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In memory of Professor St. Karol Kubicki

Bunt and Yung Yidish. Between Poznań, Łódź and Berlin Contacts, conceptions, artistic events*

The centenary of the Great War and the Polish avant-garde

Radical paradigm changes in art and social life in Poland during the Great War (1914–1918) were described by Jan Białostocki as the moment of, or a process of, fulguration (Latin: *fulgur* “a flash”), which culminated in expressionism.¹ Important signals of it were the activities of three early avant-garde groups – Ekspresjoniści Polscy (Formiści) [Polish Expressionists, 1917–1922, since 1919: Formists] from Kraków, Bunt [Revolt, 1917–1922] from Poznań, and Yung Yidish [1919–1921] from Łódź – representing three former partitions of Poland.² The centenary

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¹ J. Białostocki, “Crises et fulgurations de l’art,” *Diogenes* 1986, no. 133.

² Cf. e.g. P. Strożek, “Pismo ‘Formiści’ i początki międzynarodowych kontaktów polskiej awangardy (1919–1922),” *Rocznik Historii Sztuki* 2013, vol. 38; M. Geron, *Formiści. Twórczość i programy artystyczne*, Toruń 2015; J. Malinowski, *Sztuka i nowa wspólnota. Zrzeszenie artystów Bunt 1917–1922*, Wrocław 1991; *Bunt. Ekspresjonizm Poznański 1917–1925*, ed. G. Hałasa, ex. cat., National Museum in Poznań, Poznań 2003; *Bunt – Ekspresjonizm – Transgraniczna awangarda. Prace z berlińskiej kolekcji prof. St. Karola Kubickiego / Bunt – Expressionismus – Grenzübergreifende Avantgarde. Werke aus der Berliner Sammlung von Prof. St. Karol Kubicki*,

of the Great War, of the Polish avant-garde, and of Polish independence became an opportunity to reflect on the history of this process and their influences on the contemporary consciousness of society and cultural research, documented in a number of conferences, exhibitions, and publications.³

In Poznań, the centenary was commemorated, among others ways, with several publications about Bunt⁴ – the first artistic and literary group formed here at the end of the Great War and representing the so-called new art. In the international context, it was also the first group founded by the second generation of expressionists. Unlike the representatives of the earlier phase of this trend, who focused primarily on new aesthetics, the members of Bunt were involved in social and patriotic activism and had a pacifist orientation.⁵ These aspects of their programme inspired several events and publications by the graphic artists of the University of Arts in Poznań between 2014 and 2020, among them those realised in the context of the exhibition *Bunt – Expressionism – Transborder Avant-Garde. Works from the Berlin Collection of Professor St. Karol Kubicki* touring through Poznań, Bydgoszcz, Dresden, and Wrocław in 2015.⁶ Parts of this show were also devoted to Yung Yidish.

ed. L. Głuchowska, ex. cat., National Museum in Poznań, Poznań 2015; J. Malinowski, *Malarstwo i rzeźba Żydów polskich w XIX i XX wieku*, Warsaw 2000; L. Głuchowska, "Poznań and Łódź: National modernism and international avant-garde. *Zdrój* (1917–22), *Yung-Yidish* (1919) and *Tel-Awiw* (1919–21)," [in:] *Modernist Magazines: A Critical and Cultural History*, vol. 3: *Europe 1880–1940*, eds P. Brooker, A. Thacker, Ch. Weikop et al., Oxford 2012.

³ Publications referring to Polish art include: *1914*, ed. G. Gerharde-Upeniece, ex. cat., National Gallery in Riga, Riga 2014, pp. 141–153; L. Głuchowska, "In Poland. That Means Nowhere". The 'Foreign War' and the 'New State', 1914–1918. Polish Art between Tradition and Avant-Garde," [in:] *1914. War and Modernism*, ed. G. Čebere, Riga, 2015; *Rozlomana doba 1908–1928 / Years of Disarray 1908–1928*, eds K. Srp, L. Bydžovska, ex. cat., Museum of Art in Olomouc, Olomouc 2018; L. Głuchowska, "The Great War and the *New Art* in Poland: Between Patriotic Ethos, Nationalisation of Modernism, and International Attempts in Aesthetics," [in:] *Nationalism and Cosmopolitanism in the Avant-Garde and Modernism: The Impact of WWI*, eds L. Głuchowska, V. Lahoda, Prague 2020; eadem: "International Expressionism as the Style of the Great War? Remarks on its Adaptation and Evaluation," [in:] *ibidem*; eadem, "Yiddish Networks Around the Great War," [in:] *ibidem*.

⁴ Cf. e.g. *Refleks / Reflex*, ed. M. Kurak, Poznań 2014; A. Salamon-Radecka, "Początki sztuki abstrakcyjnej w Polsce na przykładzie twórczości ekspresjonistów poznańskich związanych z czasopiśmem 'Zdrój' (1917–1922)," *Dyskurs* 2014, no. 9; eadem, "Na nas jeszcze nie czas. Kilka uwag na temat genezy i dziejów Stowarzyszenia poznańskich ekspresjonistów Bunt," *Kronika Miasta Poznania* 2014, no. 2; K. Szewczyk-Haake, "'Zdrój' albo rozterki literatury polskiej czasów Wielkiej Wojny i początków niepodległości," *ibidem*; A. Sokołowska, "Kiedyż będzie koniec tej okropnej wojny...?" *Wojenne listy matki do synów z archiwum rodzinnego Kubickich. Pierwsza wojna światowa i przewrót 1914–1918*, *ibidem*.

⁵ Cf. *Expressionismus. Die zweite Generation 1915–1925*, ed. S. Barron, London 1989, pp. 31–40; J. Malinowski, *Sztuka i nowa wspólnota...*, p. 143.

⁶ *Bunt – Ekspresjonizm – Transgraniczna awangarda. Prace z berlińskiej kolekcji prof. St. Karola Kubickiego / Bunt – Expressionismus – Grenzübergreifende Avantgarde. Werke aus der Berliner Sammlung von Prof. St. Karol Kubicki*, ed. L. Głuchowska, ex. cat., National Museum

In Łódź, especially in the Muzeum Sztuki [Museum of Art], the first state museum founded by the avant-garde artists, the celebrations of the centenary consisted of a series of exhibitions, publications, seminars, and lectures devoted to various aspects of artistic activities, but not particularly to Jewish art. However, already in 2009 this institution organized a show and a conference *Pole, Jew, Artist. Identity and Avant-garde*,⁷ and the exhibition *The Avant-garde and the State* (2018/2019) included sections in which national minorities and initiatives by Bunt and Yung Yidish were taken into consideration.⁸

Expressions of Freedom... and Hommage à Bunt et Yung Yidish

What was not especially taken into consideration during the celebrations of the centenary of the avant-garde and Polish independence gained extraordinary importance in 2019. The exhibition entitled *Ekspresje wolności: Bunt i Jung Idysz – wystawa, której nie było...* [Expressions of Freedom: Bunt and Yung Yidish – The Exhibition That Never Was...] held at the Muzeum Miasta Łodzi [Museum of the City of Łódź], (12.06–29.09.2019), as well as the conference organized around it, were an important supplement to the commemorations of the centenary. They showed – for the first time in such a focused way – the network of artists from Poznań and Łódź, as well as their influence on the development of independent art in Poland and the world after the Great War. As the title of the exhibition suggests, it referred to the plans of the representatives of these two important artistic centres that had not been realised a hundred years earlier. As the almanac *Yung-Yidish* reported in 1919:

On December 15th, an exhibition of Jewish graphic art will open in Pozen. The arrangement will be done by Hans Werner and our own Marek Szwarc. Exhibitors have

in Poznań, Poznań 2015; L. Głuchowska, *Stanisław Kubicki – in transitu. Poeta tłumaczy sam siebie / Ein Poet übersetzt sich selbst*, Wrocław 2015; “Bunt – Refleks – Ulotka – Ich 7 – performatywna, ekstrerytorialna i międzygeneracyjna ‘międzynarodówka ducha’ / Bunt – Refleks [Reflex] – Ulotka [The Flyer] – Ich 7 [The 7 of Them] – the Performative, Extraterritorial and Intergenerational ‘International of the Spirit?’” [in:] *Ulotka / Der Flyer*, ed. M. Kurak, Poznań 2016, pp. 16–37, 107–116; *Bunt a tradycje grafiki w Polsce i w Niemczech*, eds L. Głuchowska, H. Gołńska, M.F. Woźniak, Bydgoszcz 2015.

⁷ *Polak, Żyd, artysta. Tożsamość i awangarda*, eds J. Suchan, K. Szymaniak, Łódź 2010. Among the earlier exhibitions and publications concerning the Jewish/Yiddish avant-garde, two deserve special consideration: *Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa*, eds R. Stanisławski, Ch. Brockhaus, ex. cat., Stiftung Kunst und Kultur des Landes Nordrhein-Westfalen, Bonn 1992; *Futur antérieur. L'avant-garde et le livre Yiddish (1914–1939)*, eds N. Hazan-Brunet, A. Ackerman, ex. cat., Musée d'art et d'histoire du Judaïsme, Paris 2009.

⁸ *The Avant-garde and the State*, ed. D. Monkiewicz, ex. cat., Museum of Art in Łódź, Łódź 2018.

already arrived from all parts of Poland and Germany. We appeal to our fellow Jewish artists, whoever has Jewish graphic art to exhibit, to send it to the following address: Hans Werner, Poznań, 29 Szewcka Street.

Pozen: We are cooperating with the Polish art groups "Bunt" and "Zdrój" in connection with a forthcoming joint exhibit in Pozen and in other larger cities in Poland.⁹

The planned exhibition never took place. The cooperation initiated in the planning context, however, led to further cooperation among Bunt and Yung Yidish members.

Bunt and Yung Yidish. Contacts, common programmatic aims and forms of expression

If one thinks about the aesthetic program of the Bunt and Yung Yidish groups, more similarities could be found between them in comparison with those, which could be found between them and the *Ekspresjoniści Polscy* (Formiści) from Kraków.¹⁰ Bunt organised three exhibitions with Formiści, and planned one more – with the participation of Czech artists.¹¹ Interestingly, the profile of the Poznań and Łódź groups was ambiguously split between national and transnational aims, between patriotic tradition and international liberalism, as well as between the esoteric and the political.¹² Their networks evolved due to political circumstances.¹³

⁹ *Yung-Yidish* 1919, no. 4–5–6, trans. Z. Kahan-Newman, [in:] יונג-ידיש / *Jung-Idysz / Yung-Yidish* / 1919, eds I. Gadowska, A. Klimczak, T. Śmiechowska, Łódź 2019.

¹⁰ Cf. fn. 2; P. Piotrowski, "Avant-Garde Art and Polish Independence. 1912–1922," [in:] *Central European Avant-Gardes: Exchange and Transformation, 1910–1930*, ed. T.O. Benson, ex. cat., Los Angeles County Museum of Art, Cambridge, Mass. 2002; *Manifesty polskiej awangardy artystycznej: Formiści – Bunt – Jung Idysz*, eds J. Malinowski, M. Geron, Warszawa 2019.

¹¹ L. Głuchowska, "Awangardowe uniwersum a lokalna perspektywa. Uwagi o historii kolekcji sztuki prof. St. Karola Kubickiego" / "Avantgardistisches Universum und lokale Perspektive. Entstehungsgeschichte der Sammlung von Prof. St. Karol Kubicki," [in:] *Bunt – Ekspresjonizm – Transgraniczna awangarda*, pp. 116–117, 147, 148; eadem, "Zdrój – Die Aktion – Der Sturm. Czasopisma artystyczne i transfer kulturowy a echa kubizmu w twórczości graficznej artystów grupy Bunt" / "Zdrój – Die Aktion – Der Sturm. Art magazines and cultural transfer in relation to the echoes of Cubism in the graphic work of the Bunt group artists," [in:] *Bunt a tradycje grafiki*, pp. 37–60. Today, six art prints by Josef Čapek remain in the Kubicki collection in Berlin.

¹² L. Głuchowska, "Ezoteryka i polityka w grafice wczesnej polskiej awangardy – Formiści, Buntu i Jung Idysz," [in:] *Wielość w jedność: drzeworyt polski po 1900 roku*, ed. B. Chojnacka, Bydgoszcz, 2009; eadem, "Okkultismus, Esoterik, Mystik und die Ikonographie des Unsichtbaren. Das Beispiel der Posener Gruppe Bunt und des Bauhaus-Professors Lothar Schreyer," [in:] *Europa! Europa? The Avant Garde, Modernism and the Fate of a Continent*, eds S. Bru, J. Baetens, B. Hjartarson et al., Berlin 2009.

¹³ L. Głuchowska, "From Transfer to Transgression. Yiddish Avant-Garde – a Network within the Universal Network of the International Movement or a Complementary One?," [in:] *Transferts, appropriations et fonctions de l'avant-garde dans l'Europe intermédiaire et du Nord*,

Unlike other Western and Yiddish arts associations at that time, often deemed “men’s clubs,”¹⁴ Bunt, Yung Yidish and Formiści included many female artists.¹⁵ The only official female member of Bunt was Margarete Kubicka (Stanisław Kubicki’s wife), but Janina Przybylska (Władysław Skotarek’s wife), and Stanisława Przybyszewska (the wife of Bunt’s younger member, Jan Panieński), as well as Rita Sacchetto (since 1917 the wife of August Zamoyski, a member of Bunt and later of Formiści) also participated at the interdisciplinary group’s activities.¹⁶ Concerning Yung Yidish, it should be underlined, that not only the editor of the group’s almanac was Felicja Szydłowska, but also that its female members (Ida Brauner, Pola Lindenfeld, Dina Matus, and Zofia Gutentag) illustrated several publications of the group and related Yiddish circles with their art prints,¹⁷ but they (Dina Matus and Ida Brauner, together with Esther Karp) also co-created artistic books illustrated, e.g. with woodcuts coloured with watercolours,¹⁸ while other women artists, like Moyshe Broderzon’s wife, Sonia (Sheyne Miriam), participated in the performative activities of the group, similar to those by Bunt,¹⁹ such as the Yiddish cabaret Ararat.²⁰

ed. H. Veivo, Paris 2012; eadem, “Station Warsaw. Malevich, Lissitzky and the two traces of cultural transfer between ‘East’ and ‘West,’” *Centropa* 2013, vol. 12, no. 3.

¹⁴ Female artists are seldom mentioned in the studies on the Yiddish avant-garde, with the exception of actresses, e.g. in the catalogue *Futur antérieur* special attention was devoted only to Kultur Lige member Sarah Shor’s works, cf. pp. 156–161. Among the Yung-Vilne group (1927–1943), Rokhl Sutzkever/Rachela Suckewer, Sheine Efron/Szejna Efronówna/Šeina Efronaita should be mentioned. Cf. D. Kac, *Wilno Jerozolimą było. Rzecz o Abrahamie Sutkeverze*, Sejny 2003; J. Lisek, *Jung Wilne. Żydowska grupa artystyczna*, Wrocław 2005; M. Tarnowska, “Jung Wilne,” [in:] *Polski słownik judaistyczny. Dzieje – kultura – religia – ludzie*, eds Z. Borzymińska, R. Żebrowski, vol. 1, A–K, Warszawa 2003, pp. 724–725. Yiddish female poets have only recently been rediscovered, cf. J. Lisek, *Kol isze. Głos kobiet w poezji jidysz (od XVI w. do 1939 r.)*, Sejny 2018.

¹⁵ E. Thormann, “Am Rande des Blickfeldes. Männerbilder von Künstlerinnen in Paris Anfang des 20. Jahrhunderts,” [in:] *Frauen-Bilder, Männer-Mythen. Kunsthistorische Beiträge*, eds I. Barta, Z. Breu, D. Hammer-Tugendhat et al., Berlin 1987, pp. 405–420; L. Gluchowska, *Avantgarde und Liebe. Margarete und Stanislaw Kubicki 1910–1945*, Berlin 2007, p. 66.

¹⁶ Cf. *Bunt. Ekspresjonizm Poznański...*, pp. 336–337.

¹⁷ J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, pp. 192–193.

¹⁸ Cf. lectures by D. Mazower (“Fun’m opgrunt / Out of the Abyss: The Women Artists of Farlag Achrid – A Forgotten Chapter of Yung Yidish”) and M. Maciudzińska-Kamczycka (“Żydowska, kobieca, feministyczna? Artystki Jung Idysz i ich sztuka”) at the conference *Grupa Jung Idysz i żydowska awangarda artystyczna w dwudziestoleciu międzywojennym. Idee – postawy – relacje*, Muzeum Miasta Łodzi, June 12–13, 2019.

¹⁹ L. Gluchowska, “‘Nicht unsere Werke sind wichtig, sondern das Leben.’ Performative Manifestationen der Gruppen Bunt und Die Kommune,” *Expressionismus* 2015, no. 2.

²⁰ J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, p. 168; G. Rozier, *Moyshe Broderzon: un écrivain yiddish d’avant-garde*, Saint-Denis 1999; Polish version: idem, *Mojżesz Broderzon. Od Jung Idysz do Araratu*, trans. J. Ritt, Łódź [2008].

Between Poznań, Łódź, and Berlin

Yung Yidish and Bunt members met in Poznań, the capital of Wielkopolska, the Western part of Poland (and in Puszczykowo, close to the capital city²¹), where Gina Szwarc (née Eugenia Pinkas) and her husband Marek lived from about June 1919 until June 1920, and where they became friends of the Skotareks. The first contacts between the two artistic circles could be dated even earlier, as Adam Bederski, a poet in the Bunt group, who stayed in Łódź from December 1918 until September 1919 and from there sent to *Zdrój* [Source, 1917–1922], his translation of Guillaume Apollinaire's *A travers l'Europe (Rotsoge)*, devoted to Marc Chagall. Also Rita Sacchetto, Zamoyski's wife, performed dance in Łódź several times – in June 1916, January 1918, April and December 1919. In fall 1919, when Adler and Icchak Brauner together with some Jewish actors, visited Marek and Gina Szwarc in Poznań, the artistic event was organized at their home. By this occasion, Skotarek's wife, Przybylska, declaimed her stage pieces shed her clothes and danced behind the curtain separating her from the audience, and Adler accompanied her on the harmonica. Further results of the discussions on cubism, futurism, expressionism, and abstraction during this evening²² were closer contacts between the Łódź and Poznań artists, which resulted in the publication of four art prints by Szwarc and Pola Lindenfeld in the Poznań-based magazine *Zdrój* in November 1919 and July 1920.²³

The Łódź and Poznań groups cooperated not only in Poland, but also – eventually – in Germany, in Berlin and the Rhineland, where their collaboration became even more intense. Adler, Lindenfeld, and probably Artur Nacht-Samborski temporarily lived in the Kubicki couple's studio in Berlin's Tiergarten district (Händelstraße 3),²⁴ while Ida Brauner studied in Berlin and then in Dresden, and Henryk Barciński, with whom Stanisław and Margarete Kubicki were also close, came into the circle of the Dresdner Sezession [Dresden Secession].²⁵ According

²¹ Cf. article by A. Salamon-Radecka in this volume.

²² J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, pp. 167–168.

²³ P. Lindenfeld, "Krajobraz," *Zdrój* 1919, vol. 9, no. 4, p. 85; M. Szwarc, "Allegro mistico," *Zdrój* 1920, vol. 12, no. 1, p. 5; idem, "Wyzwalający się młodzieniec," ibidem, p. 21; idem, "Żona z kotem," ibidem, p. 24.

²⁴ P. Mantis, "Die Jahre der Krise. Margarete und Stanislaw Kubicki 1918–1922," [in:] *Die Jahre der Krise. Margarete und Stanislaw Kubicki 1918–1922*, ex. cat., Berlinische Galerie, Berlin 1992, pp. 11–14; L. Głuchowska, *Awangardowe uniwersum...*, pp. 116–117, 147–148; 171–172; L. Głuchowska, "Awangarda: Berlin – Poznań," [in:] *My, berlińczycy! Wir Berliner! Historia polsko-niemieckiego sąsiedztwa*, ed. R. Traba, ex. cat., Berlin Museum/Ephraim Palais, Berlin–Olsztyn 2009, part 2, 2011, pp. 171, 181–182; eadem, "Avantgarde: Berlin – Poznań," [in:] *My, Berlińczycy! Wir Berliner! Geschichte einer deutsch-polnischen Nachbarschaft*, ed. R. Traba, ex. cat., Berlin Museum/Ephraim Palais, Berlin–Leipzig 2009, pp. 171 (repr.), 181, 182; cf. J. Stajuda, "Artur Nacht Samborski (I)," *Miesięcznik Literacki* 1977, vol. 12, no. 9.

²⁵ J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, p. 170; Barciński forwarded messages

to Margarete Kubicka's account to her son, this is where Adler's famous painting *Moi rodzice* [My Parents] was created. When moving to the Scheunenviertel in the eastern part of the city,²⁶ the artist carried it all the way to his new apartment, holding the framed canvas above his head.²⁷ The painting, recently presented in Berlin, was then interpreted as follows:

Jankel Adler painted *My Parents* – according to the results of the recent research, in the atelier of his friends, the artist couple Kubicki and his wife – in Berlin shortly after emigrating from Poland to Germany. In it Adler evokes the theme of parting and leaving one's country but he also makes an artistic declaration about himself: who he is and where he comes from.

The message of the painting can therefore be understood as autobiographical. He uses the title and the double portrait of his parents to indicate his sense of belonging to the Eastern European Jewry and his Chassidic family tradition. The composition and direction of reading draw the eye from the bottom to the top: Adler's mother is portrayed as a full figure; she is sitting and pointing upwards. Although the father is partly concealed by her, he is all the more present intellectually and characterised by his intensive stare and his gesture of blessing. He in turn is pointing to the Hebrew text of the *mesusa*: the most important and first prayer that a father teaches the children. This scroll – which Adler integrated into the painting as a collage – is kept in traditional Jewish households. Both parents point expressly to religious teaching; the father, however, seems to be one who taught him the Law of God.

Jankel Adler, who came from Tuszyn near Łódź, is referring to his religious and artistic education. At the time of painting in 1920/21 he was already an artist of the European avant-garde and an active member of the Yung Yidish group. In *My Parents* Adler combines old and new impressions – Eastern European mysticism, cabbalistic teachings, cubism and Dada intermingle, whereby the artistic influence of Marc Chagall can also be felt.²⁸

The inclusion of the Hebrew letters and texts in Adler's paintings from the early 1920s was of cubist provenience,²⁹ but in a more general sense it was an essential

about Kubicki to Krischer, cf. O. Krischer to S. Kubicki, Dresden, 29 July, 1920, Kubicki-Archive, Berlin.

²⁶ Adler's wife, Betty Kohlhaas, documented the studio in her pastels currently preserved in the Kubickis' estate, repr. in *Die Jahre der Krise*, p. 38.

²⁷ L. Gluchowska, *Avantgarde und Liebe*, p. 49; eadem, "Ekspresjonizm w sztuce polskiej – przegląd najważniejszych zjawisk," p. 379; eadem, "Der Expressionismus in der polnischen Kunst – ein Überblick," [in:] *Maler. Mentor. Magier. Otto Mueller und sein Netzwerk in Breslau*, eds D. Schmengler, A. Kern, L. Gluchowska, ex. cat., Neue Nationalgalerie/Neue Galerie im Hamburger Bahnhof, Berlin, 2018/2019, Heidelberg 2019, p. 379.

²⁸ [M. Stolarska-Fronia], "Guest exhibit, Cat. 86," [in:] *Painter. Mentor. Magician. Otto Mueller and his Network in Wrocław*, eds L. Gluchowska, A. Kern, T. Laudert et al., Berlin 2018, n.p., fn. 28.

²⁹ N. Guralnik, "Jankel Adler, ein europäischer Künstler auf der Suche nach einem jüdischen Stil" / "Jankel Adler, European Artist in Quest of a Jewish Style" / "Jankiel Adler, europejski

message of the Yiddish avant-garde. It was transferred in the most suggestive way into the congenial cover of the Berlin issue of the Yiddish magazine *Albatros* in 1923 (3rd issue, No. 3–4) designed by Berlewi.³⁰ [Fig. 1]



Fig. 1. Henryk Berlewi, cover of the magazine *Albatros* (Berlin) 1923, no. 3–4

Source: repr. from: *Futur antérieur. L'avant-garde et le livre yiddish (1914–1939)*, eds N. Hazan-Brunet, A. Ackerman, Paris 2009, p. 198.

artysta w poszukiwaniu stylu żydowskiego,” [in:] *Jankel Adler*, eds U. Krempel, K. Thomas, N. Guralnik et al., ex. cat., Städtische Kunsthalle Düsseldorf/The Tel Aviv Museum/Muzeum Sztuki w Łodzi, Köln 1985, pp. 204–205.

³⁰ L. Gluchowska, *From Transfer to Transgression*, pp. 159–160; eadem, “From Abstract Film to Op Art and Kinetic Art? Henryk Berlewi’s Mechano-Facture as a Transmedial Adaptation of the Experimental Films by Viking Eggeling,” [in:] *The Aesthetics of Matter. Modernism, the Avant-Garde and Material Exchange*, eds S. Posman, A. Reverseau, S. Bru et al., Berlin 2013, p. 313; eadem, “‘The New World’ of the Avant-Garde and the ‘New States’ in Central Europe. Perspectives of a Postnational and Postcolonial New Art History. Postface,” [in:] *Transnationality, Internationalism and Nationhood. European Avant-Garde in the First Half of the Twentieth Century*, eds H. van den Berg, L. Gluchowska, Leuven 2013, p. 202, fig. 5, n.p.

However, other covers also designed by him, by Melech Ravitch, and Władysław Zew/Chaim Wolf Weintraub in Warsaw can be perceived as attempts at modern Yiddish typography, replacing the image as such.³¹ Looking at these covers, which mirror those of Georgian avant-garde magazines,³² or south-eastern European covers using Cyrillic characters, one can consider that they mostly were not linguistically understandable for international readers, but could still be intuitively perceived as attempts at modern non-verbal communication, as visual idioms of a universal modernity.

As for Adler's works created in Germany, six of his prints are especially worth mentioning when it comes to Bunt's and Yung Yidish's cooperation. They survived World War II in the Kubicki family's house at the Hufeisensiedlung estate, where the couple lived starting in 1927.³³ One of these works [Fig. 2] and one photograph of Adler's *Self-portrait* [*Selbstporträt*], (c. 1926) [Fig. 3],³⁴



Fig. 2. Jankel Adler, *Girl*, c. 1922, private collection

Source: Kubicki-Archive, Berlin, photo ©: Ana Kraško.

³¹ Cf. repr. in Polak, *Żyd, artysta*, p. 224; M. Frankowska, A. Frankowski, *Henryk Berlewski*, Gdańsk 2009, pp. 33–36; repr. in: *Futur antérieur*, pp. 193, 195, 198, 205.

³² Digitized versions of Georgian modernist/avant-garde books, periodicals, and posters are available at: www.modernism.ge (access: 6.07.2020); cf. B. Tsipuria, "Georgian Modernism, National Expectations, and the First World War," [in:] *Nationalism and Cosmopolitanism in the Avant-Garde and Modernism...*

³³ Cf. fn. 25; L. Głuchowska, "Sto lat awangardy..."

³⁴ Cf. cat. 14, [in:] *Jankel Adler...*



Fig. 3. Jankel Adler, *Selfportrait*, c. 1926 (photography of painting), private collection

Source: Kubicki-Archive, Berlin, repr. Lidia Głuchowska.

were dedicated to the Kubickis. Five of the aforementioned prints were presented in an arrangement compiled by their son from his private collection for the shows *Avant-Garde: Berlin – Poznań* in 2009, and the show *Expressions of Freedom: Bunt and Jung Yidish...* in 2019.³⁵ Both shows also included works by Henryk Berlewi cooperating with the artistic circles around Yung Yidish and the Kubickis. Some of his prints and paintings represented the Polish-German and international network within the Berlin section of the exhibition *Painter. Mentor. Magician. Otto Mueller and His Network in Wrocław* (2018/2019).³⁶

³⁵ Cf. general view of the exhibition and Exhibition wall V, [in:] *Ekspresje wolności... (2)*, n.p.

³⁶ Cf. L. Głuchowska, "Kunst, Politik und Eskapismus. Expressionistische Künstler-Seher und avantgardistische Konstrukteure der Welt in der polnischen Kunst- und Kulturgeschichte," [in:] *Maler. Mentor. Magier*, pp. 405, 409, 410; eadem, "Sztuka, polityka i eskapizm. Artysta-wieszcz i konstruktorzy 'nowego świata' awangardy w historii polskiej sztuki i kultury," [in:] *Malarz. Mentor. Mag*, pp. 405, 409, 410; eadem, "Expressionismus in der polnischen Kunst..." pp. 378–383; eadem, "Ekspresjonizm w sztuce polskiej..." pp. 378–383.

Nacht-Samborski's stay in Berlin is poorly documented. The only work from this time seems to be *The Portrait of the Jew Reading a Newspaper* (c. 1920)³⁷.



Fig. 4. Pola Lindenfeld (below) and her sister Eugenia, c. 1920, photography
Source: Kubicki-Archive, Berlin, repr. Lidia Głuchowska.

Pola Lindenfeld stayed in close contact with the Kubickis until she left for Palestine in 1926. [Fig. 4] She gave them her sculpture *Female Torso* [*Frauentorso*] (c. 1922) recalling African art [Fig. 5], and a more traditionalist one, *Mother and Child* [*Mutter und Kind*] (c. 1922) [Fig. 6], destroyed by the National Socialists during the Hitler regime. In the 1960s the Kubicki's son, St. Karol Kubicki, donated the original plaster of the *Female Torso* to the Jerusalem Museum, keeping a bronze cast done after it for his collection.³⁸

³⁷ Cf. repr. in: L. Głuchowska, "Awangarda: Berlin – Poznań...", p. 171; eadem, "Avantgarde: Berlin – Poznań...", p. 171; J. Stajuda, "Artur Nacht-Samborski..."

³⁸ *Bunt – Ekspresjonizm – Transgraniczna awangarda...*



Fig. 5. Pola Lindenfelf, *Female Torso*, c. 1922

Source: Kubicki-Archive, Berlin, repr. Lidia Głuchowska.



Fig. 6. Pola Lindenfelf, *Mother and Child*, c. 1922 (photography of plaster)

Source: Kubicki-Archive, Berlin, repr. from: *Prace z berlińskiej kolekcji prof. St. Karola Kubickiego*, ed. L. Głuchowska, Poznań 2015, p. 53.

Adler's portrait of Kubicki's wife during his time with Yung Yidish members reveals a lot. Her health deteriorated, evidence of the difficult conditions in which the Kubickis lived that arose in Berlin during the mounting inflation that plagued Germany after the Great War. The artprint reflects a style similar to the portrait of Adler's mother created at about the same time (1918).³⁹



Fig. 7. Jankel Adler, *Portrait of Margarete Kubicka*, c. 1919

Source: Kubicki-Archive, Berlin, repr. Lidia Gluchowska.

Other evidence for the Kubickis' mental and financial crisis is the account of Gina Markowa who visited him and his wife Margarete twice, together with her husband Marek Szwarc, during a stop on their trip to Paris in July 1920, shortly after the outbreak of the Polish-Soviet War.⁴⁰ They found him disgruntled and pessimistic: "The door was pushed open with force, allowing me to recognize a clumsy, slightly stooped apparition. Beneath his strong eyebrows his gaze was veiled, like a blind man's."⁴¹ Markowa also reported about Margarete Kubicka's existential fears and her extreme commitment to the love and art alliance with her husband. She quoted her words: "[...] I fight with Kubicki and for Kubicki, more for, than with him [...] My duty is my task above everything. I am called upon to share my

³⁹ Cf. repr. in: *Die Jahre der Krise...*, p. 27; repr. in: L. Gluchowska, *Avantgarde und Liebe...*, p. 51; repr. in: *Jankel Adler...*, p. 232.

⁴⁰ Cf. *Die Jahre der Krise...*, p. 19.

⁴¹ G. Markowa, *Le choix*, n.p. [Bruges], 1961, quoted and trans. from: *Die Jahre der Krise...*, p. 30.

life with a genius.”⁴² In her memoirs, Markowa also vividly described the paintings that Kubicki created up to three years before she had seen them as “strange, symbols of Nirvana”; “similar to each other [...]. Always the same refrain.”⁴³ However Adler appreciated his friend’s creations very highly, which he stated in the presence of her husband and the outstanding actor at Erwin Piscator’s theatres, Alexander Granach (“I assure you ... if he worked at it, he would become a great artist!”⁴⁴). Markowa recalled in her memoirs: “I do not know any art of this kind,” and “I had a certain imagination of German expressionism, but this abstract art by Kubicki, in gloomy colours, surprised me.”⁴⁵ She meant probably the paintings partly exhibited in the editorial department of Franz Pfempfert’s magazine *Die Aktion* between January and March 1919 and then, again, at Herwarth Walden’s Der Sturm Gallery at the beginning of 1920, most of which have not survived.⁴⁶

In Berlin, Bunt and Yung Yidish artists often participated in discussions of the Jewish avant-garde at the Romanisches Café and at the Café des Westens, known as Café Grossenwahn – near the Zoo Station, where the Kubickis lived at this time.⁴⁷ Kubicki immortalised the latter place in his painting *Walking In II* [*Der Eintretende II*] (1919).⁴⁸ There they talked with actors from Erwin Piscator’s theatre, including e.g. Granach, Sybille Binder, Karl Hannemann, and Aribert Wäscher, as well as several artists, including Chagall, whose three art prints the Kubickis also had in their collection.⁴⁹ A participant in these meetings was surely also a well-known German poet, Else Lasker-Schüler, Walden’s first wife. Adler painted her portrait dated in 1924.⁵⁰ As for contacts between Bunt and Yung Yidish members, they are documented until the end of the 1920s.⁵¹

⁴² Ibidem, p. 34.

⁴³ Ibidem, p. 31.

⁴⁴ Ibidem, p. 36.

⁴⁵ Ibidem, p. 31.

⁴⁶ At Der Sturm Gallery Kubicki sold several paintings, among them *Ecstasy*, *The Church in front of the Sun*, and *The Vase with Flowers*, to Fritz Karsen; *The Rower*, and *The Dancer* to Meta Tauber; *Humility* to Oberschulrat Paulsen from Hamburg. The first two paintings today belong to the Berlinische Galerie; Meta Tauber’s and Paulsen’s paintings were destroyed in a fire during World War II. Cf. *Die Jahre der Krise...*, p. 12; Cf. L. Głuchowska, *Avantgarde und Liebe...*, p. 397.

⁴⁷ Cf. P. Mantis, “Die Jahre der Krise...”, pp. 10–11.

⁴⁸ Cf. L. Głuchowska, *Stanisław Kubicki – in transit...*, p. 139, repr. in: eadem, “The Great War and Expressionism ‘Outside the Centre’ – ‘The Rite of Spring’, ‘Masochism’, ‘Suppression’,” [in:] *The Great War*, eds P. Kurc-Maj, A. Saciuk-Gąsowska, P. Polit, ex. cat., Museum of Art Łódź, Łódź 2018, p. 64.

⁴⁹ Cf. P. Mantis, “Die Jahre der Krise...”, p. 14; J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, p. 170; L. Głuchowska, *Avantgarde und Liebe...*, pp. 48–49; eadem, “Comments on the exhibition,” [in:] *Ekspresje wolności... (2)*, n.p.

⁵⁰ Cf. cat. 13, [in:] *Jankel Adler...*, n.p.

⁵¹ At the end of 1921 Adler went to Paris. At the end of 1923 the Skotareks in their letter to the Kubickis sent greetings to O. Freundlich. Panieński on his way to Paris in 1925, recom-

Congress of the International Union of Progressive Artists

In the spring of 1922, the Kubickis, Adler, Lindenfeld, Szwarc, Barciński, and Berlewi met at the *Congress of the International Union of Progressive Artists* in Düsseldorf, which became the most important event for the Polish avant-garde in the interwar period.⁵² A founding proclamation, written in the spirit of post-war pacifism, was sent to the invited artists, signed by Wassily Kandinsky and Enrico Prampolini, among others, and on the Polish side by Adler, Kubicki, and Szwarc.⁵³ Since it suggested organizing a regular international music festival and starting an international magazine, as aforementioned, sending the invitation, Adler asked Margarete Kubicka to bring to the Congress Polish avant-garde periodicals,⁵⁴ which were, among others, the key medium of the international avant-garde's "worldwide network" – as Berlewi stressed – and argued for "new ideas and new forms."⁵⁵ Surely, Adler meant at least the Poznań literary-artistic revue *Zdrój*, which, as mentioned above, was well known to the Yung Yidish artists, not only to those who published their art prints in this magazine, but also for others, closely related to Warsaw's

mended by Skotarek, stayed at the Kubickis' studio in Berlin, who on their part recommended him to Freundlich, and in his letter to the Kubickis sent soon after, he referred to Freundlich, Szwarc, and Tristan Rémy, a poet whom they got to know in Düsseldorf. Rémy sent them a message about Panieński's death. Cf. W. Skotarek and J. Przybylska to M. and S. Kubicki, 1923; M. and S. Kubickis to O. Freundlich, Berlin, 1925; J. Panieński to M. and S. Kubicki, Paris, 3 November 1925; T. Rémy to M. and S. Kubicki, Paris, 15 December 1925, letters in the Kubicki-Archive, Berlin, and in the author's collection. The Kubickis participated in the exhibition *Contemporary Poznań Art Prints* [Współczesna Grafika Poznańska] in 1928. In the same year Hulewicz dedicated to Margarete Kubicka and her son Karol one of his paintings, *Motherhood* [Macierzyństwo].

⁵² Cf. *De Stijl*, [in:] *The Tradition of the Constructivism*, ed. S. Bann, London 1974, p. 54; S. von Wiese, "Ein Meilenstein auf dem Weg in den Internationalismus. Die '1. Internationale Kunstausstellung' und der Kongreß der 'Union fortschrittlicher internationaler Künstler' 1922 in Düsseldorf," [in:] *Am Anfang: Das Junge Rheinland. Zur Kunst- und Zeitgeschichte einer Region 1918–1945*, eds U. Krempel, ex. cat., Kunsthalle Düsseldorf, Düsseldorf 1985; B. Finkeldey, "Die '1. Internationale Kunstausstellung' in Düsseldorf 28. Mai bis 3. Juli 1922," [in:] *K.I. Konstruktivistische Internationale. Utopien für eine Europäische Kultur 1922–1927*, eds B. Finkeldey, K.-U. Hemken, M. Müller et al., ex. cat., Kunstsammlung Nordrhein-Westfalen, Stuttgart–Ostfildern-Ruit 1992; M. Müller, "Der Kongress der 'Union fortschrittlicher internationaler Künstler' in Düsseldorf und der 'K.I.,'" [in:] *ibidem*.

⁵³ Cf. "Gründungsaufwurf der Union Internationaler fortschrittlicher Künstler," [in:] *K.I. Konstruktivistische Internationale...*, pp. 301–302.

⁵⁴ J. Adler to M. Kubicka, May 1922, letter in the Kubicki-Archive, Berlin; repr. [in:] *Die Jahre der Krise...*, p. 19; trans. in: *Ekspresje wolności (1)...*, n.p.

⁵⁵ Cf. P. Mantis, "Die Jahre der Krise..." p. 20; H. Berlewi, "Międzynarodowa Wystawa w Düsseldorfie," *Nasz Kurjer* 1922, no. 209, p. 2, trans. W. Kemp-Welch: "The International Exhibition in Düsseldorf," [in:] *Between Worlds. A Sourcebook of Central-European Avant-Gardes*, eds T.O. Benson, É. Forgács, Cambridge, Mass. 2002, pp. 397–399; L. Głuchowska, "The 'New World' of the Avant-Garde..." pp. 184–186.

Yiddish artistic circle, at the time the largest in Europe,⁵⁶ and to the Polish artists active there, e. g. later members of the Blok group [Bloc, 1924–1926], for whom *Zdrój* was the only written source of modernity.⁵⁷ The other indication that this magazine was well known in Łódź is e.g. one of Icchak Brauner's woodcuts for the poem *Tkhies hameysim* [Resurrection] by Moyshe Broderzon, which seems to be inspired by Kubicki's linocuts, today known only from *Zdrój*⁵⁸ which also inspired Dina Matus's linocut *Nude* from the book of poems by Rahel Lipstein *Zwischen dem Abend- und Morgenrot* [Between Dusk and Dawn]. [Fig. 8, 9]



Fig. 8. Stanisław Kubicki, *Nude*

Source: *Zdrój* 1919, vol. VI, no. 2, p. 52.

⁵⁶ Cf. *Warszawska awangarda jidysz*, eds K. Szymaniak, M. Polit, Gdańsk 2005, p. 15.

⁵⁷ Cf. A. Turowski, *Budowniczość świata. Z dziejów radykalnego modernizmu w sztuce polskiej*, Kraków 2000, p. 35.

⁵⁸ Cf. repr. [in:] *ibidem*, p. 363; cf. S. Kubicki, *Akt (drzeworyt oryg.)*, *Zdrój* 1919. vol. 6, no. 2, p. 52.



Fig. 9. Icchak Brauner, *Nude*, 1920

Source: M. Broderzon, *Tkhiess hameysim*, Łódź 1920.

Her other prints from this volume, such as *Composition with a Bird* and *The Rider* on the other side, resemble works by Jerzy Hulewicz.⁵⁹ According to Markowa, when the Szwarczs visited the Kubicki's studio in Berlin they not only saw his paintings, but also some of the original works published in *Zdrój*, as well as those by other Bunt members.⁶⁰

To imagine the circumstances in which the most important congress of the international avant-garde took place, one should think about the picturesque landscape of the Rhine in the early summer of 1922, the many boats and traffic on this river, and the burning discussions that were going on as an introduction to the great event. All this only about two and a half years after the end of the Great War, which divided the world into the conflicted zones of the old "ill" empires and the independent, small "new states." Hundreds of representatives of many countries came to Düsseldorf at this time. As Margarete Kubicka recalled to her son, the Kubickis had received lodging at the apartment of their friend, Gert Wollheim, and Otto Freundlich, a common friend of theirs and Adler's, (also associated

⁵⁹ R. Lipstein, *Zwischen dem Abend und Morgenrot*, Łódź 1921, pp. 3, 24, 20; Cf. J. Malinowski, *Malarstwo i rzeźba Żydów Polskich...*, p. 194.

⁶⁰ G. Markowa, *Le choix...*, p. 30.

with Bunt and Yung Yidish) stayed at Theo Champion's place. The people most involved met at Johanna Ey's [Mutter Ey] party table and talked all night long.⁶¹ The main participants were immortalized three years later in *Contemporaries*,⁶² the famous painting by Artur Kaufmann. The Congress in Düsseldorf – then under French occupation – The Congress in Düsseldorf, then under French occupation, took place 29–31 May 1922, after several failed attempts. It was accompanied by the *1st International Exhibition of Art* (28 May–3 July 1922), organised by the collective Das Junge Rheinland [The Young Rhineland] as a token of its boycott of the concurrent “reactionary” *Great Exhibition of Art* (*Große Kunstausstellung*), which opened in the city a day earlier and remained on show through October 1922.⁶³

In what is probably the most insightful of all reviews of the *Congress* and the *1st International Art Exhibition* published so far,⁶⁴ albeit one that was until recently almost completely unknown, Berlewi enthused about both events in his review, writing:

A dozen nationalities were represented. The fact that the exhibition is hosted not in some traditional *Kunstpalastr* or other “Pantheon of art,” reeking of the old, but in a building belonging to Mercury, ought to be treated with great enthusiasm. It shows that the new art is slowly breaking away from the mortuaries called “museums” or “art salons” and is erupting with unstoppable force into our everyday lives ...⁶⁵

One could hardly find an opinion more discrepant from that of the pragmatic Berlewi's account than that expressed in the *Second Manifesto* (*Zweites Manifest*) of the ephemeral group Die Kommune [The Commune, 1922] by Kubicki, until recently the *spiritus rector* of Bunt, and his friends: “We have declined [to participate],”⁶⁶ they

⁶¹ In Düsseldorf, the Kubickis got to know e.g. Otto Dix, who later visited their studio several times. Cf. P. Mantis, “Die Jahre der Krise...,” p. 19. It is worth mentioning that Georg Grosz's works also were in the Kubickis' collection.

⁶² Cf. repr. [in:] *Jankel Adler*..., p. 205.

⁶³ Cf. M. Müller, “Der Kongress...,” pp. 17–22; Gluchowska, *Avantgarde und Liebe*..., pp. 58–61; L. Gluchowska, “Cosmopatriots? Internationalism and Patriotism in the Thinking of the Classic Avant-garde. The Case of Stanislaw Kubicki (1889–1942),” [in:] *The Avant-Garde and the State*..., pp. 141–148.

⁶⁴ Cf. H. von Wedderkop, “Internationale Liebe in Düsseldorf,” *Die Weltbühne* (Berlin) 1922, vol. 18, no. 29, pp. 55–60. Two accounts of the Congress published in 1922 were found incomprehensible in Germany. One was by Tomoyoshi Murayama, who would later popularize Dadaism in Japan. The other, written in Polish, was probably Berlewi's review, quoted below; cf. S. von Wiese, “Ein Meilenstein...” p. 53, fn. 25.

⁶⁵ H. Berlewi, “Międzynarodowa Wystawa...”.

⁶⁶ S. Kubicki et al., “Second Manifesto of the Commune,” trans. D. Britt, [in:] *Between Worlds*..., pp. 394–397; *Versuch einer Rekonstruktion. Internationale Ausstellung revolutionärer Künstler 1922 in Berlin*, ed. P. Mantis, Berlin, ex. cat., Neuer Berliner Kunstverein, Berlin 1975, n.p.; more [in:] L. Gluchowska, “Nicht unsere Werke sind wichtig...”.

stated firmly, criticizing the organizers – Das Junge Rheinland, The Dresden Secession group, and the Die Novembergruppe [The November Group] – for forming a cartel seeking to centralize and bureaucratize artistic life.⁶⁷ Wary of its malicious intentions were also Die Kommune's friends from the Berlin Dada community – Hannah Höch, Raoul Hausmann, Otto Dix, George Grosz – as well as those from Zürich's Artistes Radicaux [Radical Artists], e.g. Hans Arp, Viking Eggeling, Marcel Janco, or Hans Richter.⁶⁸ Against the cartel and the circle of the avant-garde's most famous gallery – Berlin's Der Sturm – the members of Die Kommune upheld their theses, and presented performatively: "We shall have nothing to do with the grubby opportunism that is prevalent in artistic groups in general [...]. We have no interest in reconciliation at any price [...]. We neither have nor want any form of bureaucratic organization [...]. We accept no protection from anyone in authority."⁶⁹ They accused the organizers of the 1st *International Exhibition* of trying to dominate the art market and of pursuing their particular interests:

It has not crossed any of their minds to disband in the interests of a greater international community. [...] We originally gave our association the name of *Die Kommune*. We now detach the label from our brows and state that this group no longer exists. Our connection will continue, even without a name, if we as human beings are truly connected.⁷⁰

The catalogue of the 1st *International Exhibition*, with a foreword by Kandinsky proclaimed a "synthesis," that is, the dissolution of boundaries between art and other realms of human activity. Among the exhibits were the aforementioned Adler's *My Parents* and Lindenfeld's sculpture *Mother and Child*.⁷¹ Szwarc's and Adler's works were reproduced in the catalogue and discussed in the press.⁷²

⁶⁷ The evidence of Berlewi and Kubicki's different orientations is also the fact that prior to the Congress Berlewi, along with Adler, participated at the *Great Berlin Art Exhibition* (*Große Berliner Kunstausstellung*), in May and June of 1922, organized by Die Novembergruppe, from which the Kubickis kept their distance, as they did towards the *Arbeitsrat für Kunst* [Work Council for Art], because their anarchist world view opposed any institutionalization of artistic life. As for Berlewi, he also took part at the second exhibition of Die Novembergruppe. Cf. *Milgroim*, 1923, vol. 2, no. 5, pp. 39–40; A. Slupska, "Milgroim Magazine as a Carrier of the Idea of a New Jewish Art and Modern Reproductive Graphic Art," [in:] *Bunt a tradycje grafiki...*; L. Głuchowska, "Artists from Poland in the International Milieu..." pp. 103–104.

⁶⁸ S. von Wiese, "Ein Meilenstein..." p. 51; M. Müller, "Der Kongress..." pp. 20–21.

⁶⁹ S. Kubicki et al., "Manifesto of the Commune (*Manifest der Kommune*)," trans. D. Britt, [in:] *Between Worlds...*, p. 395.

⁷⁰ S. Kubicki et al., "Second Manifesto of the Commune..." pp. 396, 397.

⁷¹ Cf. repr. [in:] *Bunt – Ekspresjonizm – Transgraniczna awangarda...*, p. 63.

⁷² B. Finkeldey, "Die 'I. Internationale Kunstausstellung'..." pp. 24–26; G. Schreiner-Mörsenbroich, "I. Internationale Kunstausstellung in Düsseldorf," *Volkszeitung* (Düsseldorf) 1922, no. 144, repr. [in:] S. von Wiese, "Ein Meilenstein..." p. 21.

The stylistically heterogeneous show featured many mediocre works, which Otto Pankok, also close to the Kubickis, called a “mass, a sea of paintings, a chaos.”⁷³ Berlewi, however, thought them an “attempt at reviving and taking stock of the achievements of the new art so far,” which according to him represented two opposite trends: “material-constructive” and “individual-destructive.”⁷⁴ An example of the former was expressionism, whose “agony” he saw in the work of the Dadaists and Die Novembergruppe. He had a more favourable view of Russian Constructivism and of parallel trends in the West, including the French, the authors of abstract film – Eggeling (about whom he wrote an enthusiastic article) and Richter; the Hungarians – László Moholy-Nagy and László Peri; and the Dutchman Theo van Doesburg, the publisher of *De Stijl*.⁷⁵

At the Düsseldorf Congress, Poland was represented by Berlewi (based in Germany at the time), former members of Yung Yidish: Barciński (at the time already associated with the Dresden Secession), Lindendorf (arrived from Wiesbaden), Adler (a representative of the organizers, Das Junge Rheinland), and Szwarc (also in his capacity as a correspondent of the French section), as well as Bunt’s Stanisław and Margarete Kubicki (her an artist and poet, listed as “Stanisla[wo]wa,” both de facto German citizens), and also, perhaps, Nacht-Samborski.⁷⁶

Paradoxically, the proceedings of the Congress focused on administrative issues rather than artistic and ideological ones. The main subject of the debate was the idea of establishing the Union’s representations in the different countries. Berlewi (elected, like Adler, to the main board as a delegate of Eastern European Jewish artists) proposed organizing the next Congress in Warsaw, then still the European hub of the Yiddish avant-garde.⁷⁷ He also postulated drawing up a definition of the international artist, which however did not happen.⁷⁸ All that contradicted the theses of the *Second Manifesto* of Die Kommune, read out during the Congress and published later in Berlin.⁷⁹ Its co-authors – Kubicki, Hausmann, Freundlich, Franz Wilhelm Seiwert (portrayed by Adler around 1928⁸⁰) – caused a split in the proceedings, protesting, alongside Wollheim of Das Junge Rheinland, against one of the members of the Congress’s honorary committee, namely Herbert Eulenberg, a signatory during the war of the nationalist petition of the ninety nine intellectuals.⁸¹ Die Kommune also accused the organizers of distort-

⁷³ O. Pankok, “Betrachtung zur 1. Internationalen in Düsseldorf,” *Kunstblatt* 1922, p. 356; cf. L. Głuchowska, *Avantgarde und Liebe...*, pp. 58–61, 102–141.

⁷⁴ H. Berlewi, “Międzynarodowa Wystawa...”.

⁷⁵ L. Głuchowska, “From Abstract Film to Op Art...,” pp. 41–59.

⁷⁶ S. von Wiese, “Ein Meilenstein...,” p. 54; cf. J. Stajuda, “Artur Nacht-Samborski...”

⁷⁷ *Warszawska awangarda jidysz...*, pp. 8, 11–13.

⁷⁸ S. von Wiese, “Ein Meilenstein...,” p. 55.

⁷⁹ S. Kubicki et al., “Second Manifesto...”

⁸⁰ Cf. repr. in: *Jankel Adler...*, p. 43.

⁸¹ *Versuch einer Rekonstruktion...*, n.p.; P. Mantis, “Die Jahre der Krise...,” pp. 19–20.

ing the principle of internationalism by dividing the Exhibition and Congress into national sections.⁸² It also opposed doing business with art dealers Gustav Flechtheim and Carl Nierendorf, already criticized (without mentioning their actual names) for “commercial middleman” (“parasites”) in the group’s first *Manifesto*,⁸³ written and published in Berlin in *Die Aktion* in March 1922 in reaction to the emergence of the “cartel,” which Die Kommune considered a symbol of mercantilism and of attempts to centralize artistic life. Inspired by the individualistic anarchism of Mikhail Bakunin, Peter Kropotkin, and Max Stirner, whom the Kubickis felt close to,⁸⁴ the group’s programme, based on “human, not artistic guarantees,” was a proclamation of a supra-national “internationale of the spirit” and the utopia of a “new world,” one devoid of borders and offices.⁸⁵ Unlike Die Kommune, the International Faction of Constructivists [Internationale Fraction der Konstruktivisten], formed during the Congress by Van Doesburg, Richter, and El Lissitzky, was prevented from presenting its agenda, as a result of which its members ostentatiously left the Congress. They were joined by others.⁸⁶

The Exhibition and Congress did not turn into recurring events. The separatists immortalized themselves in a para-Dadaist photograph that manifested their reserve towards both. Rather than the plenary room of the Rhineland Government Building, where the proceedings took place, the picture framed the figures in front of a street banner directing passers-by to the *Trade Exhibition for Waste Management and Transportation* [*Fachausstellung für Stadtreinigung und Fuhrwesen*] taking place nearby (2 May – 11 June 1922). The ambiguous and hardly translatable dialectic of the German title, especially the term *Fuhrwesen* (“transport,” but also “guidance”), may metaphorically point to a “reformist” and radical course embarked on by the separatists. The local press called them a “handful of Dadaists,”⁸⁷ but in fact they became – paradoxically and despite the organizers’ intentions – the real avant-garde of the coming years. It was from within that there emerged the Constructivist International, grouping the authors of a universal rational style in design and architecture (founded at the Congress of the Constructivists and Dadaists in Weimar in September 1922), and Gruppe progressiver Künstler [Group of Progressive Artists, 1922–1933], formed in Köln by Seiwert, critical of the Communist Party. Its roots were in Die Kommune, whose members, in opposition to the “mercantile” show in the capital of North Rhine-Westphalia, initiated upon their return to Berlin the *International Exhibition of Revolutionary Artists* [*Internationale Ausstellung revolutionärer Künstler*].

⁸² S. von Wiese, “Ein Meilenstein...,” p. 54.

⁸³ S. Kubicki et al., “Manifesto of the Commune...,” p. 395.

⁸⁴ J. Malinowski, *Sztuka i nowa wspólnota...*, pp. 125–132.

⁸⁵ S. Kubicki et al., “Manifesto of the Commune...”

⁸⁶ S. von Wiese, “Ein Meilenstein...,” p. 54, fns. 34, 35.

⁸⁷ Ibidem, pp. 54–55.

International Exhibition of Revolutionary Artists, Berlin, 1922

The Berlin *International Exhibition of Revolutionary Artists* was organized in Prenzlauer Berg, the working-class quarter of Berlin, by Kubicki and Gasbarra, later a dramaturg at Piscator's theatre. Besides Kubicki and his wife, Margarete, Poland was represented by their colleagues from the radical wing of Bunt – Władysław Skotarek and Stefan Szmaj – as well as by Adler, even though he was the one who tried to stop the separatists in Düsseldorf from walking out.⁸⁸ On the invitation, Kubicki put his linocut, *The Loner* (*Der Einsame*). It shows, schematically and without any social context, the revolutionary – an avant-garde figure of the alienated artist. A dematerialized “new Eve” – *Maternité* (1919) – forms a pendant to it.⁸⁹



Fig. 10. Invitation for the *International Exhibition of the Revolutionary Artists*, Oct. 22 – Nov. 30, 1922, Berlin, with Stanisław Kubicki's linocut *The Loner*

Source: Kubicki-Archive, Berlin, photo ©: Lidia Gluchowska.

For Kubicki, the Berlin Exhibition of 1922 was the final chord of the utopia of a “new community” and the end of his belief in the power of the internationalist message. He stopped penning bilingual revolutionary poems-manifestos

⁸⁸ *Versuch einer Rekonstruktion...*, n.p.

⁸⁹ Cf. repr. in: L. Gluchowska, *Avantgarde und Liebe...*, pp. 86, 342; eadem, *Stanisław Kubicki – In transitu...*, p. 223.

(1918–1921).⁹⁰ Critical recapitulation gave way in his paintings to an escapist apotheosis of nature. In this sense, *The Loner* found another pendant in the 1928 pastel, *Man and Animals* [*Der Mensch und die Tiere*]. It is a torso again, but one that, despite geometrization, thanks to the natural skin tone, oozes an aura of carnality. Unlike *The Loner*, shown in an empty space, a token of his social isolation, here the figure – as in Kubicki's later painting, *The Saint and Animals* [*Der Heilige und die Tiere*], (1932) – is presented among other beings, which the artist in his theosophical texts, including in an article published in *a bis z*, the Köln magazine of the Gruppe progressiver Künstler [Group of Progressive Artists], (1923–1933) declared – in what was truly an ecological spirit – as equal to people.⁹¹ *Man and Animals* is an image of a perfect “new world,” the homeland of a “new man.” Here a lone revolutionary – a “new Adam” – has found a refuge in nature.⁹² Though Kubicki's anarchistic sympathies are documented until 1925 by his contacts with Tristan Rémy of Le Tournesol [The Sunflower], whom he had met in Düsseldorf, and with members of the Belgian group La Lumière [The Light], and from 1927, at Berlin's *Hufeisensiedlung* [Horseshoe] housing estate, with Erich Mühsam and Heinrich Vogeler, his internationalist fervour gradually abated. Instead, he devoted himself more and more to nature studies, which he had already pursued during his studies in Berlin (1909–1911), as well as to photographic experiments, conducted together with Hausmann, who caught him on film in front of *Saint and Animals* at Kubicki's studio.⁹³

The Kubickis collaborated with Adler throughout the 1920s and at the beginning of the 1930s. All three belonged to the Gruppe progressiver Künstler, which arose out of Die Kommune.⁹⁴ Interesting documents of these times are three well known photographs by August Sander, the New Objectivity (Neue Sachlichkeit) artist, called the court photographer of the Progressive Artists (Hofphotograph der Progressiven) – for his famous series, *People of the Twentieth Century* [*Menschen des 20. Jahrhunderts*], (1929) – a panorama of modern society. In this series, Kubicki is seen sitting on the garden steps of his home at the Bruno Taut-designed Hufeisensiedlung. Significantly, he looks more like an aristocrat here than like an anarchist, “Bunt's most radical member,”⁹⁵ – a leftist agitator, as Polish research branded him for years – and so unlike his friend, Mühsam, photographed, at

⁹⁰ Cf. L. Gluchowska, *Stanisław Kubicki – In transitu...*, also including a detailed documentation and interpretation of Kubicki's political and literary activities.

⁹¹ S. Kubicki, „das verhältnis des menschen zur schöpfung,” *a bis z* (Köln) 1931, no. 21, pp. 81–83.

⁹² L. Gluchowska, *Avantgarde und Liebe...*, pp. 243, 260, 261, 263, 269, 271, 339, repr. pp. 196–197, 261. For the “new Eve” cf. repr. pp. 86, 342.

⁹³ Cf. repr. [in:] *Bunt – Ekspresjonizm – Transgraniczna awangarda...*, p. 159.

⁹⁴ *Versuch einer Rekonstruktion*, n.p.

⁹⁵ J. Ratajczak, *Zagasy “brzask epoki”*. Szkice z dziejów czasopisma “Zdrój” 1917–1922, Poznań 1980, p. 214.

Kubicki's bidding, in an identical pose, in the company of two other "revolutionaries" from the Munich Soviet Republic, in the same setting a street away.⁹⁶ Sander's photography depicting Adler taken for the same series has an identical title to the one depicting Kubicki, *The Painter* [*Der Maler*], although the arrangement is quite different, as Adler is presented sitting on a chair, in front of a neutral background.

Both Adler and Kubicki published their art pieces in *a bis z*, the magazine of the Gruppe progressiver Künstler. This relatively little-known review of a very interesting artistic profile deserves still more consideration by researchers. Kubicki collaborated with the Gruppe as an anarcho-syndicalist, mediating, e.g., in their contacts with Kazimir Malevich, the theoretician of Suprematism, whom he had met at the home of his friend, Hans von Riesen, the later translator of *The Non-Objective World*. Kubicki's article "proletarische kunst" [Proletarian art] in *a bis z* was a conclusion of his discussion with Malevich concerning the artistic situation in post-revolutionary Russia. In a polemical, open correspondence with Seiwert, Kubicki called proletarian art a "contradictio in adjecto."⁹⁷

Kubicki's scepticism towards committed art, made "for the workers," reveals an unbridgeable discrepancy between his art and the leftist formula of the New Reality typical for the Gruppe progressiver Künstler; only a few of his semi-figurative, socially critical works from the series *Madonna Standing on Every Street Corner* [*Madonna steht an jeder Strassenecke*], (1929) or *Mother with Dead Child* [*Mutter mit totem Kind*], (c. 1928), match the agenda.⁹⁸ As for Adler, he also partly separated from the group, developed his own style, which evolved towards semi-surrealism, becoming one of the best known artists in Germany. In 1926, together with Artur Kaufmann and Adolf Uzarski, he painted frescoes for the foyers of the Düsseldorf Planetarium (since 1978 – a concert hall), and in 1928 he became a gold medalist at the exhibition *German Art Düsseldorf* [*Deutsche Kunst*

⁹⁶ Cf. repr. in: *Bunt – Ekspresjonizm – Transgraniczna awangarda...*, p. 154; cf. *Wielość w jedności. Offset, serigrafia, techniki cyfrowe i działania intermedialne w grafice polskiej*, ed. B. Chojnacka, ex. cat., Leon Wyczółkowski District Museum Bydgoszcz, Bydgoszcz 2018, p. 162, issue 101.

⁹⁷ S. Kubicki, "proletarische kunst," *a bis z* 1931, no. 12, p. 66. (Seiwert's reply: pp. 67–68). Malevich, like Kubicki, is an example of a multiple identity, something he expressed during a Polish-Russian exhibition at Moscow's Lemerier Gallery in 1915, where he joined the Polish section and issued a proclamation to young artists in Polish. The same transnational attitude was shared by the Yung Yidish artists, acting at first in Łódź and then partly in Berlin (Adler, Ida Brauner, and Lindenfeld), Dresden (Ida Brauner, Barciński) and later in West Germany (Adler – in Köln, Lindenfeld – in Wiesbaden), as well as in Paris (Szwarc). Cf. L. Głuchowska, "Station Warsaw. Malevich, Lissitzky..." p. 245; cf. A. Turowski, *Malewicz w Warszawie: rekonstrukcje i symulacje*, Kraków 2004, pp. 214, 229, 396.

⁹⁸ Cf. repr. in: L. Głuchowska, *Avantgarde und Liebe...*, pp. 219, 226, 356.

Düsseldorf] for the painting *Cats (Katzen)*, and after his artistic travels to Mallorca and the Spanish mainland, in 1931, he received the studio at the Art Academy in Düsseldorf. According to a historian of his oeuvre, there was even talk about his being offered an appointment to the Bauhaus.⁹⁹

***Entartete Kunst* and its rehabilitation**

After Hitler came to power in Germany, many artists were forced to go abroad. Adler and Kubicki were among them. The international avant-garde environment was dispersed as a result of the “degenerate art” campaign and related persecutions. At the beginning of World War II, Kubicki joined the Polish resistance movement and, as a courier for the neutral embassies in Berlin, he smuggled money to Warsaw. Captured by the Gestapo, he was murdered in Pawiak prison in 1942. His last unfinished painting, entitled *Moses in Front of the Burning Bush* [*Moses vorm brennenden Dornbusch*] (1933/1934), is a symbol of the ambiguous relationship of art, religion, and power. It is similar to *The Tower of Babel* [*Wieża Babel / Der Turm zu Babel / Revolution*, 1917],¹⁰⁰ the linocut from the poster of the Bunt’s first exhibition in Poznań (in March 1918), in terms of the composition and programme message. However, it no longer expresses the idea of creating a supranational community – without borders, speculations, and offices – but refers to its dramatic decline in the days of fascism. Adler served in the Polish army and did not give up his Polish passport even after the war. Margarete Kubicka hid Polish prisoners in her house and managed to save many works of her friends from Bunt, Yung Yidish, and other artists close to them.¹⁰¹

In the late 1950s, an intensive process of rehabilitation of the avant-garde began in Germany and Western Europe. An expression of this was, among others, the so-called *Second German Autumn Salon* [*Zweites Deutsches Herbstsalon*] in West Berlin in 1961.¹⁰² It was then that the artists once associated with Bunt and Yung Yidish met again and were immortalised in a photograph initiated by Berlewi.

As commonly known, Berlewi, particularly in the 1960s, “rediscovered” his constructivist oeuvre, started to create the *Archives internationales de l’avant-garde* and became well known as a “father of op-art.”¹⁰³ His supporters in this process

⁹⁹ A. Klapheck, *Jankel Adler*, Recklinghausen 1966, p. 8.

¹⁰⁰ Cf. repr. in: L. Głuchowska, *Avantgarde und Liebe...*, pp. 23, 120, 143, 198, 361.

¹⁰¹ L. Głuchowska, *Stanisław Kubicki – In transitu...*, pp. 202–222, 224–244; *Bunt – Ekspresjonizm – Transgraniczna awangarda...*, pp. 54–59.

¹⁰² The exhibition was described as the *Zweites Deutsches Herbstsalon* in: *Der Sturm. Herwarth Walden und die europäische Avantgarde. Berlin 1912–1932*, ed. L. Reidemeister, ex. cat., National Gallery, West Berlin 1961; cf. *Bunt – Ekspresjonizm – Transgraniczna awangarda...*, pp. 173–181; L. Głuchowska, “Ekspresjonizm w sztuce polskiej,” pp. 382–384.

¹⁰³ Cf. L. Głuchowska, “From Abstract Film to Op Art...”

were, among others, Margarete Kubicka from the Bunt group and her son, the co-founder of Berlin's Free University (*Freie Universität*), who acquainted him with several contacts to the members of the first avant-garde and their followers. In this way Berlewi was offered the opportunity to visit, e.g., von Riesen, a close friend of the Kubickis and the translator of Malevich's writings. The meeting, documented in the photograph also depicting Hel Enri, Berlewi's mother, who in her old age became a "naïve" artist, still remains in the Kubicki Archive in Berlin.



Fig. 11. *Second German Autumn Salon*, exhibition *Der Sturm. Herwarth Walden and the European Avantgarde. Berlin 1912–1932*, Nationalgalerie, Orangerie, Palais Charlottenburg, Berlin 1961 (from the left: Margarete Kubicka, St. Karol Kubicki, Sina Walden, Henryk Berlewi, Hel Enri)

Source: Kubicki-Archive, Berlin, unknown photographer.

As mentioned, works by artists from Bunt and Yung Yidish were displayed again together in Berlin, within the *Avant-Garde* section of the exhibition *We Berliners: The History of the Polish-German Neighbourhood* in 2009,¹⁰⁴ and at the exhibition *Otto Mueller and his Network in Wrocław* (2018–2019).¹⁰⁵

¹⁰⁴ Cf. L. Głuchowska, "Avantgarde: Berlin – Poznań...", pp. 160–196; video documentation: *Awangarda*, at: <http://www.obieg.pl/audiovideo/12514>; *Epilog*, at: <http://www.obieg.pl/audio-video/11752> (access: 1.11.2019).

¹⁰⁵ Cf. repr. in: L. Głuchowska, „Ekspresjonizm w sztuce polskiej..."



Fig. 12. Photography of (from the left): Hel Enri, Henryk Berlewi, and Hans von Riesen, Bremen, c. 1962

Source: Kubicki-Archive, Berlin, repr. Lidia Głuchowska.

In the context described, it is worth paying attention to two facts concerning the exhibition *Expressions of Freedom. Bunt and Yung Yidish...* in Łódź in 2019. Firstly, most of the works by artists from the Poznań group displayed there came from the former collection of Margarete and Stanisław Kubicki and were shown earlier as part of the touring exhibition *Bunt – Expressionism – Cross-border Avant-garde* in Poland and Germany in 2015. In the Museum of the City of Łódź, these prints were displayed next to works of the Yung Yidish artists, Adler and Lindenfeld, as mentioned earlier, previously belonging to the same collection.

Secondly, contemporary artists from the Poznań University of the Arts (together with their colleagues from the Wrocław Academy of Fine Arts) not only honored the Kubicki's son, Professor St. Karol Kubicki, through a donation to Polish museums of several of their own projects in 2015 and later on, but they also prepared *Hommage à Bunt et Yung Yidish* – a graphic presentation entitled “+/-,” with contemporary artists from Łódź in 2019, to accompany the exhibition *Expressions of Freedom...*¹⁰⁶ All these artistic events over a five-year period constituted a prelude and supplement to the celebrations of the centenary of the

¹⁰⁶ Cf. L. Głuchowska, “Sto lat awangardy...”; eadem, *Bunt, Ulotka, Ich 7...*; eadem, “Nicht unsere Werke sind wichtig...”.

Great War, the Polish avant-garde, and Polish independence. Historical revision of the events that took place one hundred years before honoured Bunt and Yung Yidish members as “cosmopatriots,”¹⁰⁷ who respected both national and universal values, among them their mutual artistic and political diversity.

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¹⁰⁷ Cf. L. Głuchowska, “Cosmopatriots?...” For the methodology and terminology cf. A. Gunnarsson, “Cosmonational. Neither National nor Cosmopolitan – But a Tinge of Avant-Garde Modernism,” [in:] *Nationalism and Cosmopolitanism in the Avant-Garde and Modernism...*; B. Hjartarson, “International Nationalism. Reflections on the Emergence of (Icelandic) Anti-Avant-Gardism,” [in:] *Transnationality, Internationalism and Nationhood...*; idem, “Anationalism and the Search for a Universal Language. Esperantism and the European Avant-Garde,” [in:] *Decentring the Avant-Garde*, eds P. Bäckström, B. Hjartarson, Amsterdam 2014; P. Piotrowski, “Toward a Horizontal History of the European Avant-Garde,” [in:] *Europa! Europa?...*

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Streszczenie

Bunt i Jung Idysz. Między Poznaniem, Łodzią a Berlinem. Kontakty, koncepcje, wydarzenia artystyczne

Współpraca wczesnoawangardowych grup – poznańskiego Buntu (1917–1922) i łódzkiego Jung Idysz (1919–1921) – zaowocowała m.in. publikacją grafik Marka Szwarcza i Poli Lindenfeld w poznańskim czasopiśmie „Zdrój”. Choć planowana wspólna wystawa obu grup nigdy się nie odbyła, artyści z nimi związani ponownie spotkali się w Berlinie, a następnie w Nadrenii. Jankiel Adler i Pola Lindenfeld zamieszkiwali nawet przejściowo w atelier Margarete i Stanisława Kubickich w Berlinie (które w swej książce *Le choix* [Wybór] opisała Gina Markowa) i tam powstał słynny obraz Adlera *Moi rodzice*.

W 1922 roku Kubiccy, Adler, Lindenfeld, Szwarz, Henryk Barciński i Henryk Berlewi spotkali się ponownie na Kongresie Międzynarodowej Unii Artystów Postępowych w Düsseldorfie, którego echem stała się Międzynarodowa Wystawa Artystów Rewolucyjnych w Berlinie, zorganizowana przez Kubickiego. Uczestniczyli w niej m.in. Kubiccy, Władysław Skotarek i Stefan Szmaj z Buntu, a także Adler z Jung Idysz. Kontakty obu kręgów przetrwały do końca lat 1920.

Niektóre z grafik łódzkich artystów inspirowane były pracami Buntu. Ich publikacje „w słowach i obrazach” reprezentują uniwersalny wizualny idiom nowoczesności. Cechą charakterystyczną obu grup była również stosunkowo duża liczba artystek w ich składzie. Do kręgu Buntu należały Margarete Kubicka, Janina Przybylska, Stanisława Przybyszewska i Rita Sacchetto, do środowiska Jung Idysz – Felicja Szydlowska, wydawczyni pisma grupy, Ida Brauner, Pola Lindenfeld, Dina Matus, Zofia Gutentag i Szejne Miriam Broderson.

W konsekwencji hitlerowskiej kampanii przeciwko „sztuce zdegenerowanej” Adler i Kubicki zmuszeni byli opuścić Niemcy. Kubicki został zabity przez gestapo w Warszawie w 1942 roku. Margarete Kubicka zdołała ocalić wiele dzieł artystów Buntu i Jung Idysz. Gdy w Europie Zachodniej rozpoczął się proces rehabilitacji awangardy, na tzw. Drugim Niemieckim Salonie Jesiennym w Berlinie Zachodnim w 1961 roku spotkała się ponownie z Berlewim, a następnie wspierała jego zabiegi w celu stworzenia Międzynarodowego Archiwum Awangardy. Prace Buntu i Jung Idysz wspólnie wystawiano na ekspozycjach *My berlińczycy / Wir Berliner. Historia polsko-niemieckiego sąsiedztwa* (2009) oraz *Malarz. Mentor. Mag. Otto Mueller a środowisko artystyczne Wrocławia* (2018–2019) w Berlinie, i wreszcie w Łodzi, w ramach pokazu *Ekspresje wolności. Bunt i Jung Idysz – wystawa, której nie było...* (2019).

W latach 2014–2020 współcześni graficy z Uniwersytetu Artystycznego w Poznaniu (wraz z kolegami z Wrocławia, a potem z Łodzi) zrealizowali wiele prezentacji i publikacji, w tym towarzyszących wystawie objazdowej *Bunt – Ekspresjonizm – Transgraniczna awangarda. Prace z berlińskiej kolekcji prof. St. Karola Kubickiego* (pokazanej w Poznaniu, Bydgoszczy, Dreźnie i Wrocławiu w 2015 roku). Ten pięcioletni artystyczny hołd dla Buntu i Jung Idysz stał się najpierw preludium, a później suplementem do obchodów stulecia Wielkiej Wojny, polskiej awangardy i odzyskania niepodległości. Historyczna rewizja wydarzeń sprzed stu lat przyniosła uznanie dla członków obu grup jako awangarodowych kosmopatriotów, zdolnych respektować wartości zarówno narodowe, jak i uniwersalne, a także wzajemną odmienną artystyczną i polityczną.