

The aim of the project is the detailed study on the vast collection of Viennese archive materials (1726-1938) regarding the presence of Polish artists: Akademie der bildenden Künste, Kunstgewerbeschule, Künstlerhaus, Wiener "Secession", Kunstbund Hagen and the participation of Polish artists in the exhibitions in Galerie Miethke and Galerie Pisko. Certain Viennese institutions are not only crucial for Austrian milieu but also significant in the context of European fine art, therefore the connections to them are of major importance for Polish national culture. The influence of the institutions differed over the years which will be taken into account in this study. The border dates of the study relate to traces of cooperation established during previous queries conducted by the members of the research team

Towards the end of the 19th century, Viennese audiences could see not only pieces of Polish art but they were also presented with artistic novelties from Paris, Brussels, Copenhagen, Berlin, Munich, Milan, and Rome in municipal institutions. The conviction that the local academy was frail and exerted hardly any influence on Polish art is as common as the conviction concerning the importance of the Wiener Secession on Polish art. Either of these opinions is supported by solid evidence. There are no studies on Polish students of Viennese academy (similar situation concerns Kunstgewerbeschule, yet there are no opinions commenting on the low level), there is no even a list of Polish members of Viennese artistic associations (including famous Wiener 'Secession') or a list and a commentary concerning Polish participants of Viennese exhibitions (even as famous as Olga Boznańska). Many artists of Polish descent mentioned in Viennese documents and press are nowadays practically unknown. It should be mentioned that such a situation does not always result from their poor artistic achievements, or insignificant role in the circles (vide Irma Dutschka - the acquaintance of Aby and Max Warburg, a painter and a co-author of modern sculpture theory). The state of oblivion concerns mainly the relations between Polish artists and Vienna after the restoration of independence.

The establishment of the details of the contacts: which Polish artist, when and on what conditions, as well as the regularity of the connections with Viennese artistic societies will enable the research team to create a map of important artistic connections. The multidisciplinary comparative analysis of these affiliations in the field of history of art, history of literature, as well as ideas, will significantly develop the academic knowledge on the relationships between Polish art and European culture (taking into account not only Munich and Paris). Detailed queries will provide completely new information about particular artists, institutes of fine arts education, as well as about the activities of Polish artistic associations and societies.