



## Annotated Bibliography—Polish Craft and Culture

### **Wycinanki (Polish papercutting)**

[6 Traditional Papercutting Styles. Unknown author. Guild of American Papercutters, date unknown \(possibly 2020?\).](#)

Lists six forms of papercutting spanning around the globe, including *wycinanki*. Indicates it gained popularity in the late nineteenth century, attributing original function to be decorative/used as curtains. *Wycinanki* were usually created by women before Easter when the cottage was cleaned and the walls were whitewashed.

<https://papercutters.org/about-papercutting/>

[Crafts Around the World Series Europe: Polish \*Wycinanki\* Traditional Cut-Paper. Michigan State University, 2020.](#)

Course curriculum for teaching students K–12 how to make simple crafts.

Published by Michigan State University.

<https://www.canr.msu.edu/resources/crafts-around-the-world-series-polish-wycinanki-traditional-cut-paper>

[Folk Art at Home: A DIY Guide to Polish Paper Cut-Outs | Article | Culture.pl](#)

Step-by-step guide to creating *wycinanki* at home. Also includes very brief definition of *wycinanki*.

- Alena Aniskiewicz

<https://culture.pl/en/article/folk-art-at-home-a-diy-guide-to-polish-paper-cut-outs>

[Katarzyna Kmita's Cutouts \[Image Gallery\]. Culture.pl.](#)

Selected papercutting works by Katarzyna Kmita on Culture.pl. In the words of the website: "The 'Kodry' series is a creative interpretation of this element, characteristic of Polish folk art, consisting in replacing old motifs with scenes from the lives of modern people."

- Katarzyna Kmita, Polish.

<https://culture.pl/en/galeria/wycinanki-katarzyny-kmity-galeria>

[Kurpie, Łowicz, Kashubian &... Architectural:](#)

[A Brief Guide to Paper Cutouts | Article | Culture.pl](#)

Outlines history, styles, and uses for *wycinanki*.

<https://culture.pl/en/article/kurpie-lowicz-kashubian-architectural-a-brief-guide-to-paper-cutouts>

# R | A | M

## [Papercutting Traditions: Polish, Mexican, & Jewish. Guild of American Papercutters, 2023.](#)

Event calendar for a papercutting course taught by Mindy Shapiro. The course advertises itself as teaching papercutting techniques in three traditions: Polish, Jewish, and Mexican.

- Mindy Sue Shapiro

<https://papercutters.org/event/papercutting-traditions-polish-mexican-jewish/>

## [PodrozeWycinanek.pdf](#)

Profiles contemporary Polish paper cutters and features an image of their work.

<https://podrozewycinanek.muzeumczestochowa.pl/wp-content/uploads/2019/11/PodrozeWycinanek.pdf>

## [Polish-American artist Grace Bazylewski connects with her heritage, inner child through folk art of paper-cutting. Joanna Marszalek. Chicago Sun-Times, 2023.](#)

A brief biography and promotion of Bazylewski's *wycinanki* practice and papercutting workshops.

- Grace Bazylewski, Polish-American.

<https://chicago.suntimes.com/2023/8/26/23814370/wycinanki-grace-bazylewski-polish-paper-cutting>

## [Sheep Shear Cutting Papercut Artwork Demonstration Part I](#)

Carolyn E. Guest demonstrates how she uses her 13 1/2-inch long sheep shearing shears to cut extremely intricate papercut artwork.

<https://www.youtube.com/user/sheepshearcuttings>

## [The Art of Wycinanki \(Polish Papercutting\)—Information and Inspiration. Kitty Williams Fisher. Hubpages, 2011.](#)

Fisher describes the art and tradition of *wycinanki*, which involves the symmetrical cutting and layering of several pieces of paper. Fisher describes the practice as purely decorative, with freehand designs that differ across Poland (Fisher focuses on *wycinanki* from Kurpie and Lowicz). The end of the article contains written and illustrated instructions for creating a *wycinanki* bookmark.

<https://discover.hubpages.com/art/wycinanki-polish-paper-cutting>

# R|A|M

[The art of Polish paper cut design. Maggie Holtzberg. Keepers of Tradition: Traditional arts and folk heritage blog, 2014.](#)

Holtzberg describes the practice of Susan Urban, who practices *wycinanki* and makes cut paper dolls wearing Polish costumes. She describes the origins of *wycinanki*, describing the artform as both decorative and practical. She distinguishes different design motifs from the Polish regions Kurpie and Lowicz.

- Susan Urban, American.

<https://blog.massfolkarts.org/index.php/2014/07/the-art-of-polish-paper-cut-design/>

[wycinanki | Center for Russian, East European, & Eurasian Studies](#)

Basic summary of history and styles of *wycinanki*. Offers examples of designs and basic imagery.

<https://crees.ku.edu/wycinanki>

[Wycinanki: Polish Paper Cutouts & Print. Unknown author. Polish Art Center, date unknown.](#)

Storefront for *wycinanki* objects made by folk artists local to Lowicz, Poland. States that the tradition has been popular since the 1900s. Reports that the tradition began with peasant farmers hanging sheepskins over the windows and snipping small openings in the skins to allow light/fresh air in. Associates styles with two regions—Kurpie and Lowicz. “The Kurpie cutout is typically a symmetrical design, cut from a single piece of colored paper, folded a single time, and features spruce trees and birds as the most popular motifs. The second style from Lowicz is distinguished by the many layers of brightly colored paper used in its composition.”

<https://www.polartcenter.com/Wycinanki-Paper-Cuts-s/169.htm>

## **Polish folkcraft (general)**

[A vanishing craft reappears. Saskia Solomon. NYTimes, 2022.](#)

Solomon details the art, life, and practice of Karolina Merska, a Polish craft artist based in East London. Merska specializes in making *pajaki* (literally translated as “spiders”), a traditional Polish artform that has begun to fade away in modern times. The article details the historical and cultural significance of *pajaki*, as well as Merska’s *pajaki* workshop which serves as a gathering space for its participants.

*The practice of making pajaki grew out of the tradition of hanging the tip of an evergreen tree upside down from the middle of the ceiling, according to Hodorowicz Knab. Along with placing “sheaves of wheat and rye in the corners of their cottages, this was supposed to symbolize that next year would be fertile. It was about honoring the earth, the land and the products of the land,” she said.*

- Karolina Merska, Polish. Based in London, UK.

<https://artdaily.cc/news/150336/A-vanishing-craft-reappears#.YzbwDaTMKUk>

# R|A|M

[Cepelia: How Handmade Came Back into Polish Homes. Agnieszka Warnke. Culture.pl, 2018.](#)

An article detailing the Cepelia brand's origins and history in Poland's cultural landscape. The brand's products leaned into Polish folk aesthetics and was established with the development of folk and artistic handicraft in mind. The article also acknowledges the role Cepelia played in state propaganda, pointing out the conflict between art and mass production.

<https://culture.pl/en/article/cepelia-how-handmade-came-back-into-polish-homes>

[Pajaki Chandelier: A Traditional Polish Springtime Craft. Kate Moyes. Local Life: Krakow, 2020.](#)

Moyes discusses the history and practices of pre-Christian Krakow, including the craft of *pajaki*. *Pajaki* has many regional variants, but the general materials needed for its construction could be easily found around Polish villages near the beginning of springtime. The end of the article promotes a *pajaki*-making workshop led by one Marta Bradshaw, an artist and chef based in Krakow.

- Marta Bradshaw, Polish.

<https://www.local-life.com/krakow/articles/pajaki-chandelier-traditional-polish-springtime-craft>

## **Polish art (general)**

[10 Iconic Polish Fabrics. Ola Salwa. Culture.pl, 2021.](#)

An article listing 10 types of Polish textiles. Salwa makes note of the Łowicki folk pattern derived from wycinanki, as well as how contemporary designers such as Joanna Klimas have reworked the pattern into their textile designs. The work of Magdalena Abakanowicz (her "Abakans") is also listed.

- Joanna Klimas, Polish.
- Magdalena Abakanowicz, Polish.

<https://culture.pl/en/article/10-iconic-polish-fabrics>

[17th International Triennial of Tapestry Łódź 2022 open Call for application. Textile Focus, 2021.](#)

An open call for the International Triennial of Tapestry, elaborating on the theme and application rules. The theme is 'Entangled State', which derives from quantum physics but is meant to metaphorically describe the phenomena and problems within the world of 2021.

<https://textilefocus.com/17th-international-triennial-tapestry-lodz-2022-open-callfor-application/>

# R | A | M

[A City's History and a Family's History Woven Together in Poland. Mirka Knaster. Textile Society of America, 2016.](#)

A symposium detailing the author's visit to the 15th International Triennale of Tapestry in Łódź. For background, the article describes a brief history of Łódź, which was a prominent textile weaving and production center in the nineteenth century. The author connects her visit to her own heritage and her grandfather's part in Łódź's textile industry.

- Mirka Knaster, Polish.
- Alina Bloch, Polish.

<https://textilesocietyofamerica.org/6416/a-citys-history-and-a-familys-history-woven-together-in-poland>

[andrea jablonski. Author's personal website.](#)

The personal website of Andrea Jablonski, a Polish artist based in Chicago who creates fiber objects and installations, among other works. Website contains links to recorded interviews and articles on Jablonski's work. [Her Instagram is also linked.](#)

- Andrea Jablonski, Polish (based in Chicago).
- <https://andreajablonski.com/section/462216.html>  
<https://www.instagram.com/p/CnFB55Vrc4H/>

[Central Textile Museum. Experience Poland.](#)

Brief description of the Central Textile Museum in Łódź, Poland, which hosts and organizes the International Triennial of Tapestry. The museum's collection is related to textile manufacturing processes, from techniques to machinery to materials.

<https://experiencepoland.net/textile-museum/>

[CONTEMPORARY POLISH TEXTILE ART: A LEGACY IN TRANSITION.](#)

[Gayle Wimmer. Textile Society of America, 2000.](#)

An outline of a presentation given at the seventh biennial symposium of the Textile Society of America. Wimmer identifies some essential elements of twentieth-century urban Polish identity and examines the range of their impact within the works of six contemporary Polish textile artists.

- Josef Lukomski
- Magdalena Abakanowicz
- Jolanta Owidzka
- Urszula Plewka-Schmidt
- Wojciech Sadley
- Anna Goebel

<https://digitalcommons.unl.edu/tsaconf/781/>

## [Here Are 5 Rising Polish Artists You Should Know From Warsaw Gallery Weekend. Aga Sablinksa. Artnet, 2022.](#)

A list and brief biography of artists being displayed throughout the 2022 Warsaw Gallery Weekend, whose art speaks to Poland's political climate and the country's place in Russia's invasion of Ukraine.

- Błażej Rusin
- Karolina Grzywnowicz
- Karol Radziszewski
- Patryk Różycki
- Elka Krajewska

<https://news.artnet.com/art-world/here-are-5-rising-polish-artists-you-should-know-from-warsaw-gallery-weekend-2185991>

## [katarzyna derda – about page.](#)

Artist's statement on her Paper Dreams project, described as a photographic creation of her past and her temporary escape from it. Derda is also known for her Neverdoll project and *If Only* series.

- Katarzyna Derda, based in Chicago.

<https://www.katarzynaderda.com/about-1>

## [Kunsthalle im Lipsiusbau opens 'The Change to Come: Criticism and Commitment in Polish Art'. Artdaily, 2024.](#)

Details exhibition that presents artists who live and work in Poland and their need for social, political, and artistic change. The exhibition contrasts key figures of nineteenth-century Polish art against contemporary pieces reacting to current crises and tensions. The exhibition was curated by Magdalena Komornicka in association with Maria Isserlis (SKD).

- Marian Bogusz, Wojciech Bruszewski, Rafał Bujnowski, Crisis Kiosk (Yulia Krivich, Marta Romankiv, Weronika Zalewska), Oskar Dawicki, Maria Jarema, Renata Rara Kamińska, Daniel Kotowski, Jarosław Kozłowski, Katarzyna Kozyra, Bogdan Łopieński, Marcin Maciejowski, Małgorzata Mirga-Tas, Teresa Murak, Włodzimierz Pawlak, Dominika Olszowy, Joanna Piotrowska, Agnieszka Polska, Katarzyna Przezwańska, Przybyszki (Travelers from the Future), Józef Robakowski, Wilhelm Sasnal, Ala Savashevich, Mikołaj Sobczak, Marek Sobczyk, Julita Wójcik, Andrzej Wróblewski, Jerzy Jurry Zieliński, Paweł Żukowski, Oskar Dawicki, Romuald Krężel, Nadia Markiewicz, Joanna Piotrowska i Alicja Czyczel, Przybyszki (Travelers from the Future), Konrad Smoleński

<https://artdaily.cc/news/175381/Kunsthalle-im-Lipsiusbau-opens--The-Change-to-Come--Criticism-and-Commitment-in-Polish-Art->

# R|A|M

['Magdalena Abakanowicz: Every Tangle Of Thread And Rope' opens at Tate Modern. Unknown author. Artdaily, 2022.](#)

Describing Abakanowicz's art as a promotion for a Tate Modern exhibit displaying her work. Describes her work as free-hanging 3-D fiber forms made of organic materials, named "Abakans." Abakanowicz herself grew up in rural Poland (outside Warsaw), coming of age during the events of WWII and taking inspiration from forest myths, folklore, and spirits.

*Filled with richly evocative textures and shapes, the exhibition reveals a close connection between these raw forms and both the human body and earth around us. As described by Abakanowicz herself, "it is from fibre that all living organisms are built, the tissue of plants, leaves and ourselves. Our nerves, our genetic code, the canals of our veins, our muscles. We are fibrous structures".*

- Magdalena Abakanowicz, Polish.

<https://artdaily.cc/news/151896/-Magdalena-Abakanowicz--Every-Tangle-Of-Thread-And-Rope---opens-at-Tate-Modern#.Y3uPscfMKUk>

[MAGDALENA KLESZYŃSKA. Artist website.](#)

CV on artist website.

<https://www.magdalenakleszynska.pl/>

[Metamorphism – Magdalena Abakanowicz. Beatrijs Sterk. Textile Forum Blog, 2018.](#)

Blog post discussing the history and biography of Abakanowicz in light of a retrospective exhibition of her work held at the Central Textile Museum. Sterk writes that the pieces shown "present the textile revolution in post-war Poland in a nutshell".

- Magdalena Abakanowicz, Polish.

<https://www.textile-forum-blog.org/2018/02/metamorphism-magdalena-abakanowicz/>

[Textile and Mid-Century Fiber Art: A Movement or a Transitional Mode?](#)

[Catherine Amidon. ResearchGate, 2008.](#)

An academic paper from Catherine Amidon, presented at a conference focusing on fiber arts from the nineteenth to twenty-first centuries. Amidon argues that fiber art was essential to the formation of a "new cultural network" due to its ability to assimilate a variety of techniques and its ability to bridge the gap between the male-dominated space of the museum, the commercial department store, and the female domestic space.

[https://www.researchgate.net/publication/352717224\\_Textile\\_and\\_Mid-Century\\_Fiber\\_Art\\_A\\_Movement\\_or\\_a\\_Transitional\\_Mode](https://www.researchgate.net/publication/352717224_Textile_and_Mid-Century_Fiber_Art_A_Movement_or_a_Transitional_Mode)

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[The 17th International Triennale of Tapestry Lodz 2022. Beatrijs Sterk. Textile Forum Blog, 2022.](#)

A blog post from a Triennale attendee detailing the events of the Triennale and some of the artists, 13 of which were Polish. The theme was “Entangled State”, and divided into four sub-themes: The Civilized, Represented States, Rootedness, and The Horizons of Reality. Due to the scope of the Triennial's entries, only Polish artists are listed below.

- Paulina Wycichowska, Polish. Dancer, choreographer.
- Sylwia Aniszewska, Polish.
- Anna Drodz-Tutaj, Polish.
- Dobrosława Kowalewska, Polish.
- Przemek Branas, Polish.
- Pamelą Bożek, Paweł Błęcki, Jerzy Łątka, Polish.
- Małgorzata Markiewicz, Polish.
- Łukasz Wojtanowski, Polish.
- Karolina Lizurej, Polish.

<https://www.textile-forum-blog.org/2022/10/the-17th-international-triennale-of-tapestry-lodz-2022/>

[The History of Polish Artistic Textiles. Piotr Policht. Culture.pl, 2022.](#)

Details a history of several modern and contemporary Polish textile artists. Interestingly, the article details Magdalena Abakanowicz's disowning of the “Abakans” stage of her career as she moved away from her association with textiles in favor of sculpture.

- Maria Bujakowa, Polish.
- Tadeusz Brzozowski, Polish.
- Wojciech Sadleir, Polish.
- Władysław Hasior, Polish.
- Magdalena Abakanowicz, Polish.

<https://culture.pl/en/article/the-history-of-polish-artistic-textiles>

[“Wrapping the World in Fiber: Lin Lecheng and the International Fiber Art Biennale”. Anita Bracalente. Surface Design Association, 2018.](#)

A detail of the International Fiber Art Biennale in 2018 and its organizer. The event's first cycle in 1962 is credited for bringing Magdalena Abakanowicz to the international stage. The author details a personal run-in with the current Biennale organizer, Lin Lecheng, and her tour of his studio at the Tsinghua Academy of Arts and Design.

<https://www surfacedesign.org/wrapping-the-world-in-fiber-lin-lecheng-and-the-international-fiber-art-biennale-by-anita-bracalente/>



# R|A|M

[Xawery Wolski. Unknown author. Lisa Sette Gallery website, date unknown.](#)

Biography of Wolski, a multimedia sculptor who investigates tensions between opposing concepts, such as “tradition and the new, restraint and liberation, and the organic and abstract”.

*“I am interested in creating bridges of communication permitting past and present to appear in unity and with hope that the dialogue in time and space continues in order for new configurations to be found.” —Xawery Wolski*

- Xawery Wolski, Polish. Based in Mexico City.

<https://www.lisasettegallery.com/artists/63-xawery-wolski/biography/>

## **Polish culture (general)**

[Celebrate Chicago’s Polish Immigrant History in Partnership With Polish Museum of America. Chicago Public Library, 2023.](#)

Press release for a variety of events hosted by the Polish American Museum and the Chicago Public Library, which have their own webpages. Reading recommendations are also included in the article for kids, teens, and adults.

<https://www.chipublib.org/news/celebrate-chicagos-polish-immigrant-history-in-partnership-with-polish-museum-of-america/>

[Community Celebration and Day of Dialogue Symposium at the CHM. The Polish Museum of America, 2024.](#)

Press release of Community Celebration and Day of Dialogue symposium, organized by the Polish American Historical Association, the Polish Museum of America, and the Chicago History Museum. The event included Bazylewski’s wycinanki workshop and performances by the Lajkonik Song & Dance Ensemble.

- Grace Bazylewski, Polish-American.

<https://www.polishmuseumofamerica.org/community-celebration-and-day-of-dialogue-symposium-at-the-chm/>

[COUNCIL MEMBERS / Anna Mazurkiewicz. Polish American Association.](#)

Biography of Anna Mazurkiewicz, council member of the Polish American Historical Association. Mazurkiewicz is a Polish historian who has written four books on the American responses to Polish elections in the twentieth century and on the role of political exiles from east central Europe in American elections.

<https://polishamericanstudies.org/text/172/anna-mazurkiewicz.html>

# R|A|M

## Papercutting (general)

### [Blooming in the Whirlwind | Paper Cuts Portfolio | Janelle Washington](#)

Artist website. Details how Janelle Washington builds on the history of cut paper portraiture to pass “along the stories of young Black Americans intertwined with wisdom from past generations.”

<https://www.washingtoncuts.com/portfolio/blooming-in-the-whirlwind>

### [History of Mexican Papel Picado Cut Paper Banners | Mexican Sugar Skull, 2025.](#)

Storefront for *papel picado*. Traces the tradition to the eighteenth century when paper was imported to Mexico from China. Notes that paper cutters, commissioned by the Church, would make banners of picados for religious festivals where they hung in church plazas and decorated the streets. Designs are from Chinese embroideries and talavera pottery. Traditionally, *papel picado* were created with a chisel and multiple sheets of paper.

<https://mexicansugarskull.com/pages/history-of-mexican-papel-picado-cut-paper-banners>

### [Magic in its wake. Victoria Hofmo. The Norwegian American, 2022.](#)

Describes the work of Vejle, promoting a collaborative exhibit she took part in which was hosted by the National Nordic Museum. Vejle lists her inspirations as Hans Christian Andersen’s papercutting, “Norway’s medieval wood carvings,” and Chinese papercutting traditions. She has an interest in storytelling through papercutting, illustrating certain mythologies and traditions in her work.

*Vejle’s intention is to make her work a puzzle that one has to ponder.*

*She wants to slow down the viewer because we are often speeding through each day so quickly that we “might forget to stop and live our own lives.”*

- Karen Bit Vejle, Danish-Norwegian.

<https://www.norwegianamerican.com/magic-in-its-wake-papercutting/>

### [Papercutting History & Styles - PaperCutters.org, 2025.](#)

Brief article on the Guild of American Papercutters website that outlines the basics of papercutting as a handcraft, including its origins, and the specific traditions in various countries. Specifically named are *jianzhi* (China since second century AD); *papel picado* (Mexico since sixteenth century although Aztecs had traditions prior); Jewish papercutting (most popular in Europe in eighteenth and nineteenth centuries although in Jewish communities elsewhere as well); *scherschnitt* (Switzerland and Germany since sixteenth century); *wycinanki* (Poland since nineteenth century); and *wayang kulit* (Indonesian shadow puppet theater that migrated as Hinduism did as well).

<https://papercutters.org/about-papercutting/>

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## [Papercutting References - PaperCutters.org, 2025.](#)

This page is meant as a contribution to scholarship on paper work, as well as a compilation of useful sources for learning specific types of paper crafts. It does not generally include articles, videos, or other media presentations. It takes its start from the extensive and diverse papercutting library of GAP founding member Steven R. Woodbury.

<https://papercutters.org/papercutting-references/>

## [Portofolio Lucrezia Bieler](#)

Artist website. Details how Lucrezia Bieler creates narratives with a single sheet of black paper and scissors. Bieler explores the natural world through series that depict women interacting with nature and endangered species within their ecosystem.

<https://lubieler.com/showcase/index.html>

## [Scherenschnitte, German Folk Art of Intricate Paper Cutting – Quiet Valley Living Historical Farm](#)

Brief summary of *scherschnitte*—its historical presence and continued interest.

<https://quietvalley.org/scherschnitte-the-history-of-german-paper-cutting-folk-art/>

## [Sonja Peterson's intricate paper cutting tells stories through time - MinnPost. Shelia Regan, 2022.](#)

Sheila Regan highlights the work of Sonja Peterson at the Minnesota Maritime Museum. Peterson, who creates large-scale cut paper works, was represented through a solo exhibition that highlighted her interest in the intersection of humans and nature over time. Her narratives, sketched on paper and cut with X-ACTO blades, combine themes of power, capitalism, exploration, colonialism, mythology, and environmentalism.

<https://www.minnpost.com/artscape/2022/08/sonja-petersons-intricate-paper-cutting-tells-stories-through-time/>