

**A YEAR OF
CONTEMPORARY
EVERYTHING
FROM POLSKA!
2009—2010
POLSKAYEAR.PL**

**FILM, THEATRE,
LITERATURE,
ARCHITECTURE,
ART, DESIGN,
MUSIC, FASHION**

Patron HM The Queen
Patron HE The President
of the Republic of Poland

PL!

**PS² 18 DONEGALL STREET BELFAST
6-20 MAY 2010**

**Polska
Folk**



WREATH LAMP

AGNIESZKA LASOTA
www.agnieszka-lasota.pl



FOLK CARPET

AZE DESIGN
Anna Kotowicz-Puszkarewicz, Artur Puszkarewicz, www.azedesign.com



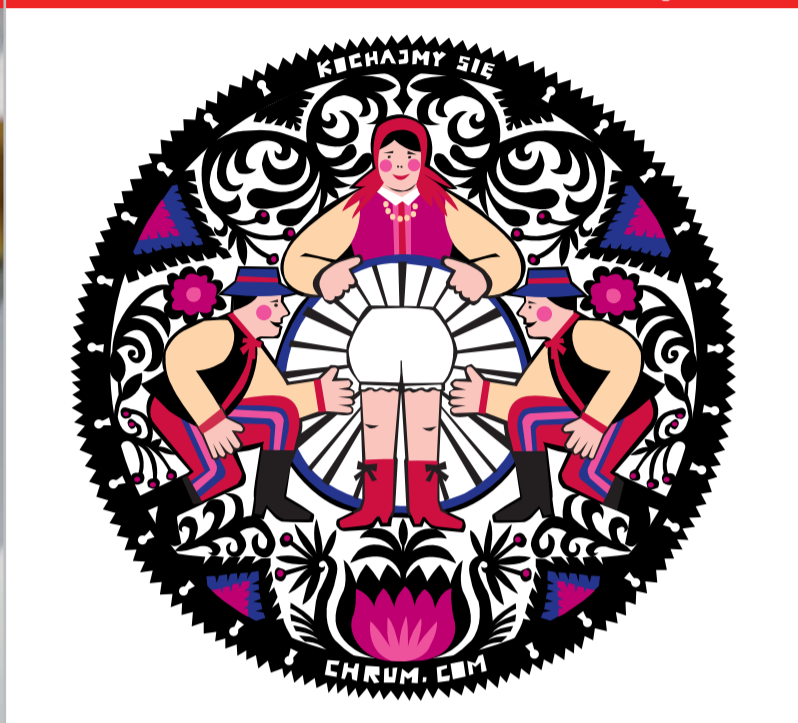
LOG CLOCK

GOGO DESIGN
Piotr Stolarski, Maria Makowska, www.gogo.com.pl



TRUNKS

MALAFOR
Agata Kulik-Pomorska, Pawel Pomorski www.malafor.com



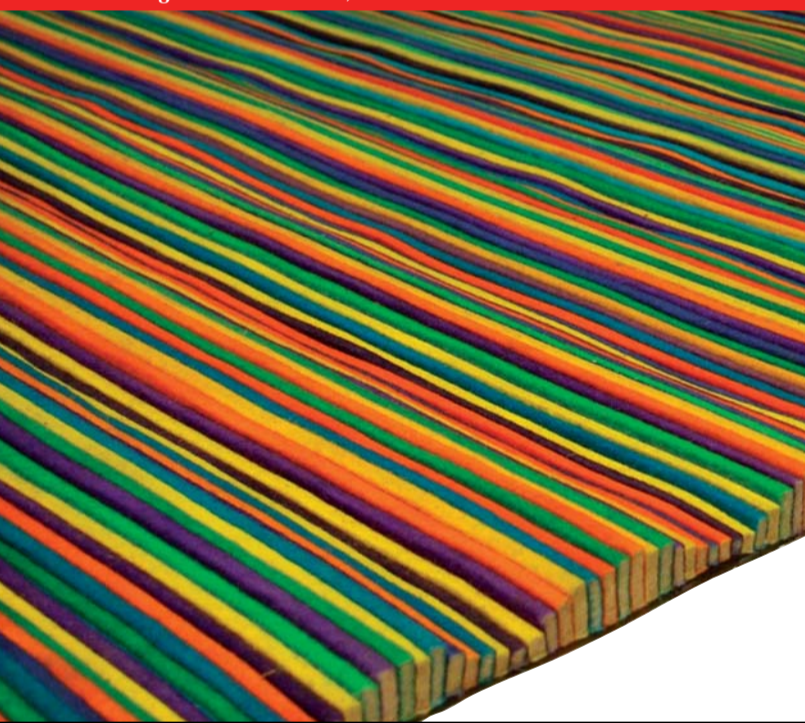
LET'S LOVE EACH OTHER

CHRUM
www.chrum.com



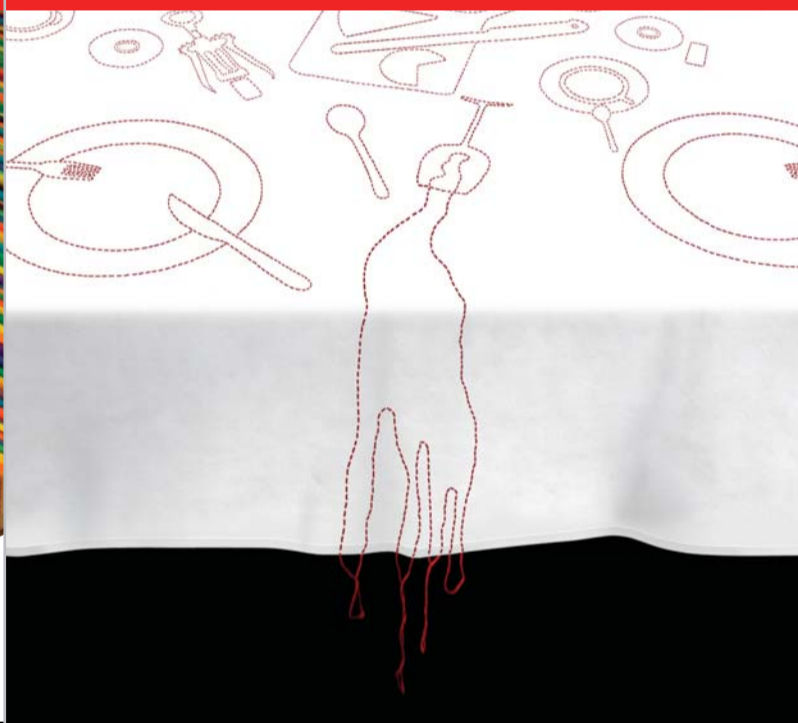
STUBS

KARINA MARUSIŃSKA
www.marusinska.pl



STRIPED CLOTH CARPET

JOANNA RUSIN I AGNIESZKA CZOP
www.joannarusin.com, www.agnieszkaczop.com



MESSY TABLECLOTH

AZE DESIGN
Anna Kotowicz-Puszkarewicz, Artur Puszkarewicz, www.azedesign.com



USB PENDRIVE

POOR DESIGN
Bartosz Mucha, www.poor.pl

POLSKA FOLK exhibition is organized by Adam Mickiewicz Institute and Regional Museum in Stalowa Wola as a part of POLSKA!YEAR programme.

POLSKA FOLK exhibition is the fourth issue of Natural Resources in Polish Design exhibition organized by Regional Museum in Stalowa Wola as 10th anniversary edition in 2009

POLSKA!YEAR is a cultural programme coordinated by the Adam Mickiewicz Institute in Warsaw comprising over 200 projects that presents the most interesting achievements in Polish culture in the fields of visual arts, theatre, music, film and literature.

www.Polska!Year.pl
www.culture.pl
www.muzeum.stalowawola.pl

POLSKA! YEAR

Adam Mickiewicz Institute
CULTURE@PL



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Agnieszka Jacobson-Cielecka
exhibition curator

natural resources in polish design

In recent years, Polish design has quite visibly searched its roots for inspiration. In these days of globalization and easy access to practically everything, uniqueness and local value have become priceless. Commonly sought-after. The winners are those who, other than overall quality, are able to combine details in their projects that are individual, unusual and do not disturb the project's universal qualities.

The most natural method of attaining uniqueness is reaching back to your roots and cultural context. Polish designers get inspiration from local resources in various ways. The most obvious is to reach for ornamentation, colour scheme, decorative motifs. Traditional patterns are re-worked and newly interpreted. Although they are recognizable and well-known, they surprise or reveal themselves only when juxtaposed with something else. A change of scale, change of context, change of meaning and function. This is clearly seen when these objects are placed together, even though individually they are simply modern objects that are not necessarily associated with folk art.

Is this traditional or contemporary? Is this a longing for rural life, and its nearness to nature, and technological backwardness? Rather, it's a perfect symbiosis, an appetite for the new without having to forsake the old. Artists hire local craftsmen, guardians of a dying art. They create jobs and unleash the need to return to the source. And they are aware that the old ways of doing things can benefit from new materials, that wicker has been replaced by plastic string because it's stronger and cheaper, that "at the source" machine-woven embroidery is more favored than hand-sewn. Designers make different choices, sometimes in defense of technology, other times in defense of the material. They always speak with their own voice.