

WANDA WEDECKA









Wanda Wedecka was born in 1919 in Homel, died in 2011 in Warsaw.

In the years 1945 - 1951 she studied at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń under the supervision of Tymon Niesiołowski.

She participated in regional and national exhibitions, including:

- Exhibition of Young Fine Arts, Arsenal 1955 (Wystawa Młodej Plastyki, Arsenał 1955 r.)
- Painting Exhibition of the 15th anniversary of the Polish People's Republic, Warsaw 1961 (Wystawa Malarstwa XV-lecie PRL, Warszawa 1961 r.)
- 1st Contemporary Painting Festival, Szczecin 1962 (I Festiwal Malarstwa Współczesnego, Szczecin 1962 r.)
- Warsaw in Art 1962, 1964 (Warszawa w Sztuce 1962 r., 1964 r.)

Solo exhibitions:

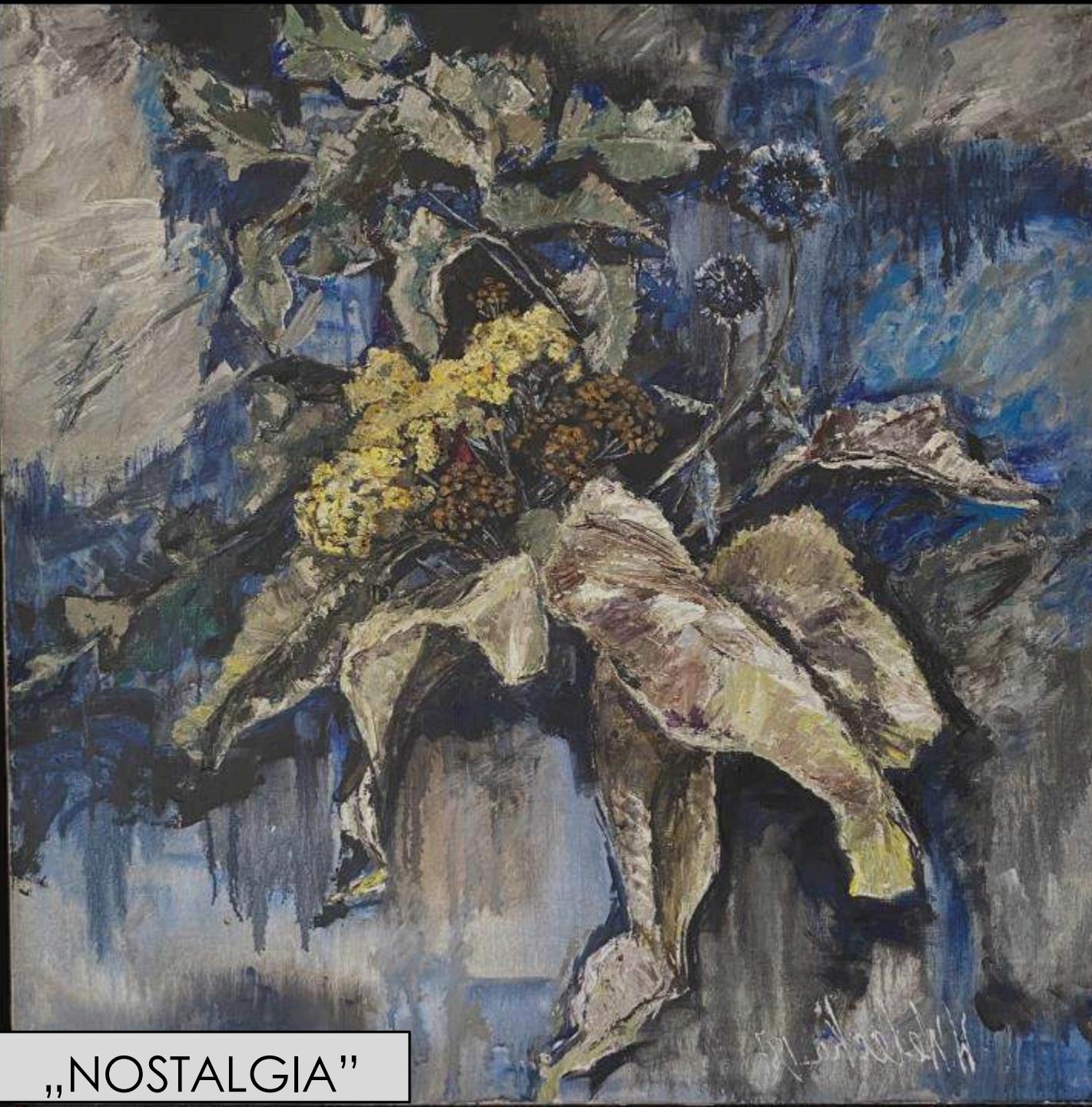
- Warsaw 1958, Toruń 1959, Warsaw Workplaces 1960 (Warszawskie Zakłady Pracy 1960 r.), 1963,
- Warsaw Kordegarda 1964, Toruń 1965, Płock 1966,
- University Hall Ghent 1967, Galerie d'art. Tamara Pfeiffer Brussels 1968

Wojciecha Wedecka painted primarily unrealistic compositions of dried flowers against natural or abstract backgrounds; she dealt with the themes of still life, landscape and nude. The artist also made abstract paintings in which she often used thick impastos, somewhat approaching the trend of matter painting. In her work, she used a rather dark, subdued color palette (Kraków Auction House).

Works in collections:

- Museum in Toruń
- Historical Museum of the Capital City of Warsaw
- Museum in Płock
- Office of the Council of Ministers in Warsaw
- Presidium of the National Council in Warsaw
- Warsaw Music Society

Her works can be found in private collections in Poland, Great Britain, Belgium, Brazil, Ethiopia, Finland, France, the Netherlands, Indonesia, Canada, Congo, Morocco, Germany, Paraguay, Syria, Switzerland, Sweden, U.S.A., and Uruguay.



„NOSTALGIA”



„MARTWA NATURA Z  
JABŁKAMI”



„MARTWA NATURA -  
WATER MELON”



„PEJZAŻ”



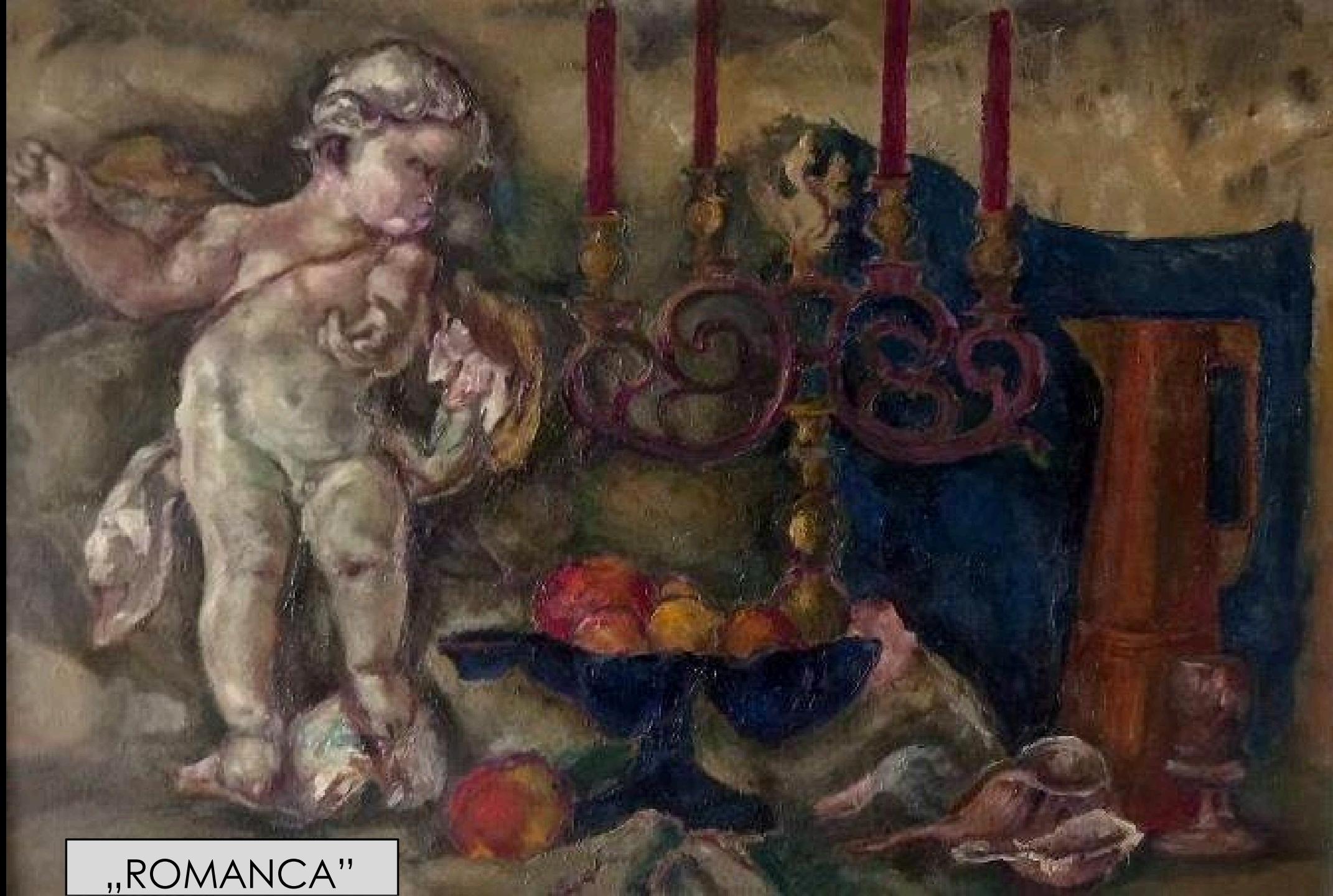
„MARTWA NATURA –  
REQUIEM”



„MARTWA NATURA –  
SYMPHONIA”



„RED TULIP”



„ROMANCA”



„ESPR ESSIV O”

I met Mrs. Wanda Wedecka when her son, and my friend, invited me to her home. It was not a traditional house, it was a painting studio, where she lived and worked. I, as a young boy, being for the first time in such a place, was shocked and charmed. Everywhere - as far as the eye could see there were flowers in various forms - fresh, dried, depicted on paintings, and the paintings were on the walls, on easels and leaning against every wall.

I was engaged in photography semi-professionally at the time and I immediately wanted to arrange a photographic session in such a place. After a few weeks I succeeded, but first I was subjected to a test by Mrs. Wanda. This consisted of Mrs. Wanda asking me countless questions, which I had to answer, while next to me sat Prof. Jodłowski, later the dean of the Academy of Fine Arts, and privately Mrs. Wanda's partner. I recalled that I talked about traveling around the world to make films and photos for news agencies. I felt like I was taking an exam, but I guess it worked out well, because from then on I could hang out with her son without any restrictions.

Mrs. Wanda was a very beautiful woman, extremely refined and elegant. She was also an extremely pleasant person, always smiling. Today I think, that it was because of all those flowers. She was also such a beautiful flower, a noticeable one, especially against the background of the gray communist reality. She painted beautiful paintings by applying paint with a spatula, layer by layer, so that the painted flowers looked like we were all in a botanical garden. It so happened that a few years later I was picking up some painting and money for another painting in a gallery in Stockholm and was taking it all back to Hamburg, where her son Stanisław lived and worked.

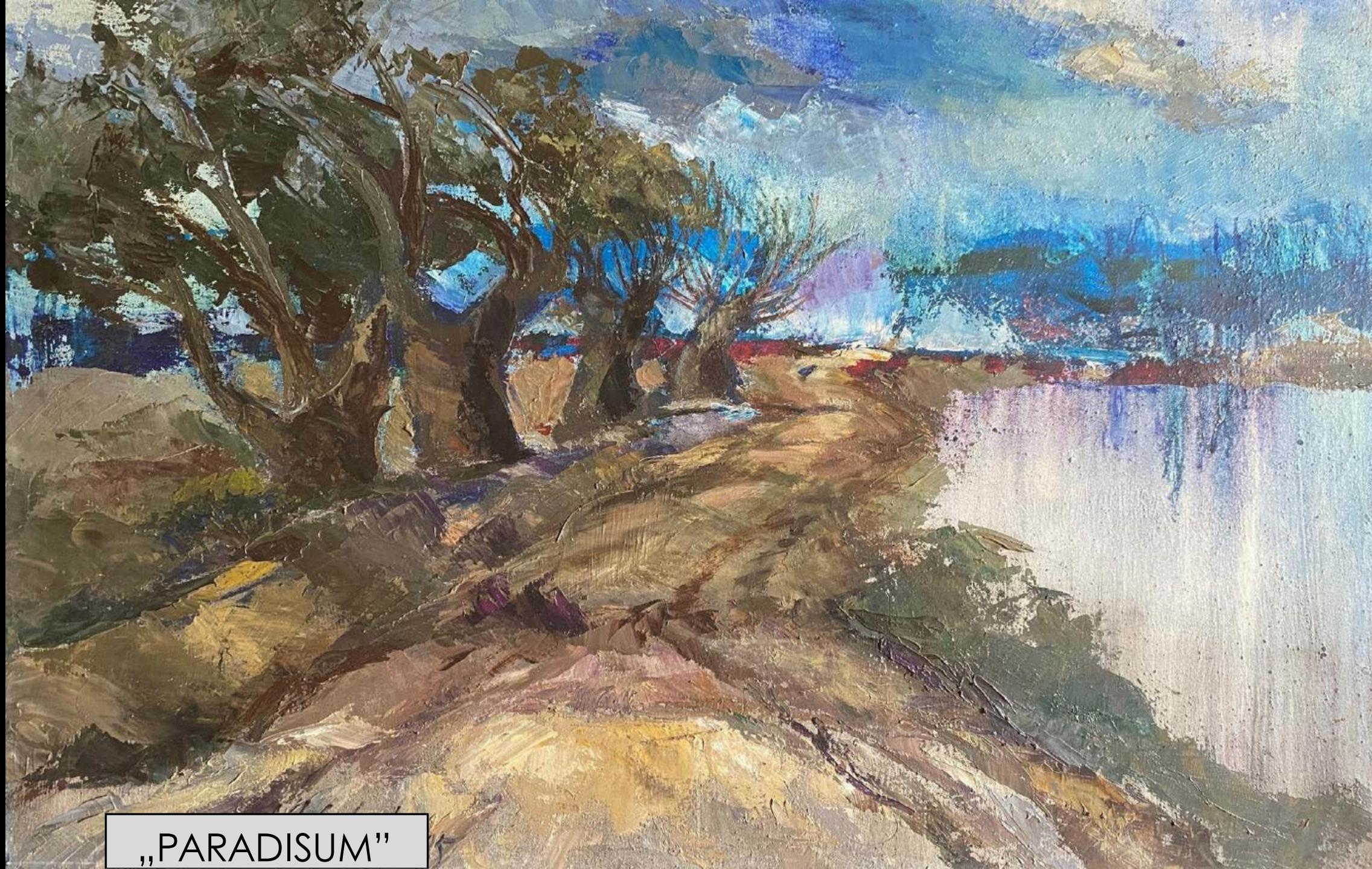
At the time, Mrs. Wanda's paintings reached dizzying prices and you had to wait in line to be able to buy them. They were also shown in some galleries and museums. I remember how happy and proud Mrs. Wanda was when her son introduced her to his wife Helga. I was invited at the time to her home workshop, where there was a creative atmosphere regardless of the amount of champagne drunk for the occasion. The paintings she painted adorn the walls of very numerous homes and apartments on all continents. Wandahas become history.

MICHAŁ GUTT

Michał Gutt



"CONCERTO  
GROS SO"



„PARADISUM“

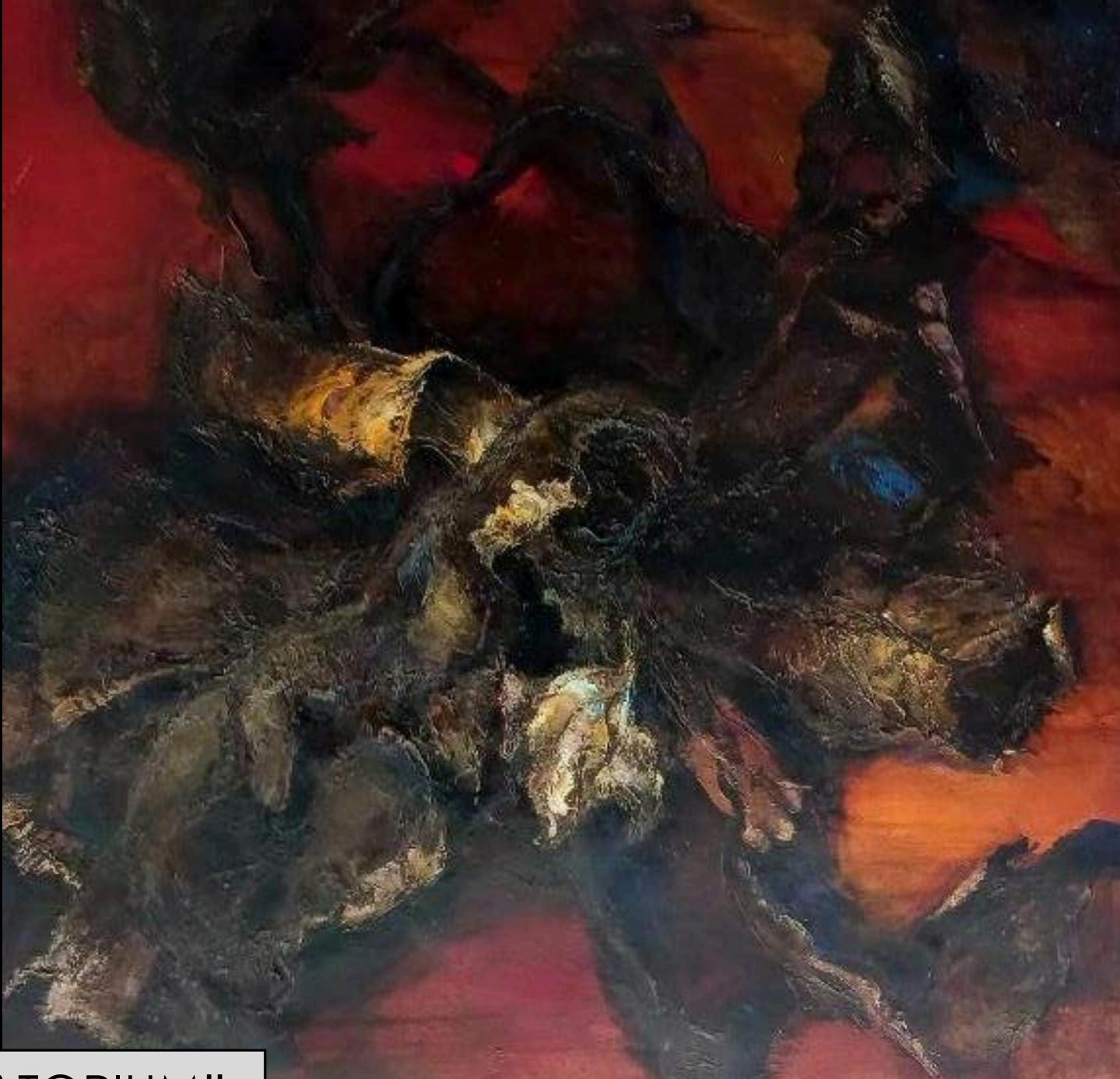
I met Mrs. Wanda Wedecka somewhere around 1969 - 1970. I became friends with her son, Stanisław at the art center, where we attended drawing lessons to prepare us for the entrance exams to the Academy of Fine Arts in Warsaw. Mrs. Wanda lived in an art studio in the attic of a tall building on Świerczewskiego Street, now Solidarności Avenue. There was a wonderful smell of fresh paint everywhere and heaps of paintings piled up all over the place. Paintings of flowers. This was the world I aspired to and here someone simply lived in it.

Mrs. Wanda was a beautiful woman with black hair and a penetrating gaze of her hazel eyes. Such was the mother of my newly met friend. Warm, kind, very elegant, but not creating distance. She was a great and successful painter. Her floral compositions could be seen in all the major galleries in Warsaw and they often changed there, because you could say - people hunted for them. It was great decorative painting. Great close-ups of flowers, leaves, carefully arranged by the author, painted with broad strokes of spatula. Back then, Mrs. Wanda painted exclusively with a spatula and was a master at it. I still have who knows very well what she wants to achieve and achieves it. crimson red and deep red. But her paintings were not monochromatic. You could feel in them the steady hand of person

She was a very nice and friendly person. I liked coming to Stanisław because his place was another world, one created by his mother. I was fascinated by her private life. She was involved with a graphic designer, Tadeusz Jodłowski, later our professor at the Academy. But despite their close relationship, they did not live together. Mr. Tadeusz had an identical studio in the same building, on the same floor, which you entered by a different staircase. They never broke down the door that connected their studios. They never even struck out a small window through which they could talk. But they could feel each other through the wall. They could hear each other. They would meet every day. Even when they later moved to big studios at Bernardyńska Street, she occupied the top floor of one of the skyscrapers and he owned an exact one in of the neighbouring buildings. They lived in such symbiosis until Mrs. Wanda's death. It was an unrivaled example of love for me. Some people think that makes her extraordinary in my eyes. A Human with a capital H.



„CAPRICIO”



„ORATORIUM“

Born in 1919 in Homel, Belarus, the artist belongs to that generation of artists whose works developed in the difficult post-war years. She graduated from the Faculty of Fine Arts in Toruń in 1951 under Tymon Niesiołowski. In the 1950s and 1960s, she often paints urban landscapes with cubist forms. They are distinguished by paint thickly applied with putty and a rather dark and monochromatic color palette.

Also appearing in the 1960s are abstract compositions and nudes, usually of intertwined couples. The paintings come somewhat close to the matter painting that was developing in Poland at the time. Like most artists, she also paints still life with fruit or flowers. The latter become her trademark over time.

She creates compositions of dried flowers, thistles and other plants, often leaving them suspended in space. She remains faithful to the theme of flowers until the 1990s, lightening her palette somewhat in later years. The artist's decorative paintings also received a lot of attention and interest abroad, where she successfully exhibited and sold them in the 1970s-90s. The artist's works presented at the exhibition are mainly from 1970-90.

Iwona Kozicka  
Exhibition Curator



„ETIUDA”



„HELGA - PORTRET”