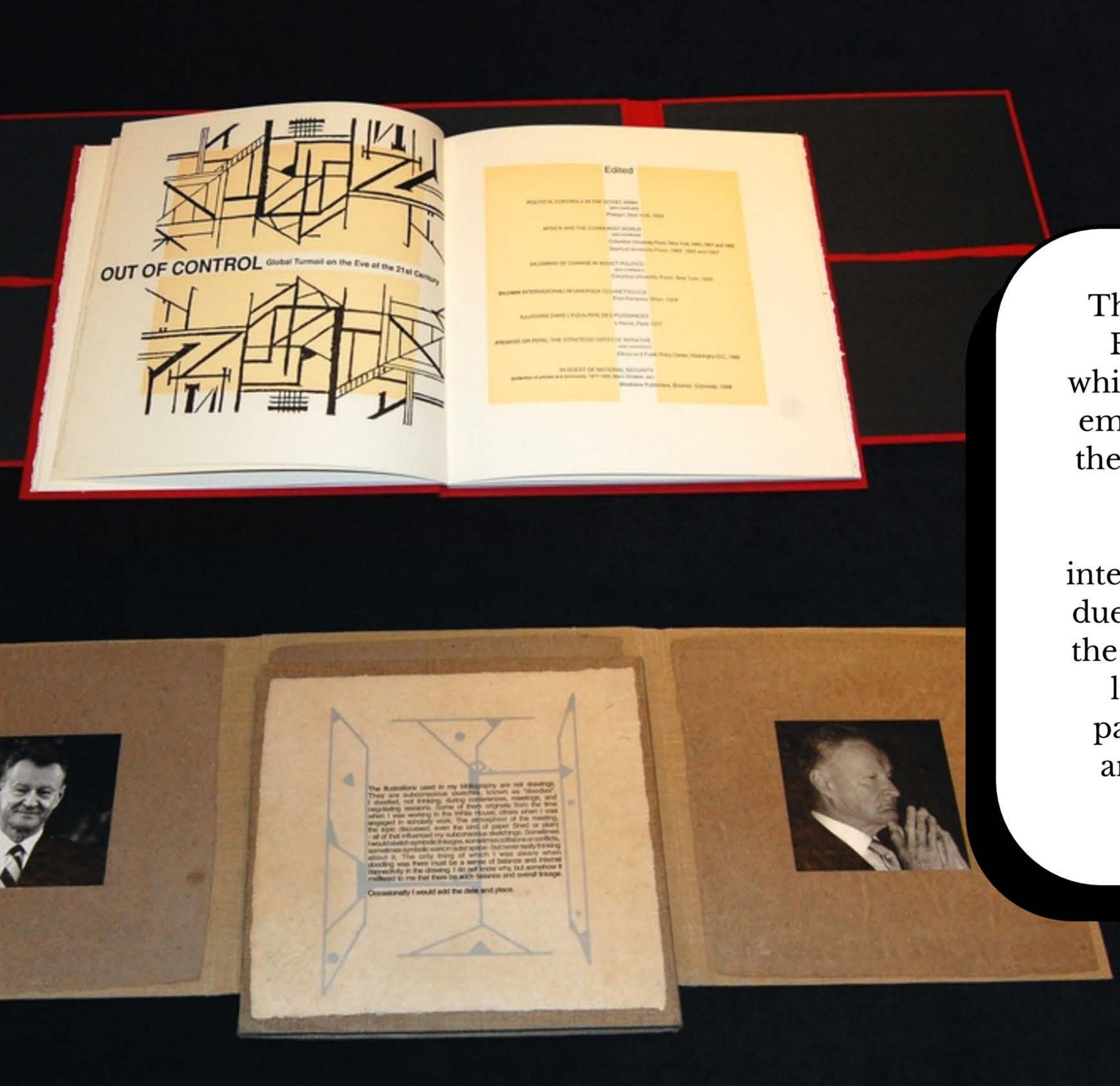


The name “Museum of the Artist’s Book” clearly indicates the primacy of art (the artist’s book) over Gutenberg-era techniques (workshop equipment). Earlier experiences of the CdA publishing house determined the particular attention that the MKA devotes to codex forms of the book, especially to the criteria of the so-called “beautiful book.”

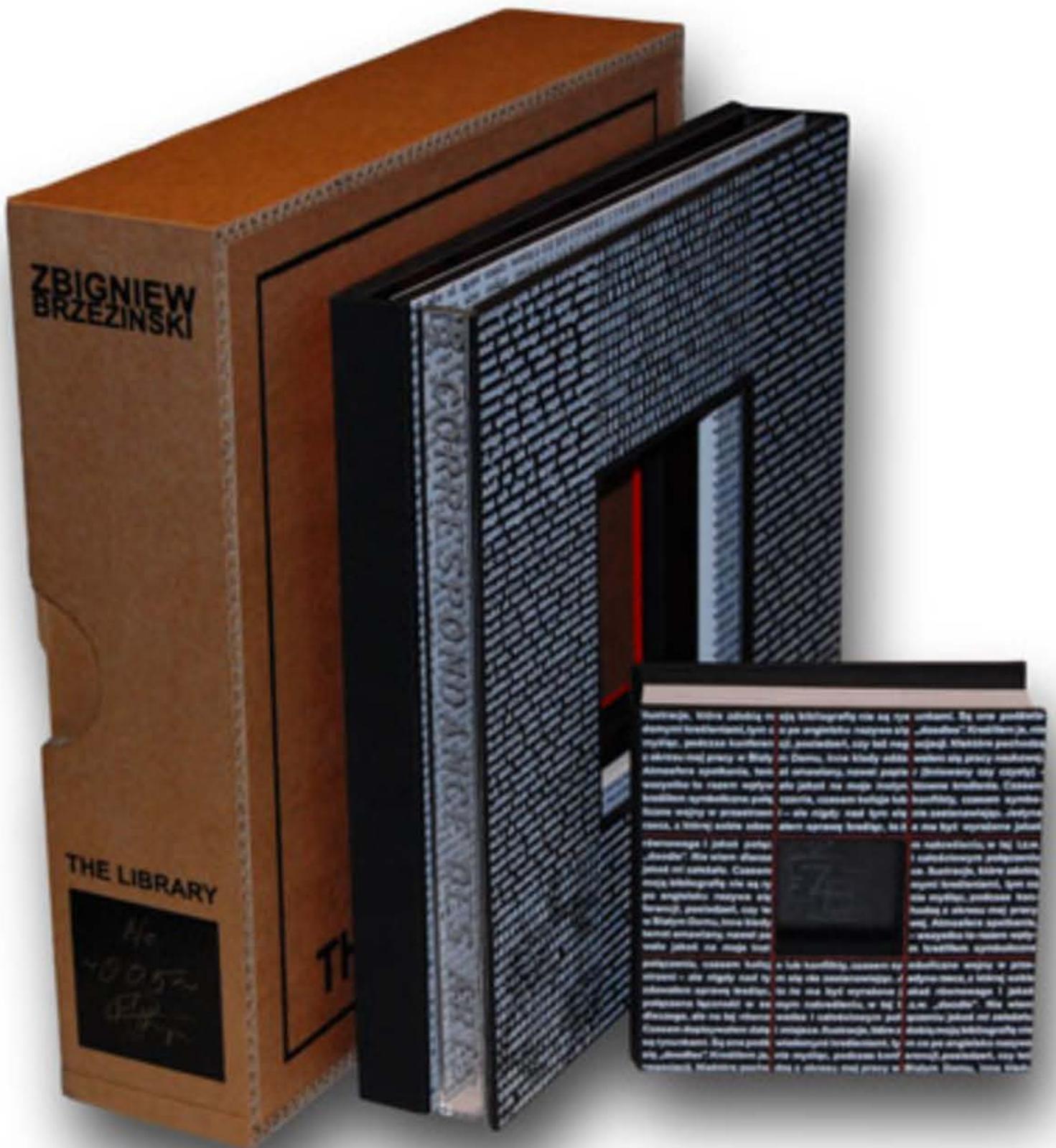


The MKA was opened on 1 October 1993 by Zbigniew Brzeziński together with his wife, Emilia Benes Brzeziński, who at that time was an active sculptor at the Artists' Museum in Łódź. The mission expressed in the Museum's name focused on book-related creativity freed from the regime of censorship and the prohibition on possessing printing equipment. This creative work was to be undertaken by artists from various fields of art who shared an affinity with the idea of the "correspondence of the arts" — the integration of word, image, and sound within a single work: the artist's book.





The priorities of that time are illustrated by the book *Bibliography & Drawings* by Zbigniew Brzeziński, which inaugurated the activities of the MKA. Its content embodies the correspondence of the arts: “doodles” — the previously unseen artistic side of the politician and adviser to U.S. presidents — combined with the scholarly bibliography of his work, as a public intellectual known worldwide but inaccessible in Poland due to censorship. The CdA publishing house prepared the book in two versions: a “poor” one — on handmade linen paper — and an “exclusive” one on Fabriano paper. The challenge lay in the edition of 100 copies and in the controversy surrounding the question of what is “more beautiful” in a book of this kind.

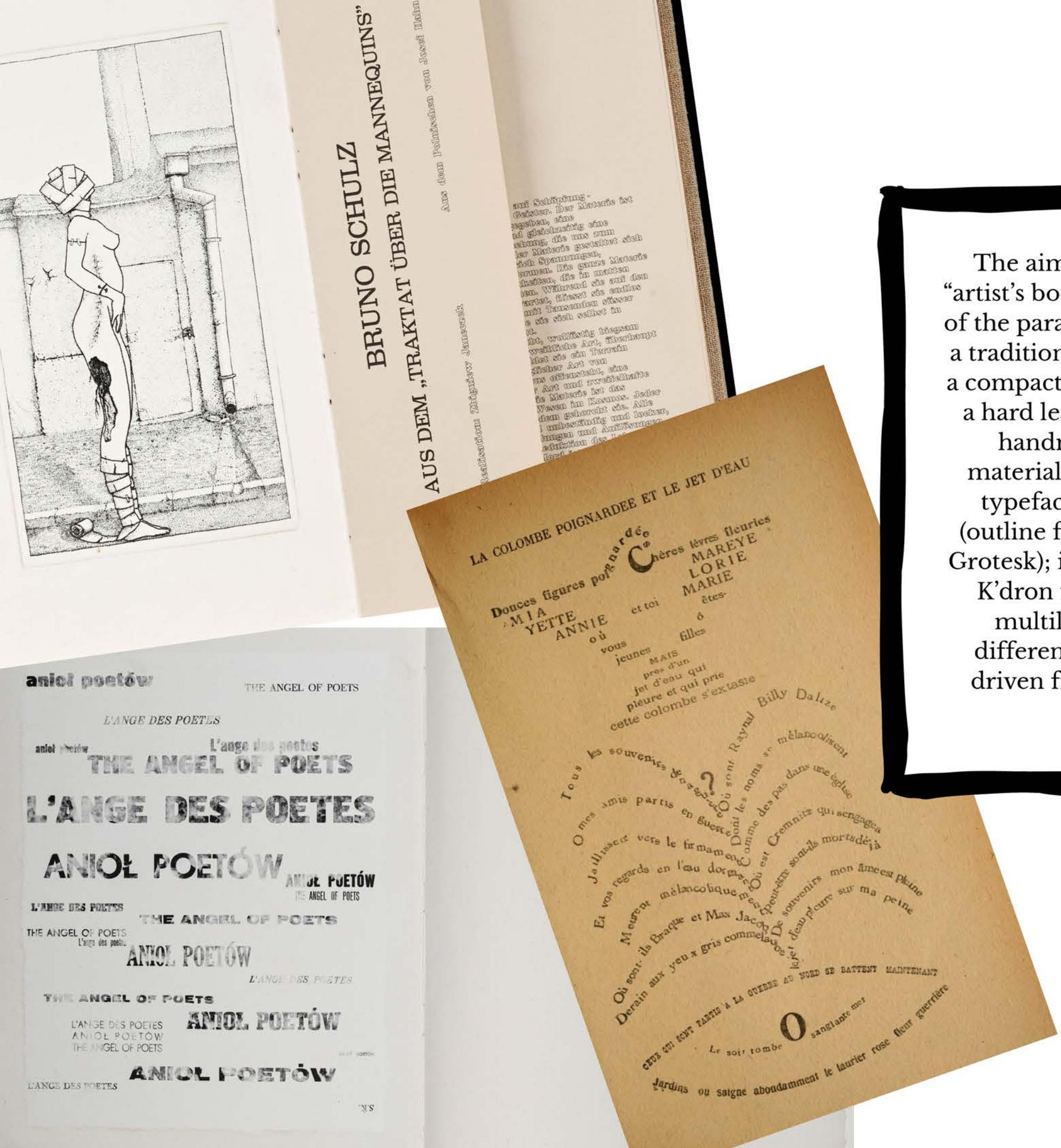


„Bibliography and Drawings by Zbigniew Brzezinski”  
2nd edition, CdA Press  
Łódź 2013

This book was supplemented after 20 years and reissued, ultimately determining the political “bias” of the entire CdA publishing house. These editions also demonstrate the evolution of the understanding of what a “codex artist’s book” is in the era of digital technology.

**CdA books: codices, objects, installations, projects**

# codices



The aim of this presentation is to show the evolution of the understanding of the term “artist’s book” throughout the entire activity of the CdA publishing house and in the context of the parallel work of the MKA. The first CdA books were created in the form of a codex — a traditionally understood book — at a time when the height of luxury was coated paper in a compact block, a choice among a few commonly used typefaces, marbled endpapers, and a hard leather binding. The publishers considered CdA books to be artistic because they:

handmade their paper; used expensive artistic papers (such as Fabriano); explored materials from new printing technologies (thermal and lenticular papers); in the area of

typefaces, they selected and purchased “refined” ones (Nicola Cochin), “strange” ones (outline fonts), rediscovered forgotten ones (Brygada), and designed their own (Grohman Grotesk); in the area of binding, they created books with jacket bindings, leporello variants,

K'dron forms, and bindings with a concealed compartment in the spine; and included

multilingual texts. The evolution—from a poetic-graphic album with a selection of different poems to various codex forms resulting from texts in several languages—was driven from the beginning by the principle of “resisting literal illustration” and seeking relationships between word and image rather than assuming them.





*Siedzące na stolce  
i pięgi ulegają żarzącej  
obserwacji wróblek  
który jeszcze nie  
potrafią już  
taniec na  
Dawnym*

78

Czy coś stoi na  
przeszkodzie,  
by na stronie  
znajdował się  
jeden akapit?  
Nie i to wcale  
nie musi być  
akapit. 79

ZENON FAJFER

Liberatura

totalna  
literatura  
czyli  
literatura

Teksty zebrane z lat 1999–2009  
pod redakcją KATARZYNY BAZARNIK

Kiedy zaprojektowałem litery "ceramiczne", miały one kształty naczyń robionych przez moich przyjaciół z rąk. Nie zilustrowałem podobieństwa do istniejących liter, aczakolwiek każdemu z tych schametycznie odwzorowanych ceramicznych przedmiotów przypisałem mniejszą lub bardziej arbitralnie wartość jednej litery. Napisalem tymi literami kilka tekstów o drabankach. Opowiadanie przyjęło postać papierowej wstęgi i zostało na ścianie galerii, w której moi znajomi pokazywali swoje dzieła. Doliczyłem kłos, ale obawiając się, że nikt z nich nie skorzysta, dok zaniosłem wersję normaloliterową.

wraz  
OBRAZ  
zaz

Trochę trzeba nad tym gąmą dalej popracować. Trzeba zacząć szukać i gromadzić literobrazy, by mieć ich tysiące, dziesiątki tysięcy – na każdą okazję, do każdego tekstu, do każdej opowieści . . . A co z tetajotem?

Intensive work on various codex forms made the CdA publishers feel a sense of kinship with the creators of literature — Radosław Nowakowski, who also turned out to be a “musician corresponding” with his own literary works, and Zenon Fajfer, when he was looking for someone to execute the book form with visual poetry that he had invented. At that time, they could not offer Zenek much more than good advice, but with Radosław Nowakowski a long-term collaboration developed in organizing exhibitions of book art.

# book-objects



An important breakthrough in the 1990s was the “discovery” at the MKA and in the CdA publishing house of the artist’s book in the form of an **object and an installation**. This discovery arose from two observations: ....

**Orpheus and Eurydice / Orpheus und Eurydike,  
Czesław Miłosz / Doreen Daume / Pedro Warnke /  
Jadwiga and Janusz Tryzno, twenty-first CdA  
publication, 2004;**

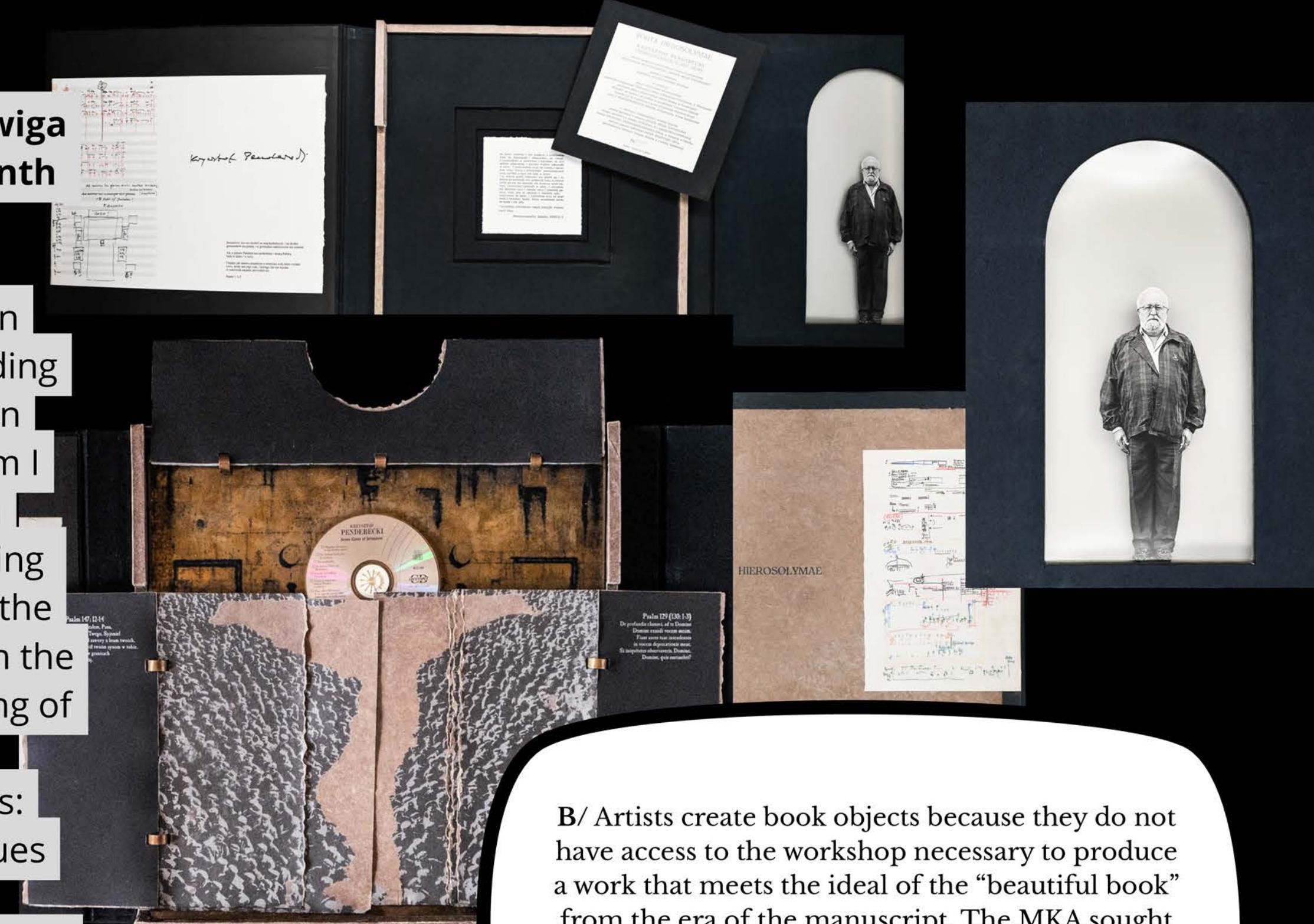
an object consisting of Czesław Miłosz's poem in Doreen Daume's German translation, an artistic intervention by Pedro Warnke (husband of the tragically deceased Ursula Warnke), five DVDs with works based on the Orpheus myth selected by Piotr O. Scholz, and a box with the history of the object printed on its sides in German; designed and produced by Jadwiga and Janusz Tryzno; format 15 × 15 × 100 cm, weight 26 kg; poem text laser-cut in black and white Rives 250 mg paper; hard box binding containing a digitally printed inscription; edition of 2 copies — one in the Musashino Art University Museum in Tokyo, the other in the MKA.



A/ The competition and exhibition movement in the field of book art, initiated in the 1990s by Alicja Słowińska and the Warsaw District of the Association of Polish Artists and Designers (ZPAP), showed that contemporary Polish artist's books are realized primarily in the form of objects inspired by content, by the material (paper), or by forms inherent to the concept of the book (the codex or such forms as scrolls and tablets).

**Portae Hierosolymae, Krzysztof Penderecki / Jadwiga Tryzno / Janusz P. Tryzno / Paweł Tryzno, nineteenth CdA publication, 2000**

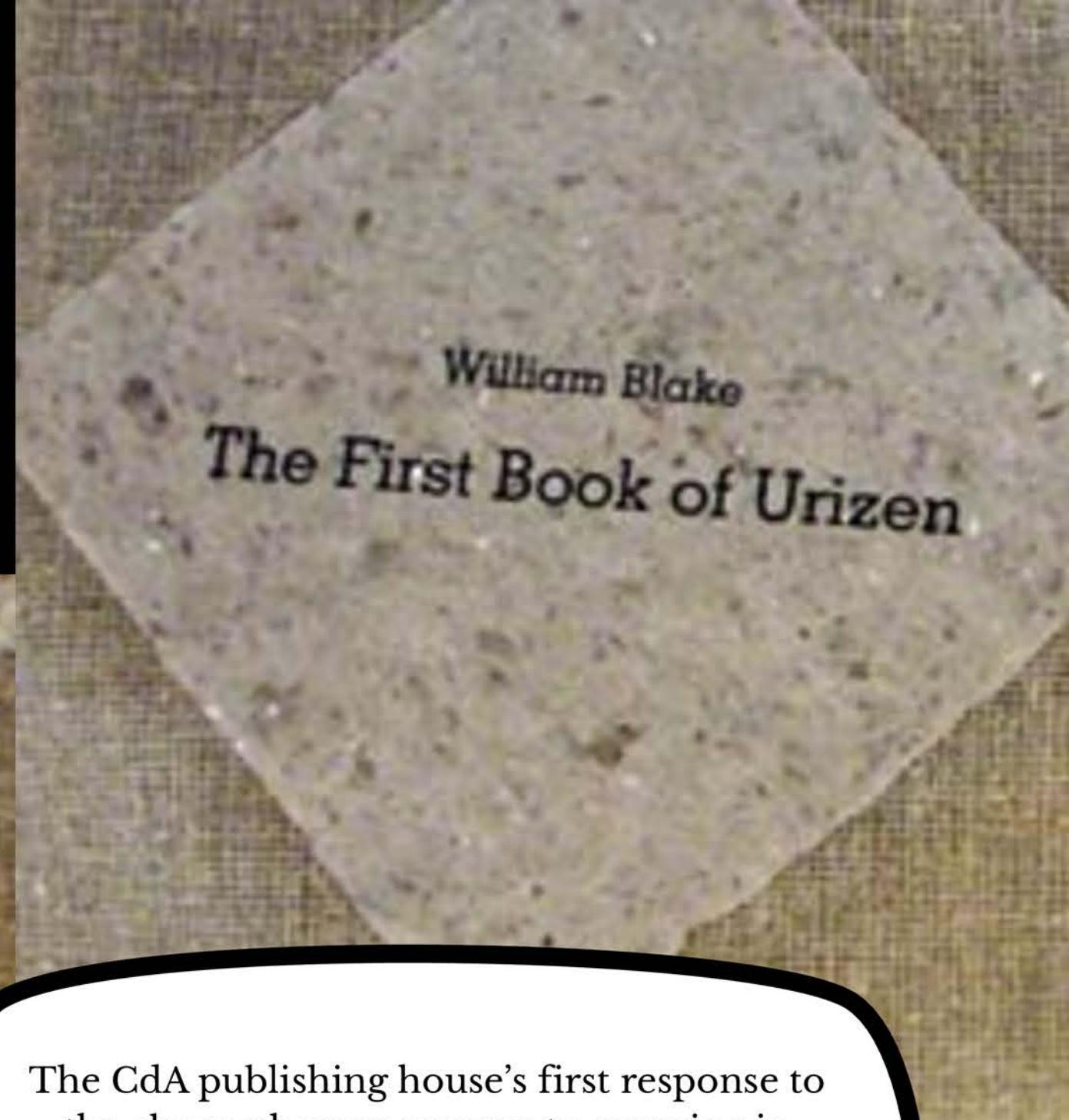
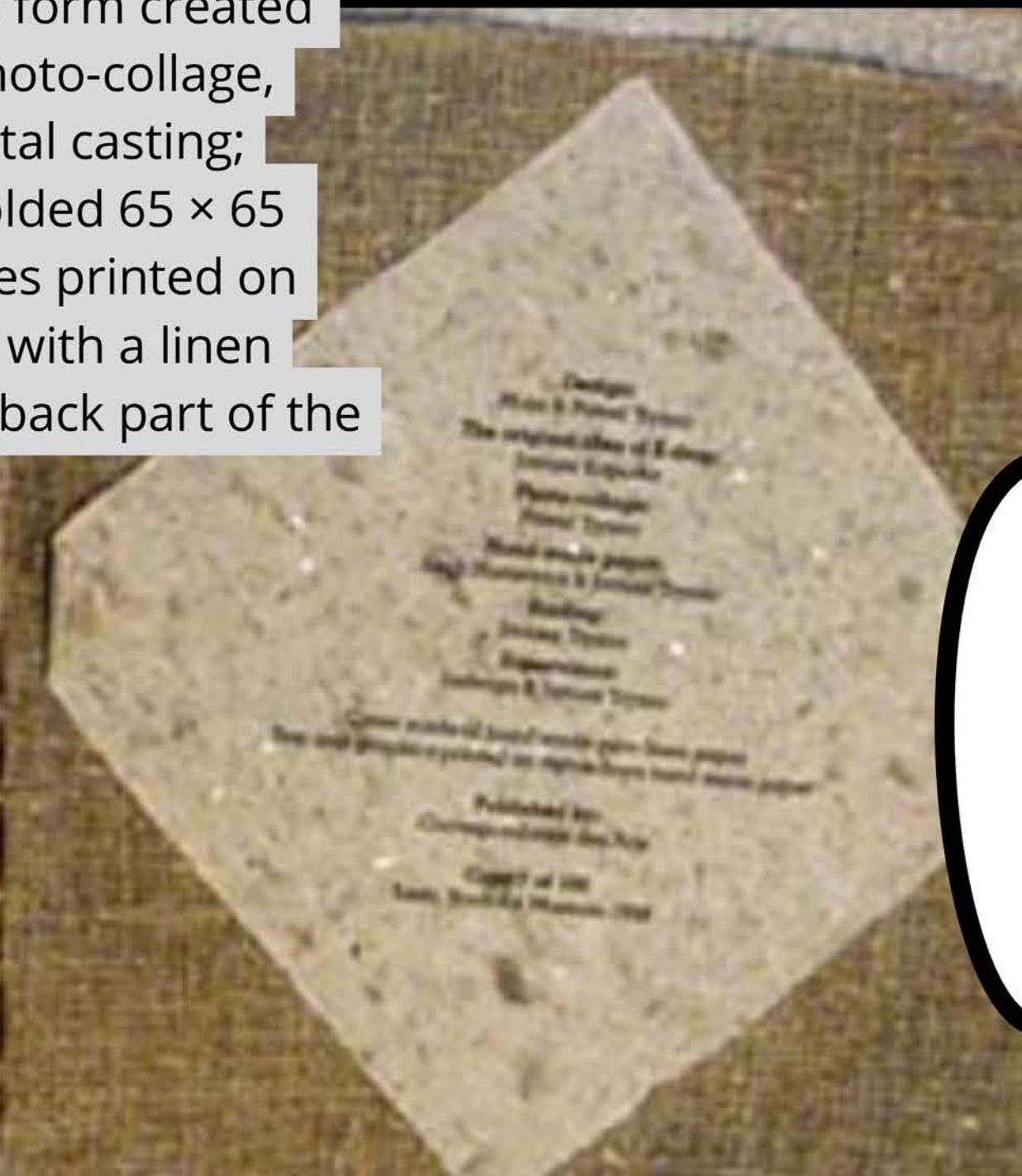
A book object inspired by Penderecki's oratorio Seven Gates of Jerusalem, containing the original CD recording of the work, a photograph of the composer, psalms in Latin and in Czesław Miłosz's Polish translation, Psalm I (1-3) chosen by the composer for the Golden Gate, a passage from the Protoevangelium of James describing the "suspension of time," processed photographs of the Golden Gate in Jerusalem, the imprint of the cross on the binding of the Anastasia Gospel, and a mass gathering of prisoners of war after World War I, as well as a reproduced page of the score from two compositions: Resurrection and Seven Gates of Jerusalem; techniques include digital image processing, silkscreen, metal etching, and typographic printing; format 45 × 45 × 4 cm; typographic printing on black calendered paper, silkscreen on handmade linen paper, the image of the Golden Gate etched on a brass plate, hard binding.



**B/** Artists create book objects because they do not have access to the workshop necessary to produce a work that meets the ideal of the "beautiful book" from the era of the manuscript. The MKA sought to address this by creating a workshop in which the tools, materials, and above all the knowledge and experience required for the realization of works of book art would be available.

**The First Book of Urizen, William Blake / Paweł Tryzno / Maja Piotrowska, eighteenth CdA publication, 1998;**

the poem by William Blake in English, with book design by Paweł Tryzno and Maja Piotrowska, incorporating in the cover structure the K-dron geometric form created by Janusz Kapusta; techniques include photo-collage, computer printing with color ink, and metal casting; dimensions: folded  $33 \times 33 \times 10$  cm, unfolded  $65 \times 65$  cm, each page  $12 \times 12$  cm; 30 folded pages printed on linen handmade paper; the cover coated with a linen paper pulp applied by spraying, with the back part of the cover containing a metal bas-relief.



The CdA publishing house's first response to the above phenomena was to examine in practice what the realization of such artist's books looked like. As a consequence of these experiences, the MKA's technical workshop began to develop, acquiring new tools, materials, and machines, as well as establishing cooperation with specialists.

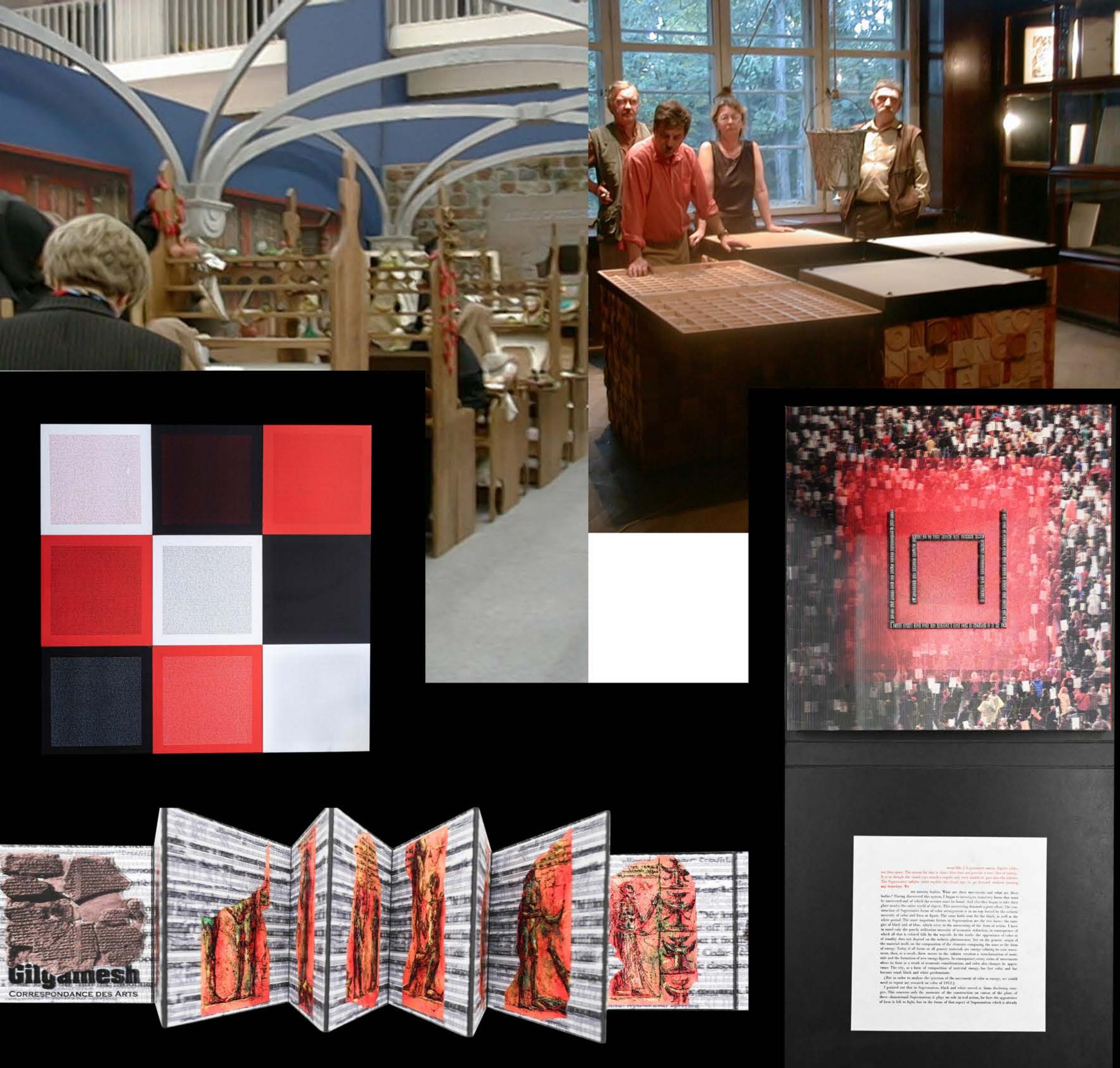


Main exposition of book art in HG villa



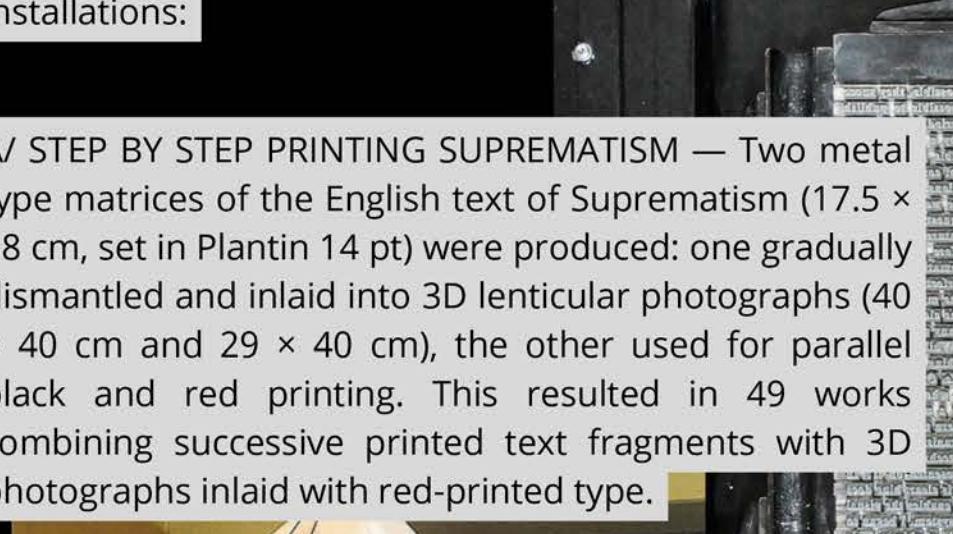
The second consequence, more important for the MKA, was the establishment of close cooperation with Alicja Słowikowska: the production of catalogues and exhibitions of Contemporary Polish Book Art, the acceptance of her collected artist's book holdings when she lost her headquarters and support from the ZPAP, and the continuation of the initiatives and relationships she had established in Poland and abroad. At the MKA, the country's first permanent exhibition of Contemporary Polish Artist's Books was created, including works by Polish artists in exile as well as by artists from other countries living in Poland. It was used primarily by staff, students, and pupils of all fields of schools and universities connected with books and art.

# Artistic book installations



The MKA developed alongside the digital revolution. Its fascination with new technologies was intertwined with reflection on the fading codex and Gutenberg's techniques. A natural response was the desire to protect them through the art of the book. For educational purposes—illustrating the history of the book—three installations were created between 2000 and 2005: **SCRIPTORIUM** for the Frankfurt Book Fair (2000); **THE WELL** for the opening of the Library of Alexandria (2002); and **GILGAMESH** for the opening of the National Library in Singapore (2005). A similar message lies at the foundation of the ongoing installation **STEP BY STEP PRINTING SUPREMATISM**, developed since 2013, which highlights possible connections between the theory of abstract art and Gutenberg-era as well as lenticular printing techniques. Exhibitions of this kind are a “specialty” of the MKA. The most inspiring works of the old masters: the Pelplin Bible, Gilgamesh, and Malevich's manifesto Suprematism.

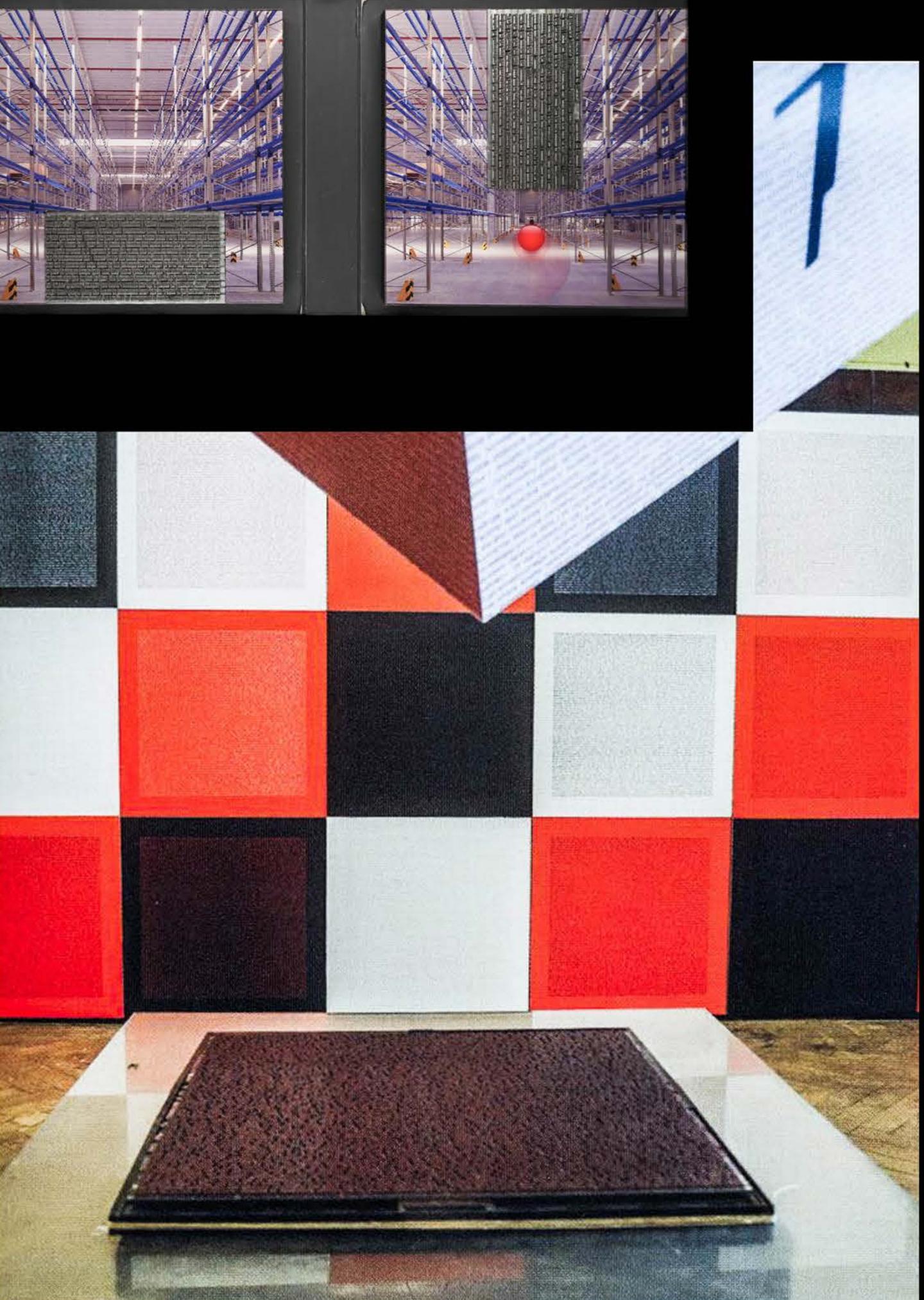
The project was inspired by Kazimir Malevich's theory of art as presented in his manifesto Suprematism, continuing the direction set by the earlier CdA work, the second edition of Bibliography & Drawings by Zbigniew Brzeziński (2012). Since it proved impossible to access the original 1920 Vitebsk edition of the manifesto—intended for faithful reprinting in an edition of 100 copies to mark the 100th anniversary of the Black Square—a typographic reinterpretation was conceived and combined with lenticular (3D) photographic images. Designed by Jadwiga Tryzno, the project was realized typographically and in binding by Janusz P. Tryzno, while the 3D digital component was produced by LENTIMAX. In total, the project consisted of three successive installations:



**A/ STEP BY STEP PRINTING SUPREMATISM** — Two metal type matrices of the English text of Suprematism (17.5 x 88 cm, set in Plantin 14 pt) were produced: one gradually dismantled and inlaid into 3D lenticular photographs (40 x 40 cm and 29 x 40 cm), the other used for parallel black and red printing. This resulted in 49 works combining successive printed text fragments with 3D photographs inlaid with red-printed type.

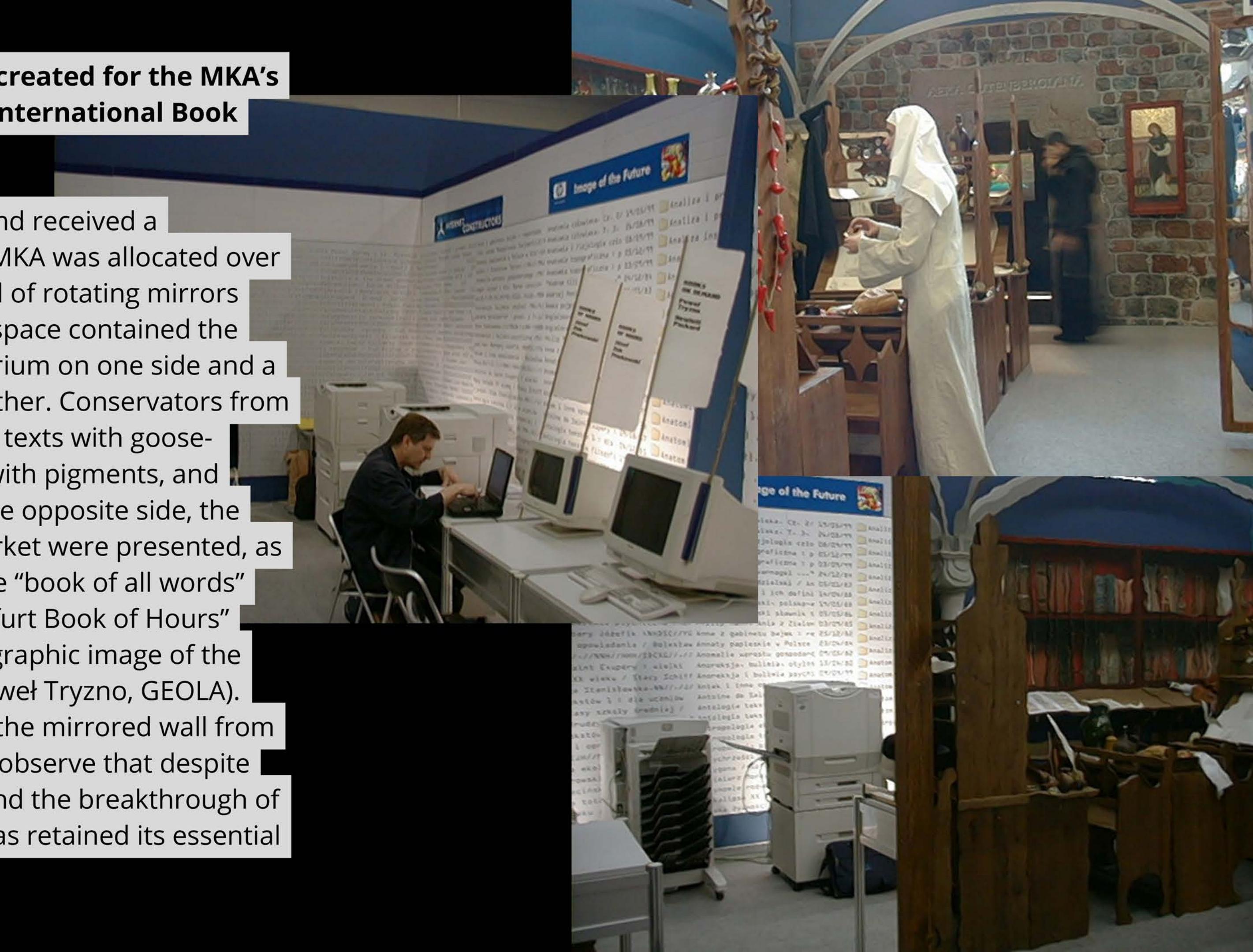
**B/ SUPRETYPE** — Based on a large square matrix of the English text (56 x 56 cm, set in Plantin Bold 18 pt). Prints were made in black, red, and white ink on black, red, and white papers—nine combinations. These became the basis for nine installation variants arranged as fractals following the "Sierpiński Carpet," offering an image of Malevich's abstract "cosmos." Further digital fractal variations were planned but not executed.

**C/ SUPRENSIES** — An installation of three lenticular 3D cubes (90 x 90 x 90 cm), each face showing two alternating images (flip). The imagery combines three Malevich square forms with the Suprematism text in Russian, English, and Polish. The first cube uses Malevich's original proportions and colors with the full Russian text; the second explores legibility of the English text across black, white, and red backgrounds; the third (Polish) examines the tension between textual completeness and the dominance of the square as form.



## The SCRIPTORIUM project was created for the MKA's participation in the Frankfurt International Book Fair in 2000.

As the Fair's guest of honor, Poland received a representative pavilion, and the MKA was allocated over 100 m<sup>2</sup> within it. Divided by a wall of rotating mirrors into two sections, the exhibition space contained the furnishings of a medieval scriptorium on one side and a "modern computorium" on the other. Conservators from Toruń, dressed as monks, copied texts with goose-feather quills, illuminated them with pigments, and bound them in parchment. On the opposite side, the first personal e-books on the market were presented, as well as on-demand printing of the "book of all words" (Józef Żuk Piwkowski), the "Frankfurt Book of Hours" (Radek Nowakowski), and a holographic image of the Gutenberg Bible from Pelplin (Paweł Tryzno, GEOLA). As the audience passed through the mirrored wall from one side to the other, they could observe that despite more than 500 years of history and the breakthrough of the digital revolution, the book has retained its essential qualities and functions.



## The installation “The Well” was created as a gift for the Library of Alexandria on the occasion of its opening in 2002.

The project was dedicated to the idea of the “correspondence of the arts,” which is reflected in the name of the publishing house. It expressed a search for inspiration in the history of the book, the motif of the well within a library, the juxtaposition of Arabic and Latin writing and imagery, and the relationship between technology and art. It consisted of Czesław Miłosz’s Treatise on Theology in Polish and in its Arabic translation by Hatif Janabi, as well as artworks by Jerzy Nowosielski and the Arab artist Sagalar. The Well was constructed from four bookshelves arranged in a cross, with their outer walls composed of wooden-type arrangements, while their tops formed typesetters’ cases (two using Polish typesetting and two using Arabic). From the inner walls, illuminated images of Polish and Arab graphic works could be alternately pulled out, lit from the bottom of the “Well.” Above the opening hung a bucket filled with the alloy used for casting metal type. The installation The Well was placed first in the reading room and later in the hall of the Library of Alexandria. Those involved in its creation were: Jadwiga, Janusz, and Paweł Tryzno, Wojciech Krywsza, Lech Huniewicz, Marian Wasilewski, Joanna Juszczak, and Joanna Musialik.



# Projects - history/memory/identity



The last important period of the MKA's activity concerns the five years preceding the death of Janusz Paweł Tryzno, although the first CdA book of this kind was *The Song of Love and Death of the Cornet Christoph Rilke*, created on the occasion of the 50th anniversary of the end of World War II and the *NETWORK-PEACE* festival announced by the Forum Book Art in Hamburg. The theme of World War II was continued in: *The Ribbentrop-Molotov Pact* — a portfolio and an artist's book created for its 80th anniversary, and *The Polish-Bolshevik War*, created for its centenary. In 2018, the project *BRYGADA* was created — the digitization of historical matrices of a typeface discovered at the MKA, its transformation into a digital font, and its release for public use on the centenary of Poland's independence.

Closely related to this was a large educational project, *THE WEIGHT OF WORDS*, which stimulated imagination through the visual composition of the word *NIEPODLEGŁA* ("INDEPENDENT"), assembled from printing types of various fonts, including *BRYGADA*.

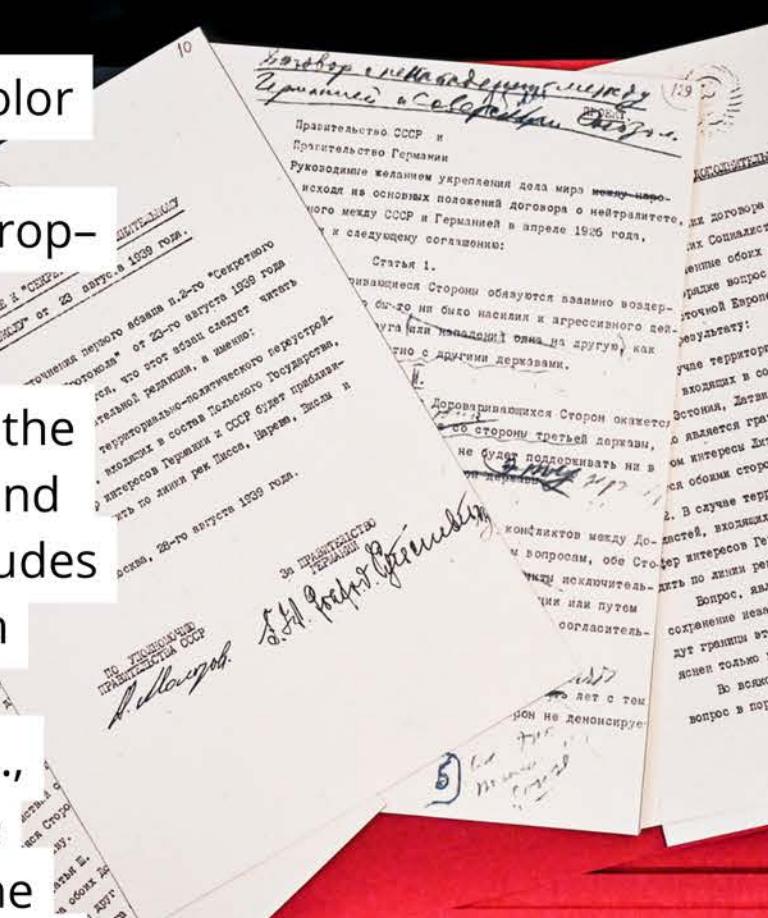
# The Song of the Love and Death of Cornet Christoph Rilke / Die Weise von Liebe und Tod des Cornets Christoph Rilke, Rainer Maria Rilke / Krzysztof Miller / Paweł Tryzno, sixteenth CdA publication, 1994

A paired book-object consisting of a white and a black volume joined by a symbolic banner; the white book in Polish contains Adam Włodek's translation of Rilke's poem, while the white book in German contains the original text; the black book presents war photographs by Gazeta Wyborcza photojournalist Krzysztof Miller; overall design by Paweł Tryzno; format 27 × 27 × 5 cm; the white book features computer-set text using a specially designed typeface, printed typographically on paper and by silkscreen on cloth; the black book contains 15 black-and-white offset prints and 40 original color photographs; the banner is a 120 × 120 cm silkscreen print on cloth; planned edition: 50 Polish and 50 German copies, all signed by the photographer and the designer.



An artist's book inspired by Kazimir Malevich's color triad, composed of a three-part white wrapper containing historical information on the Ribbentrop-Molotov Pact, a box closed with 39 metal teeth, facsimiles of the original Pact documents of 23 August 1939 in German and Russian, along with the maps accompanying the first Pact (23.08.1939) and the second Pact (28.09.1939). The book also includes Polish translations of the "Secret Protocols" from August and September 1939, a Polish-German version of Deutschland, Deutschland über alles..., and a Polish-Russian version of the Hymn of the Bolshevik Party, as well as national symbols in the form of swastika and hammer-and-sickle emblems.

Designed by Jadwiga and Janusz P. Tryzno; typographic printing by Janusz P. Tryzno; digital typesetting by Kacper Zagdan; binding by Andrzej Szymczak; large-format printing by LENTIMAX; digital facsimile printing by eM Marcin Dąbrowski; metal laser-cutting by Oficyna R.T.U. Urbaniak. Edition of 10 numbered copies (01-10) and 10 author's copies (I-X).



In 2016, in preparation for the upcoming ATYPI Congress in Warsaw, Janusz Tryzno began sorting his collection of matrices from the Warsaw Type Foundry. In doing so, he discovered an unknown typeface, “Brygada,” in the form of a complete set of 120 matrices in three styles (regular, bold, and italic), which had never been used for casting type. There was a strong likelihood that the matrices had been created before 1928 for the 10th anniversary of the reborn Polish state and were the work of Adam Półtawski. The MKA expressed its interest in researching the provenance of the matrices and preparing the organizational groundwork for developing a digital version of the typeface for the 100th anniversary of Polish Independence. An independent team of designers — Mateusz Machalski, Borys Kosmynka, and Przemysław Hoffer — undertook the task.

The project to revitalize the rediscovered Brygada typeface was submitted to the official program of the centennial celebrations of the Polish state and received funding from the “Niepodległa” Grant Program. It was carried out in the form of the publicly released “Brygada 1918” typeface, made available online.

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
Brygada  
abcdefghijklmn  
opqrstuvwxyz



headquarters,  
challenges,  
struggle,  
**TIGER**

An artist's book inspired by Kazimir Malevich's color triad, composed of a three-part white wrapper containing historical information on the Ribbentrop–Molotov Pact, a box closed with 39 metal teeth, facsimiles of the original Pact documents of 23 August 1939 in German and Russian, along with the maps accompanying the first Pact (23.08.1939) and the second Pact (28.09.1939). The book also includes Polish translations of the "Secret Protocols" from August and September 1939, a Polish–German version of Deutschland, Deutschland über alles..., and a Polish–Russian version of the Hymn of the Bolshevik Party, as well as national symbols in the form of swastika and hammer-and-sickle emblems. Designed by Jadwiga and Janusz P. Tryzno; typographic printing by Janusz P. Tryzno; digital typesetting by Kacper Zagdan; binding by Andrzej Szymczak; large-format printing by LENTIMAX; digital facsimile printing by eM Marcin Dąbrowski; metal laser-cutting by Oficyna R.T.U. Urbaniak. Edition of 10 numbered copies (01–10) and 10 author's copies (I–X).







For 30 years, the Museum of the Artist's Book operated as a cultural institution that was never fully legal. The reason was the unresolved formal status of its headquarters — a situation that allowed the MKA to occupy the property only on the condition of constant administrative and legal battles. This problem was not resolved until after the death of Janusz Paweł Tryzno (2021). After several years of efforts with local authorities, the Ministry of Culture and National Heritage succeeded in having the H.G. Villa released from the mortgage debts of its previous owner — the state-owned company UNIONTEX — owed to the Social Insurance Institution. Clearing the villa's mortgage allowed the Ministry of Culture and National Heritage to sign an agreement with the CdA Foundation on the joint management of the Museum of the Artist's Book in Łódź, in its existing headquarters, which in December 2022 was finally granted legal ownership status. The scale of the struggle for the museum's home is symbolized by "The Tiger," a book-object created for the 25th anniversary of the MKA. The issue of lacking property rights was resolved only after the death of Janusz Paweł Tryzno (2021), when the Ministry of Culture and National Heritage decided to establish, together with the Correspondance des Arts Foundation, a new cultural institution bearing the same name: the Museum of the Artist's Book (MKA) in Łódź.

<https://mkalodz.pl/>

new Book Art Museum page

<https://www.book.art.pl/>

archival page of Book Art Museum

<http://www.brzezinski.book.art.pl/>

page dedicated to Z. Brzeński books

[www.facebook.com/BookartMuseum](http://www.facebook.com/BookartMuseum)

old FB page

[www.facebook.com/mkalodz](http://www.facebook.com/mkalodz)

actual FB page

[www.instagram.com/bookartmuseum/](http://www.instagram.com/bookartmuseum/)

main MKA instagram

[www.instagram.com/mkalodz/](http://www.instagram.com/mkalodz/)

second MKA isntagram account

[jpt.book.art.pl](http://jpt.book.art.pl/)

page dedicated to JPT life and work

[https://cyfrowe.book.art.pl/](http://cyfrowe.book.art.pl/)

digitalized materials - printing maschines, matrixes

## formal status, audience



Running the MKA is the primary mission of the CdA Foundation, which has held the status of a public benefit organization since 1996. The MKA operates several websites related to its activities and maintains social media accounts, with a large online following. The public values the MKA above all for its openness, friendly atmosphere, storytelling about the history of the place and its collections, the opportunity to touch the exhibits and engage in conversation during visits, as well as individual guided tours — and it is often said that “grandparents feel the need to show it to their grandchildren.” Because of the educational needs of schools, a significant part of the audience consists of students and pupils visiting as part of organized trips from across the country. The MKA also conducts educational and hobby workshops at various levels and hosts meetings with artists working in the field of book art.

and more...

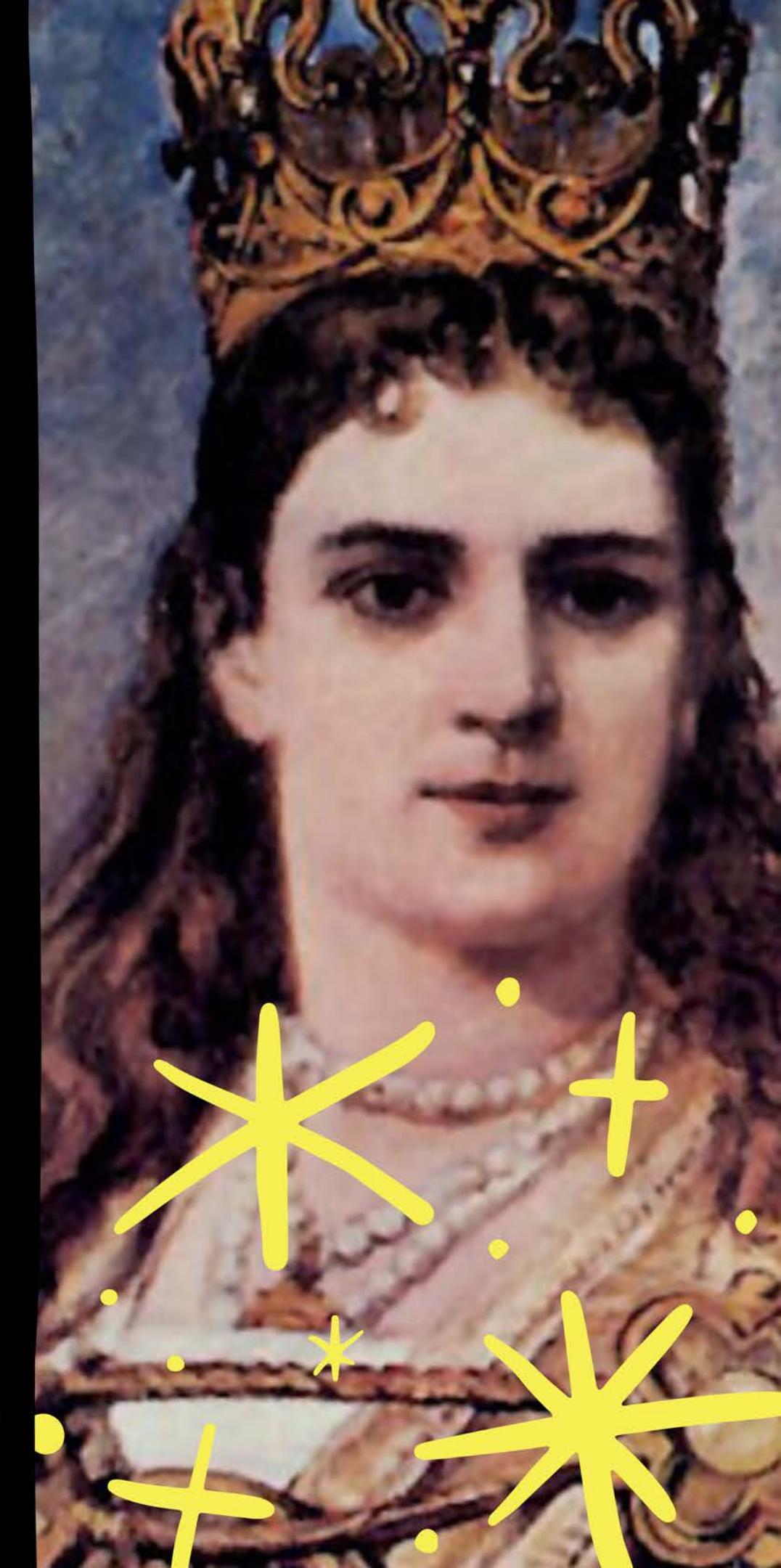
# ACHIEVEMENTS OF THE “OLD MKA”



a/ The greatest achievement of the MKA is its survival under difficult material conditions, sustained for 30 years by the private foundation of the artist Janusz P. Tryzno. Nevertheless, when summarizing its entire activity, the achievements of the “OLD MKA” include:



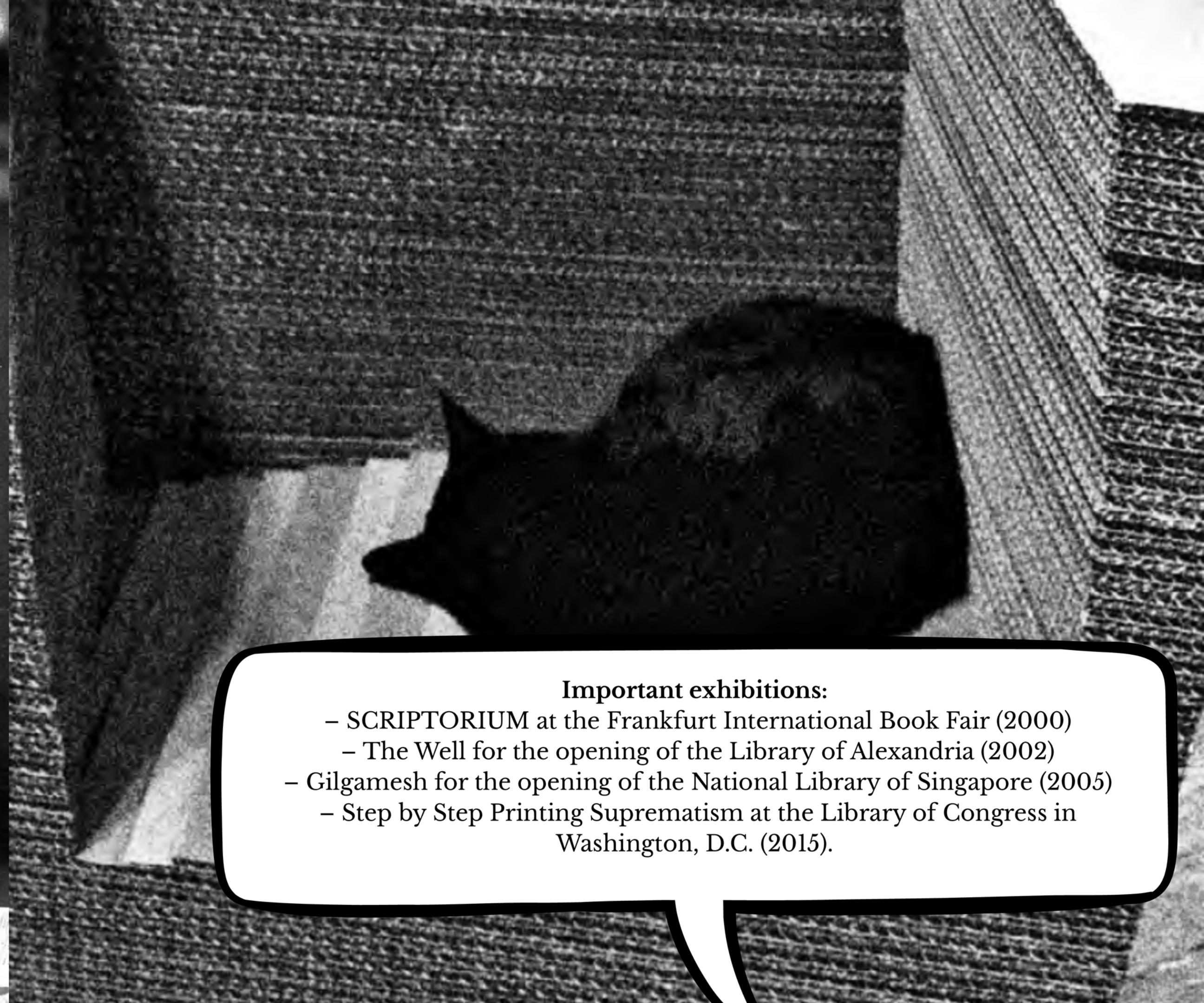
- A creative response to the political breakthrough — from the SOLIDARITY strikes in 1980 (the first artist's book in 1980, collecting printing equipment)
- Maintaining continuity between the artist's book and pre-war book art (contacts with the Themersons, Krystyna Bednarczyk, the widow of Stanisław Gliwa, the Tyszkiewicz family)
- Pioneering the initiation and collection of artist's books in Poland (contacts with the ŁTPK, BUŁ, BUW, BN, BJ; collaboration with Alicja Słowińska and the Warsaw ZPAP)
- Serving as a refuge for Gutenberg-era printing equipment (contacts with the Warsaw Type Foundry and printing houses disposing of their machinery)
- Linking creative work in the field of book art with Gutenberg's technique (obvious to us, but discovered and awarded by APHA)
- Spectacular projects in Poland and abroad (first exhibition at the British Library, others listed below; 15 exhibitions of the collection in Poland, Tokyo, Bremen...)
- Establishing relationships with similar institutions and organizations abroad (journals: Fine Print, Forum Book Art, Newsletter; museums: Druckkunst; libraries: Green Library; organizations: AEPM)
- A reputation as an “open and friendly place” for the public (the Artists' Museum, Open Exhibition, FABS, Forum Fabricum, Fotofestiwal...)



## b/ Survival until “better times” was possible thanks to several rare but significant awards. The most important include:

- the Walter Tiemann Prize and the Bronze Medal Schönste Bücher aus aller Welt (Leipzig 1994)
- the City of Łódź Award (1995)
- the Institutional Award of the American Printing History Association (2015, AEPM)
- two Medals of the President of Poland on the occasion of the 100th Anniversary of Polish Independence (2020)





**Important exhibitions:**

- SCRIPTORIUM at the Frankfurt International Book Fair (2000)
- The Well for the opening of the Library of Alexandria (2002)
- Gilgamesh for the opening of the National Library of Singapore (2005)
- Step by Step Printing Suprematism at the Library of Congress in Washington, D.C. (2015).

CONGRATS

I'M PROUD OF YOU!

*END OF PART 1*

TO BE CONTINUED AFTER SHORT BREAK



# Part 2

***THE FUTURE OF THE MKA***

STATUT  
MUZEUM KSIĄŻKI ARTYSTYCZNEJ W ŁODZI  
(w organizacji)

Rozdział 1

Postanowienia ogólne

§ 1. Muzeum Książki Artystycznej w Łodzi, zwane dalej „Muzeum”, działa w szczególności na podstawie:

- 1) ustawy z dnia 21 listopada 1996 r. o muzeach (Dz. U. z 2022 r. poz. 385), zwanej dalej „ustawą o muzeach”;
- 2) ustawy z dnia 25 października 1991 r. o organizowaniu i prowadzeniu działalności kulturalnej (Dz. U. z 2020 r. poz. 194), zwanej dalej „ustawą o organizowaniu i prowadzeniu działalności kulturalnej”;
- 3) ustawy z dnia 27 sierpnia 2009 r. o finansach publicznych (Dz. U. z 2022 r. poz. 1634, z późn. zm.<sup>1)</sup>);
- 4) ustawy z dnia 29 września 2004 r. o rachunkowości (Dz. U. z 2021 r. poz. 217, 2105 i 2106 oraz z 2022 r. poz. 1488);
- 5) ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami (Dz. U. z 2022 r. poz. 840);
- 6) umowy w sprawie utworzenia instytucji kultury – Muzeum Książki Artystycznej w Łodzi zawartej w dniu 28 grudnia 2011 r. pomiędzy Skarblem Państwa – Ministrem Kultury i Dziedzictwa Narodowego a Fundacją „Correspondance des Arts”, zwanej dalej „Umową”;
- 7) niniejszego statutu.

<sup>1)</sup> Zmiany tekstu jednolitego wymienionej ustawy zostały ogłoszone w Dz. U. z 2022 r. poz. 1693, 1725, 1747, 1768, 1964 i 2414.

UMOWA  
w sprawie utworzenia instytucji kultury  
– Muzeum Książki Artystycznej w Łodzi  
zawarta w ..... dnia ..... 28 grudnia ..... 2022 r. pomiędzy:  
Skarblem Państwa, reprezentowanym przez Wiceprezesa Rady Ministrów, Ministra Kultury  
i Dziedzictwa Narodowego, prof. dr hab. Piotra Glińskiego, zwanego dalej „Ministrem”,  
a  
Fundację „Correspondance des Arts” z siedzibą w Łodzi (90-349), ul. Tymienieckiego 24,  
wpisana do rejestru stowarzyszeń, innych organizacji społecznych i zawodowych, fundacji oraz  
samodzielnych publicznych zakładów opieki zdrowotnej Krajowego Rejestru Sądowego  
prowadzonego przez Sąd Rejonowy dla Łodzi-Śródmieścia, XX Wydział Krajowego Rejestru  
Sądowego, pod numerem KRS 0000141132, w imieniu której działa Zarząd Fundacji  
reprezentowany przez:  
- Panią Jadwigę Ewę Tryzno – Prezesa Zarządu,  
- Pana Pawła Walerego Tryzno – Członka Zarządu,  
zwanej dalej „Fundacją”,  
zwanymi dalej łącznie „Stronami”, a każdą z nich odrębnie „Stroną”.

Zważywszy na znaczenie dla dziedzictwa narodowego zbiorów o unikatowej wartości,  
przekazywanych w depozyt przez Fundację „Correspondance des Arts”, jako zaczynu przyszłej  
instytucji kultury mającej chronić zabytki techniki z epoki Gutenberga oraz wytwory kultury  
materialnej w postaci sztuki książki, a także wiedzę i dotychczasowe osiągnięcia Fundacji  
w tym zakresie, w związku z listem intencyjnym pomiędzy Ministrem Kultury, Dziedzictwa  
Narodowego i Sportu a Fundacją „Correspondance des Arts” podpisany w dniu 12 marca  
2021 r., na podstawie art. 21 ust. 2 ustawy z dnia 25 października 1991 r. o organizowaniu  
i prowadzeniu działalności kulturalnej (Dz. U. z 2020 r. poz. 194), zwanej dalej „ustawą  
o organizowaniu i prowadzeniu działalności kulturalnej”, oraz ustawy z dnia 21 listopada

# „New Museum” 2023-2025

The success of the “OLD MUSEUM” was not only its survival until “better times,” but also the negotiation with the Ministry of Culture and National Heritage of the conditions for establishing the “NEW MUSEUM,” jointly managed by the CdA Foundation and the Ministry. This organizational change made it possible

for the MKA to develop in every respect: renovation of its historic headquarters — the H.G. Villa; hiring professionals who had previously worked as volunteers; acquiring museum objects — previously mostly donations or in-house productions; expanding promotion — new publications; and developing artistic and scholarly work — both independent and collaborative. All of this became possible starting in January 2023, but the foundation of these new potentials lay in the earlier achievements of the “old” MKA.



**a/ advantages of the “hybrid organization” of the MKA from the Foundation’s perspective:**

- funding for the renovation of the historic headquarters and its adaptation to the needs of the MKA
- preservation of the existing collections, previously threatened by the loss of the headquarters (a secure future)
- stable financial support from the state budget (predictable planning of activities)
- a permanent core team of employees (rare professions, skilled specialists)
- a level of financial resources that enables the development of activities (scale)
- significant influence over the selection of the director and the management of the museum’s assets (the Foundation’s deposits)
- the possibility of realizing the vision of an ideal MKA

**b/ disadvantages of the “hybrid organization” of the MKA from the Foundation’s perspective:**

- bureaucratic limitations on activity, greater than those faced by the Foundation
- functional priorities typical of state museums (with creativity placed at the end)
- the predominance of “ordinary” employee motivations over those of engaged activists
- political changes affecting cooperation between the Ministry of Culture and the institutions under its authority
- suspicions of private benefits that the Foundation might gain from its influence on museum management.

## CURRENT SITUATION:

1. Crisis of “co-management” – termination of the AGREEMENT in June 2025
2. the “rule” of the second MKA director (2024–2025)
3. termination of the 2022 Agreement between the Ministry of Culture and National Heritage and the CdA Foundation
4. lack of a “state museum” concept for the MKA on the part of the Ministry of Culture and National Heritage



The hybrid model of managing the MKA, rare in Poland, has given rise to suspicions that the Foundation derives private benefits from the influence it holds over the museum's administration. These suspicions overshadow the 30-year contribution the Foundation has made to building the movable assets of the MKA, their present value for Polish culture, and the rare expertise and professional knowledge associated with them. What appears more important and more visible is the state budget, which now covers the ongoing costs of the museum's essential staff and the renovation of the historic villa — a building that the Foundation had maintained for 30 years in a “non-deteriorated” condition, preserving over 60% of its original, more than 100-year-old structure.

# MKA – Property, Funding, and Contribution

## PROPERTY (HEADQUARTERS)



Historic H.G. Villa

Villa area: 683 m<sup>2</sup>

Land: 0.55 ha

Value (2013):

Right of perpetual usufruct: 1,876,000 PLN

## FUNDING (Ministry of Culture and National Heritage)

### RENOVATION (PROMISE):

2024: 503,506 PLN

2025: 18,800,000 PLN

2026: 5,340,000 PLN

### ANNUAL INSTITUTIONAL SUBSIDY:

min. 2,182,000 PLN

## FOUNDATION'S CONTRIBUTION (DEPOSIT)



- 1000 artist's books

- Collection of Gutenberg-era machines and devices **worth of around 10 mln Euro** (valued in 2018)

- Exhibition equipment, furniture

- Right to the name (registered)

**RAPORT  
Z WYCENY ZBIORU MATRYC I PANC SLUŻĄCYCH  
DO WYTWARZANIA CZCIONEK DRUKARSKICH  
w zbiorach  
MUZEUM KSIĄŻKI ARTYSTYCZNEJ w LODZI**

Zleceniodawca: Muzeum Książki Artystycznej  
90-349 Łódź, ul. Tymienieckiego 24

Nr zlecenia: 88

Data zlecenia: 27 marca 2019 r.

Wykonawca: Ośrodek Rzeczoznawstwa i Konsultingu SIMP-ZORPOT  
90-303 Łódź, ul. Brzeźna 16/2

Autor: mgr inż. Ryszard Ciurapski

Rzeczoznawca Stowarzyszenia Inżynierów i Techników Mechaników  
Polskich nr zw. 3242  
specjalność:

105 – rzecznik ds. inspekcji

115 – bezpieczeństwo i higiena pracy w zakładach przemysłowych

211 – maszyny i powtórstwo tworzyw sztucznych

217 – maszyny i urządzenia poligraficzne

316 – maszyny walczeniowe i odlewniowe

830 – wycena maszyn, urządzeń i pojazdów

Wycenę wykonano: wg stanu na dzień 9 maja 2019 r.

**Wartość wycenianych zbiorów (łącznie):**

**39.871.278,00 zł.**

(słownie: trzydzieści dziewięć milionów osiemset siedemdziesiąt jeden tysięcy dwieście  
siedemdziesiąt osiem złotych)

powyższe kwoty nie zawierają podatku VAT.

wyceniane zbory są przechowywane i skatalogowane w Muzeum Książki Artystycznej – Łódź, ul.  
Tymienieckiego 24.

ŁÓDŹ, maj 2019 r.

Muzeum Książki Artystycznej  
90-349 Łódź, ul. Tymienieckiego 24

Wycena zbiorów matryc  
i czcionek drukarskich



**„SIMP-ZORPOT”**

Ośrodek Rzeczoznawstwa i Konsultingu

ul. Brzeźna 16/2, 90-303 Łódź, tel/fax: (42) 636-27-94, 636-29-23  
e-mail: biuro@simp-zorpot.lodz.pl, www.simp-zorpot.lodz.pl

FIRMA FRANCHISEWA STOWARZYSZENIA INŻYNIERÓW I TECHNIKÓW MECZANIKÓW POLSKICH

Zleceniodawca: Muzeum Książki Artystycznej  
90-349 Łódź, ul. Tymienieckiego 24

Data zlecenia: 27.03.2019 r.

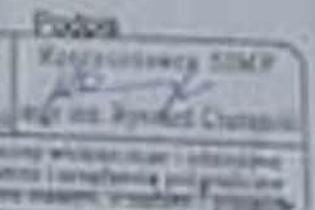
Temat: Raport z wyceny zbioru matryc i panc  
slużących do wytwarzania czcionek drukarskich

Włodaczy rzeczoznawca

Data

Mgr inż.  
Ryszard Ciurapski

16.05.2019r.

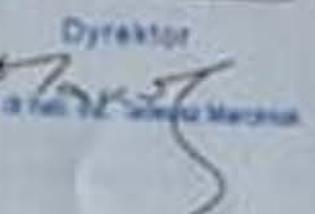


Symbol:

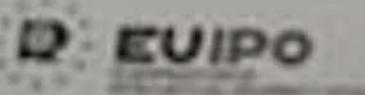
9/30/2019/W

Prof. dr hab. inż.  
Tadeusz Maroniak

16.05.2019r.



Dyrektor



Zarejestrowano / Registered 25/11/2023

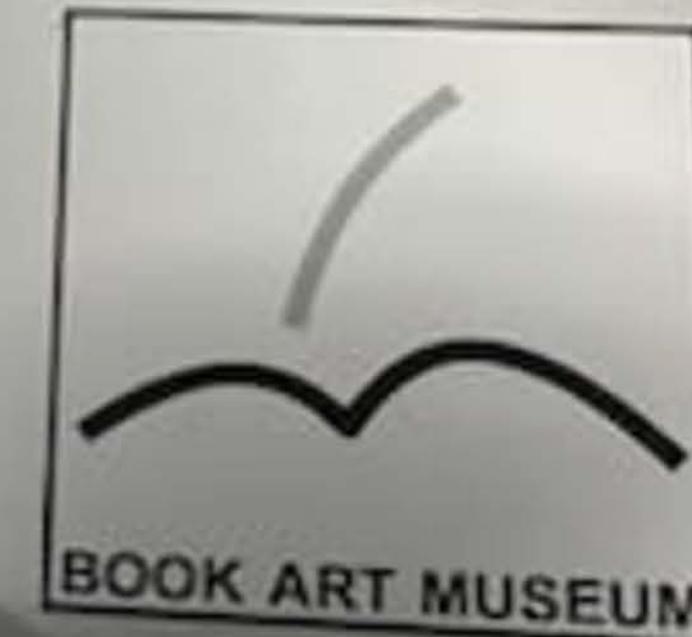
No. 01890677

URZĄD UNIJNY EUROPEJSKIEJ DS. WŁAŚNOSCI  
INTELIGENTUALNEJ  
**ŚWIADECTWO REJESTRACJI**

Informacja Świadectwa Rejestracji oznacza wykazanie  
o pozytywnym przebiegu procesu rejestracyjnego  
Europejskiej dziedziny praw autorskich i praw pokrewnych  
dotyczącej w Polsce przekształceń Unii  
Europejskiej.

EUROPEAN UNION INTELLECTUAL PROPERTY  
OFFICE  
**CERTIFICATE OF REGISTRATION**

This Certificate of Registration is formally issued by the  
European Union Intellectual Property Office. The  
Member countries listed below have been recorded in the  
Register of European Union Trade Marks.



Dyrektor wykonawczy / The Executive  
Director

João Negrião

# Implementation of the main provisions of the Agreement:

## Institutional subsidy and employment:

2023

2,582,000.00 PLN;

17.925 full-time positions

2024

2,827,198.00 PLN;

14.375 full-time positions

2025

2,261,000.00 PLN;

10.75 full-time positions

2023 – funds used for design work



2024–2025 – funds fully  
withdrawn

The most important point of the 2022 Agreement — the one questioned by the Ministry of Culture and National Heritage — is the clause granting the Foundation **the right to nominate the museum's director**. The first director indicated by the Foundation was a Professor of the Academy of Fine Arts in Łódź, formerly its rector. After a year, when the Foundation observed her efforts to place the historic equipment in storage for the duration of the villa's multi-year renovation, as well as her attempts to assign the property a different function after the renovation, the Foundation withdrew its recommendation to the Ministry. The Minister reluctantly agreed to dismiss the MKA director on the condition that the new director would be the president of the CdA Foundation — provided he resigned from his foundation role. This was, in a sense, a “punishment,” because the president was 77 years old, had no experience managing a state institution, and had criticized the provisional nature of the previous director's actions — therefore he was expected to prove he could do better. It soon became clear that this was a “mission impossible.”

12. Warunki korzystania z pomieszczeń muzealnych zapewnionych ust. 11 oraz proporcjonalna wysokość opłat naliczanych z tytułu ich eksploatacji, w tym kosztów z użytkowania „tzw. części wspólnych”, zostaną uregulowane odrębnym porozumieniem pomiędzy Muzeum a Fundacją.

§ 3.

1. Statut Muzeum nadaje Minister, zgodnie z obowiązującymi przepisami, po uzgodnieniu z Fundacją, a jego ewentualne zmiany nie wymagają zmiany umowy.
2. Projekt statutu Muzeum stanowi załącznik do umowy.
3. Zmiany statutu będą dokonywane przez Ministra w trybie określonym dla jego nadania.

§ 4.

1. Dyrektora Muzeum powołuje i odwołuje Minister na zasadach określonych w ustawie o organizowaniu i prowadzeniu działalności kulturalnej oraz w ustawie o muzeach, po uprzednim uzgodnieniu z Fundacją kandydata na stanowisko dyrektora i zaprezentowanego przez niego programu działania instytucji.
2. W przypadku, o którym mowa w art. 16a ustawy o organizowaniu i prowadzeniu działalności kulturalnej, Minister może powierzyć, po uzgodnieniu z Fundacją, pełnienie obowiązków dyrektora Muzeum wyznaczonej osobie.
3. W trybie uprzednio uzgodnionym z Fundacją, na zasadach określonych w art. 15a ustawy o organizowaniu i prowadzeniu działalności kulturalnej, Minister może powierzyć zarządzanie Muzeum osobie fizycznej lub prawnej (zarządcy) na podstawie umowy o zarządzaniu instytucją kultury.
4. Rada Muzeum jest powoływaną przez Ministra, z tym zastrzeżeniem, że w skład Rady Muzeum zostanie powołanych dwóch kandydatów wskazanych przez Ministra oraz dwóch kandydatów wskazanych przez Fundację, zgodnie z art. 11 ust. 5 pkt 1 ustawy o muzeach.
5. Liczbę członków Rady Muzeum oraz szczegółowy zakres jej działania określa ustanowiona ustawą o muzeach oraz statut Muzeum.

§ 5

1. Nadzór nad Muzeum, poza uprawnieniami Stron wynikającymi z obowiązujących przepisów, Umowy i statutu Muzeum, sprawuje Minister.

# the “rule” of the second MKA director (2024–2025)

The change of the MKA director coincided with political changes in the Ministry of Culture and National Heritage. The new Minister signed the nomination of the new director, but it soon became clear that the financial commitments for the renovation of the H.G. Villa had been cancelled — despite the completion of design work, the acquisition of the necessary permits to begin the renovation, and the expenditure of over 600,000 PLN for this purpose.

Next, the Ministry questioned the expenses related to the full-time employment of staff members who had previously been hired only on civil-law contracts. As part of a “repair program,” the director was forced to reduce staffing levels, decrease the working hours of most employees, and continue operations under the threat of penalties for exceeding budgetary discipline. He would not have endured this without his knowledge and experience in the art of the book, the imperative to preserve the 30-year legacy of the OLD MKA, and his responsibility toward the promises of meaningful work made to the “specialists” encouraged and trained by his late husband (students, interns, artists). For this reason, he accepted with composure the news of the termination of the AGREEMENT with the CdA Foundation and, during the six-month notice period, continued working calmly on the expansion of the STEP BY STEP... exhibition, on texts for the CATALOGUE OF CdA BOOKS AND PRINTS, and on the concept of the “Five-in-One” SEMINAR / The Past–Future of the MKA.



# Termination of the 2022 Agreement between the Ministry of Culture and National Heritage and the CdA Foundation

The main reason stated in the document is the six-month termination by the Ministry of Culture and National Heritage of the “co-management of the MKA together with the CdA Foundation” and the transformation of the museum into a state cultural institution. The dismissal of the director, whose three-year contract was terminated after two years, is presented as a consequence of the dissolution of the above Agreement. During the meeting preceding the issuance of the termination document, the Foundation was informed that the decisive factor behind ending the Agreement was the clause granting the Foundation the right to nominate the director — a right preserved under the MKA’s hybrid organizational model. In a state cultural institution, this right belongs fully and unequivocally to the Minister.

The termination of the Agreement, even before it was issued formally, had been signaled several months earlier through consultations conducted by local authorities and other cultural institutions. Various scenarios were considered, including merging the MKA with the Museum of Art in Łódź and transferring it into the structure of the local government budget. The MKA demanded that a clear concept for its “nationalization” be presented, along with a statement from the party that would be responsible for financing it. The CdA Foundation emphasized the need to preserve the institution’s identity as expressed in its name, as well as the independence appropriate to a state cultural institution. Unfortunately, these conditions have not been fulfilled to this day.



# **Lack of a “state museum” concept for the MKA on the part of the Ministry of Culture and National Heritage**

The “STATEMENT” published in the Public Information Bulletin (BIP), despite prior arrangements between the parties, does not include the CdA Foundation’s correction regarding the independence and identity of the MKA as a state cultural institution. During the notice period — despite repeated requests from the MKA and the CdA Foundation — no concept for the future state-run museum was presented. The director is awaiting the terms of early termination of her three-year contract, and the staff is unprepared for changes in employment status. Uncertainty about the future has led to sick leaves, interpersonal conflicts, and other disruptions.



# VISION FOR THE FUTURE OF THE MKA

The vision proposed by the CdA Foundation seeks to preserve as priority the main functions of the OLD MUSEUM, which were advanced creative and workshop-based activities. The NEW MKA, following the model of other museums, places above these the functions of: preserving and expanding collections, exhibitions, and workshop activity on a promotional-educational level. Therefore, in order to adapt to the conditions created by the termination of the AGREEMENT, it seems necessary to divide the functions previously carried out by the MKA between:

- the state institution — the Museum of the Artist's Book, and
- the non-governmental entity run by the CdA Foundation — the Book Art Workshops, which would cooperate closely — also in terms of physical space.

This would allow the whole structure, organized in this way, to preserve a creative priority and a second-level educational function. This vision assumes using the broadest and most inclusive understanding of what an artist's book is, and what the art of the book encompasses.



# Assumptions of the BAM (MKA) vision



## Organizational Independence & Identity

Preserve state-run MKA's distinct organizational structure and autonomy.



+



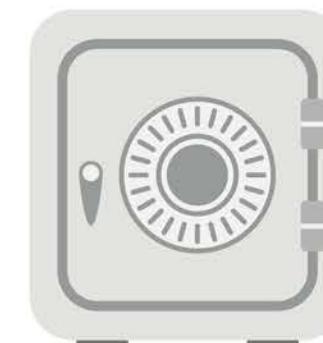
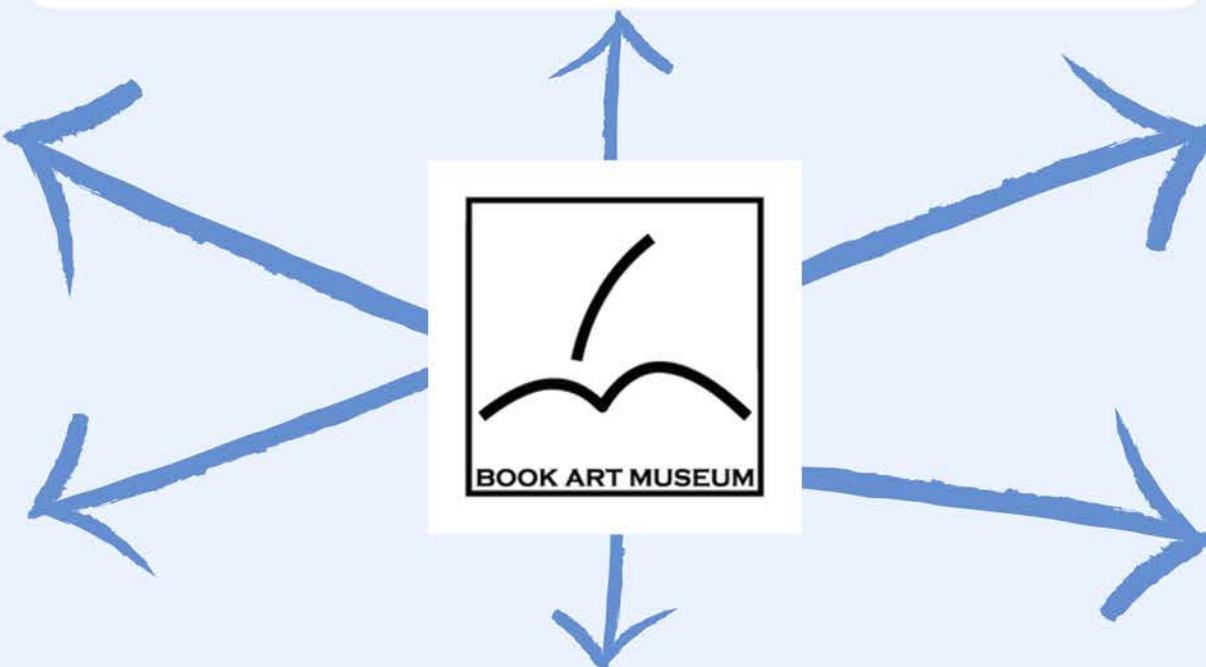
## Uniting “Old and the New”

Integrate traditional techniques with modern creative processes.



## Inclusive “Artist’s Book” Definition

Adopt the broadest, holistic understanding of book art.



## Protection of Heritage

Safeguard both material (HQ, equipment) and immaterial heritage.



## “Correspondence of the Arts”

Connect different artistic disciplines within the conceptual process.



## Community & Public Connection

Foster openness, cooperation, and lasting relationships between artists and the public.

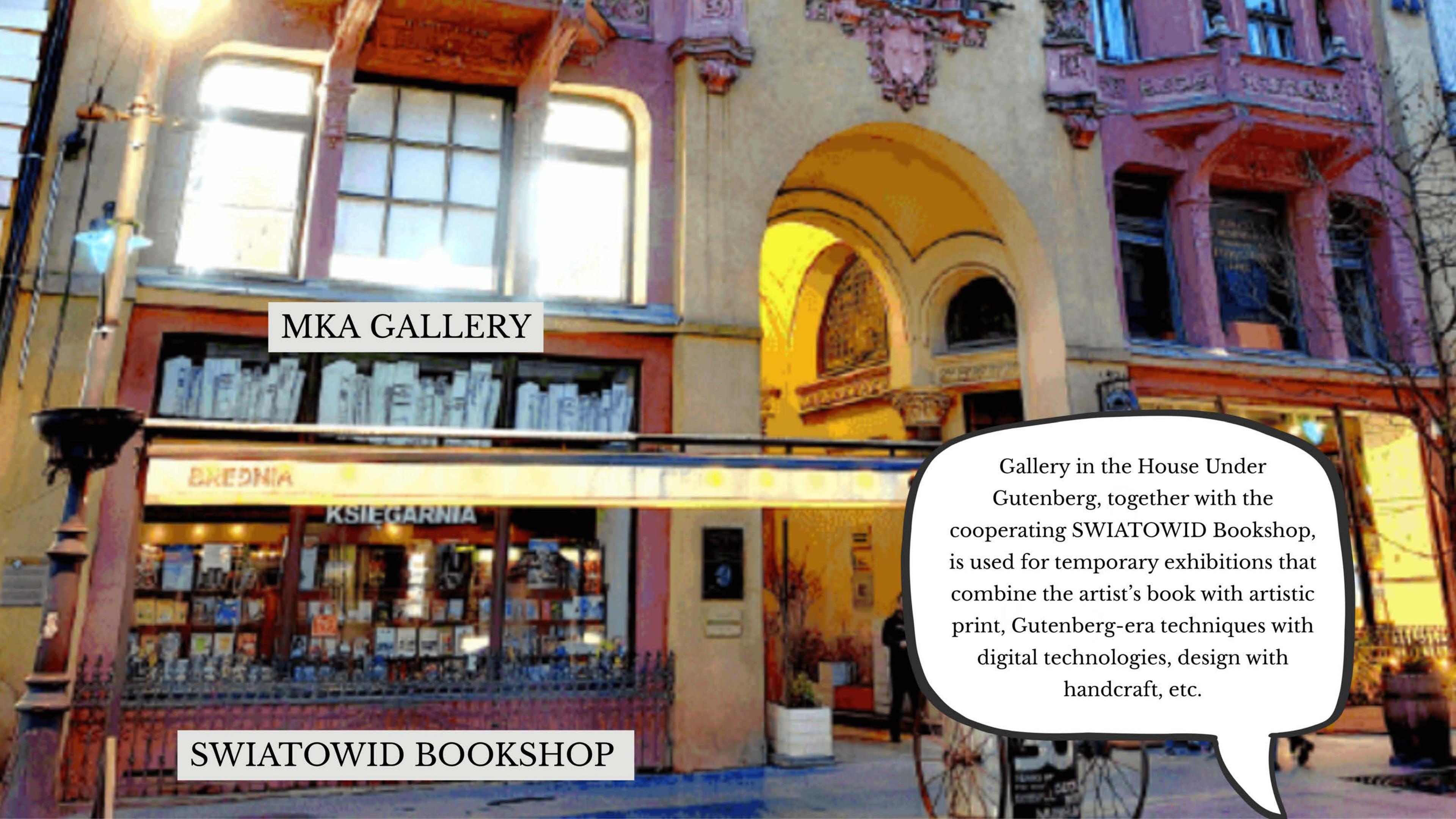
# Spaces for implementing the vision



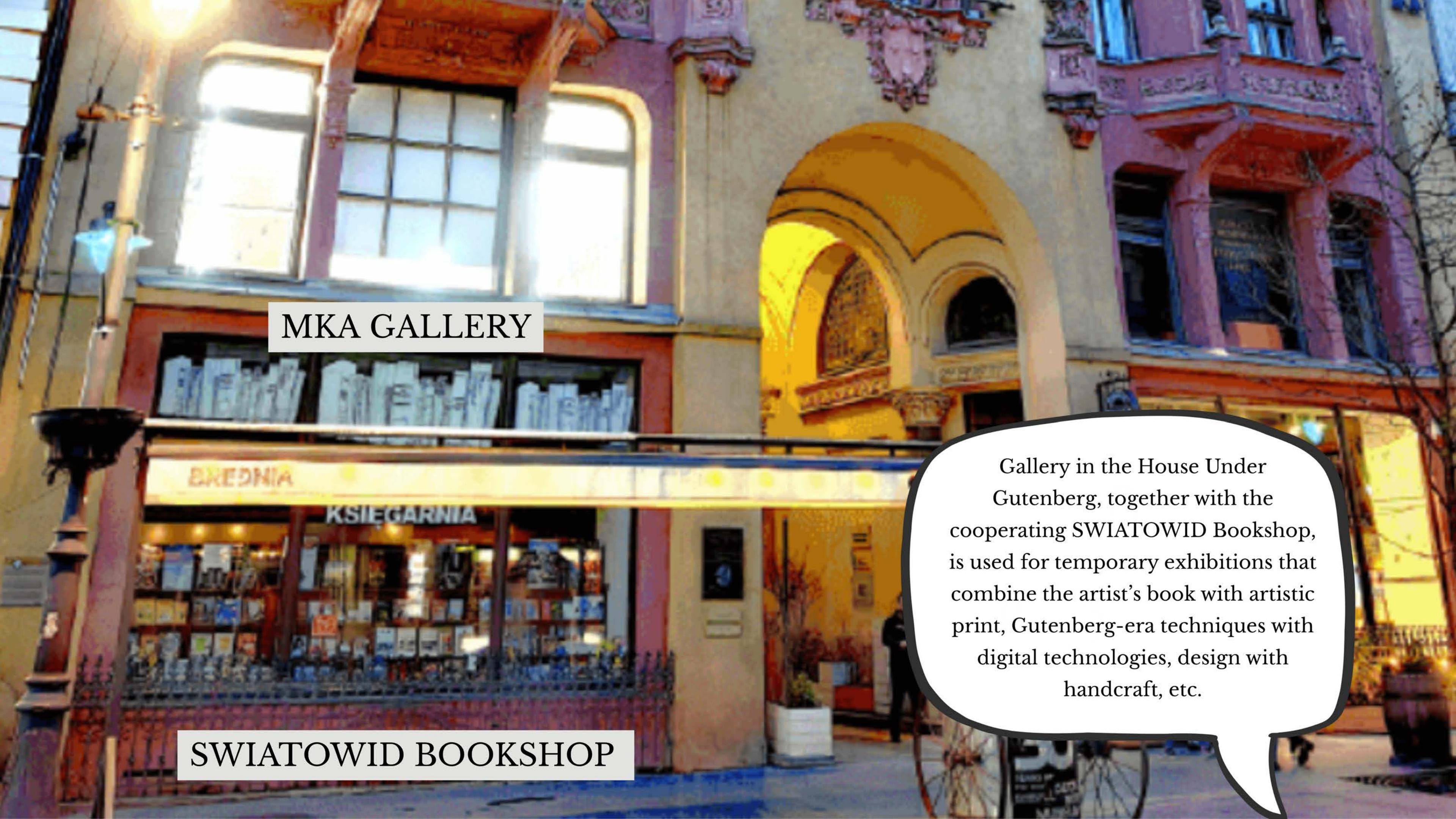


H.G. Villa, after renovation and adaptation, stores and exhibits collections of artist's books and artistic prints from its own holdings — including H.G.'s European interwar graphic art collection; it also hosts events devoted to the "correspondence of the arts."

H.G Villa



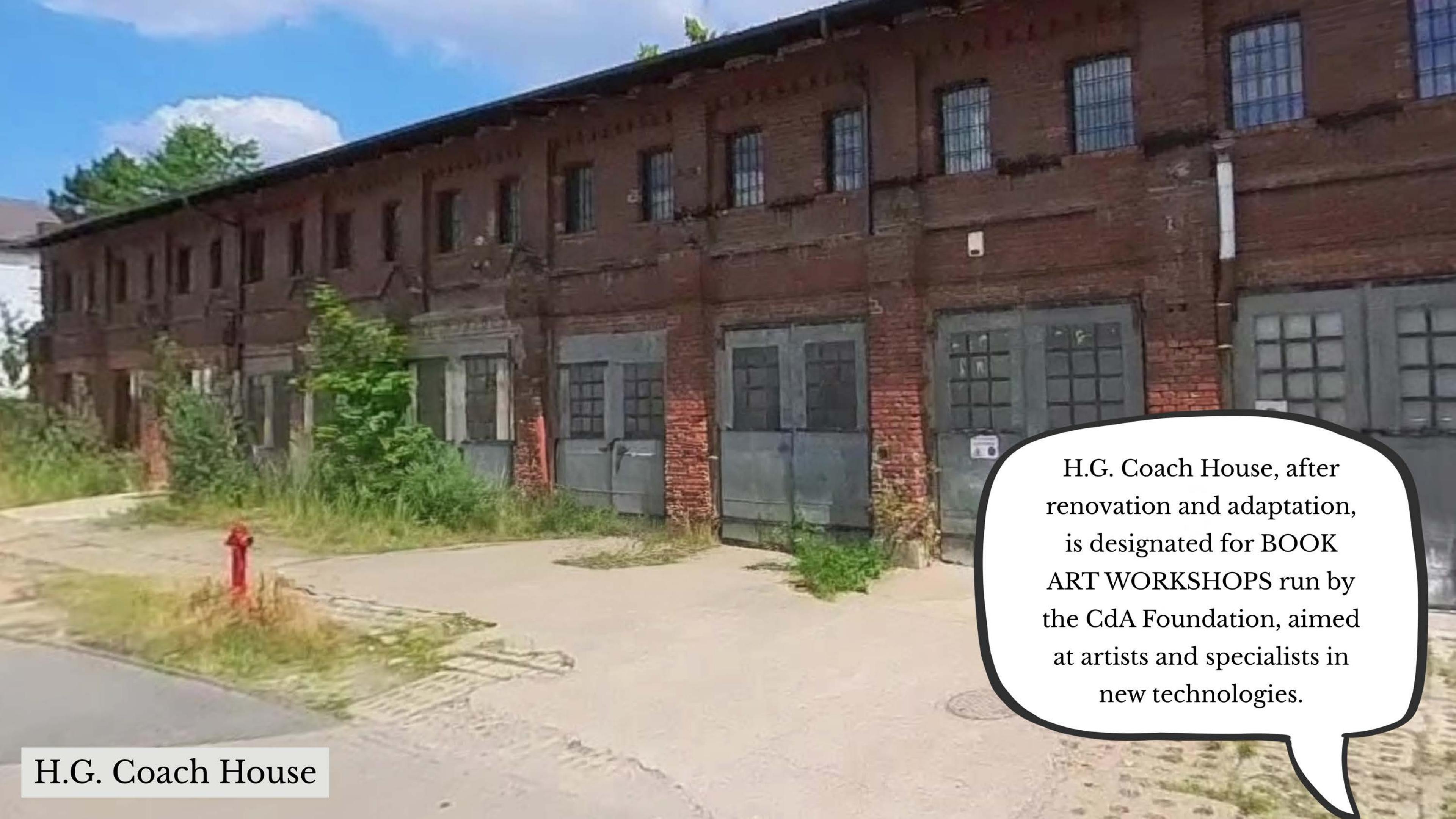
MKA GALLERY



SWIATOWID BOOKSHOP



Gallery in the House Under Gutenberg, together with the cooperating SWIATOWID Bookshop, is used for temporary exhibitions that combine the artist's book with artistic print, Gutenberg-era techniques with digital technologies, design with handcraft, etc.



H.G. Coach House

H.G. Coach House, after renovation and adaptation, is designated for BOOK ART WORKSHOPS run by the CdA Foundation, aimed at artists and specialists in new technologies.



H.G. Swiss Cottage

H.G. Swiss Cottage serves as the administrative building of the MKA and supports its promotional activities through “public workshops,” a “showroom/shop,” etc.



H.G. Park

H.G. Park serves as a space for artistic inspiration, the integration of artists and the public, and the communal life of the MKA environment.

# CONCLUSION

The division of the presentation into two parts was meant to show that the experience gained from the MKA's activities can be viewed from two perspectives: a historical one (the past up to the turning point of 2022) and a current one, with a futuristic component illustrated by the vision of an ideal MKA. The turning point came after 30 years of activity and resulted in a three-year temporary disruption of the established hierarchy of priorities.

The vision presents an attempt to restore the primacy of creative and second-level educational functions through a significant organizational change: the division into a state museum and non-governmental workshops.

This is connected to the proposal to sell to the State Treasury the unique collection of type-casting matrices — currently the CdA Foundation's deposit in the MKA. The funds obtained would allow the Foundation to purchase the coach house adjacent to the H.G. Villa and adapt it for the needs of the Book Art Workshops. The activities of the Museum and the Workshops would complement one another, but as separate budgetary units they would have better conditions for fulfilling their different priorities.



In this way, it would still be possible to maintain the **“FIVE-IN-ONE” COMPLEX** of the Museum of the Artist’s Book!



# Thank you for your attention!

