

BETWEEN CHORTKIV AND PARIS. SASZA BLONDER / ANDRÉ BLONDEL 1909-1949

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Abstract: The painter Sasza Blonder (1909-1949) was born into a tradition-observing Jewish family in Chortkiv in Podolia. In the 1930s he belonged to the avant-garde Grupa Krakowska, whose members were Poles and Jews of radical left views. His works of that period included both abstract and figurative compositions. He was the only artist in the group interested in subjects taken from Jewish life, examples of which can be found in his sketchbooks. In 1937 Blonder moved to Paris. During the war he hid in the south of France under the false name André Blondel. His memoirs written at this time testify to Blonder's strong links with the Jewish milieu. His death at the early age of 40 interrupted the career of this interesting and talented artist.

Born in Chortkiv, in faraway Podolia, in the 1930s, Sasza Blonder was a member of Grupa Krakowska (the Krakow Group) – one of the most important Polish artistic movements of the interwar period, the last avant-garde one before the Second World War. Paradoxical as it seems, the city that saw the birth of the first 20th-century Polish avant-garde group – the Formists, established in 1917 – and later on attracted members of Grupa Krakowska, was at the same time a stronghold of traditional, practically academic, art, continuously appreciating – throughout 1920s and 1930s – the same group of painters whose artistic attitudes had been shaped already at the turn of the century. Perhaps this is the reason why the divisions in the artistic milieu was so distinctive here.

When Sasza Blonder came to Krakow in 1931, the Formists were no longer active and a new movement was just beginning to emerge. His way to Krakow was all but straightforward and direct. As a 17-year-old, he first went to Paris. He had been born into a poor Orthodox Jewish family, with one brother, Fishel, who also had a talent for fine arts. The family of four, with the parents Markus and Esthera, earned their living by selling cheap footwear to local peasants. Yet poverty did not suppress Blonder's artistic passion. Leopold Lewicki, later a member of Grupa Krakowska, who met him in 1926, mentioned the books on Van Gogh, Cézanne, Chagall, Soutine, and Vlaminck that Blonder already owned in his library at this time.¹ Blonder's dream of a journey to Paris came true the same year with help from the parents of his fiancée, Sabina Adler. There is no information about what he did there. After he returned to Chortkiv, he gave art courses for young people and collaborated with amateur theatres as a stage designer. Yet he was

¹ Tehórzewski 2007, p. 86.

haunted by Paris. He returned in 1929, and began studying at *École Nationale Supérieure des Beaux-Arts*. Two years later, he decided to switch Paris University for Krakow Academy of Fine Arts. This decision must have been influenced, at least to some degree, by Leopold Lewicki, with whom he was staying in Paris and who had studied in Krakow.

Upon his arrival in Krakow, Blonder met other artists with whom he would form *Grupa Krakowska* in the following months, including Stanisław Osostowicz, Jonasz Stern, Maria Jarema, Henryk Wiciński, and Mojżesz Schannefeld. One of the painters from the group, Berta (Blima) Grünberg, would become his wife. Out of the 15 members of the group called *Grupa Krakowska*, only one was born in the city. The majority of them, like Blonder, came from the Eastern borderlands. Many were Jewish. All were poor. The best of them all, Leopold Lewicki, was the son of a railwayman. Thanks to free tickets, once in a while his mother was able to bring him food from Chortkiv to Krakow and feed the whole group.²

Blonder's decision to continue his studies in Krakow may have been prompted by financial reasons, or perhaps he wanted to be closer to his family and home. It is rather difficult to imagine that – having spent some time in Paris – he could pin his faith upon education at Krakow Academy of Fine Arts or upon contacts with Krakow artistic circles. However, this was quite a common motivation among members of *Grupa Krakowska* coming from the provinces. A vivid description of the situation is given by Jonasz Stern, who years later spoke of Krakow's Mount Olympus and the "savages" who came to the "Polish Athens" to become somebody.³

Regardless of Blonder's motivation, they all experienced disappointment. As Stern put it, it soon turned out that all it took to become a member of Krakow's bohemia was to "party, play jokes, and take advantage of the leniency of Krakow's patrons of art with a capital "A." This was the way of living of the artists – very distant successors of the *Młoda Polska* (Young Poland) movement. All one needed was to get a cloak, a black tie, and a Rembrandt-style hat, grow a beard, and go in for cheap art, namely painting sentimental landscapes, amused Krakow folks, a highlander with bagpipes or a violin, sheep grazing on mountain meadows..."⁴

What was perfectly satisfying for the Krakow artistic milieu seemed superficial and boring to newcomers from the provinces – not only the city's exhibitions, but also the approaches to education at the Academy of Fine Arts, where names such as Picasso and Cézanne provoked but a sneer or pity. "Uncouth, starving, passionate" – this was how Jonasz Stern described the members of *Grupa Krakowska*. These words described both their lives and their art. And they were very serious about their art. The writer Kornel Filipowicz recalls the Blonder of that time: "Like all poor students at that time, he lived in a dreadful, dark room; he didn't have much to eat and didn't care much for it, but he was always working. Nowadays, one cannot see young painters working hard like he did."⁵

He painted, and made hundreds of drawings, but he also found time to engage in politics, which formed an important element of *Grupa Krakowska's* activity. Many members came to Krakow with social radicalism in their minds, instilled in them already at home.

² Potocka 1988, p. 30.

³ Stern 1964, p. 227.

⁴ *Ibid.*

⁵ Filipowicz 1958, p. 8.

Some had previously been sentenced for involvement with communist organizations. Yet they did not abandon these activities, such as distributing subversive leaflets, painting slogans on walls, and encouraging workers to fight for a better political system and social justice.

Consequently, they soon got into trouble, also in the Academy of Fine Arts. The events that took place soon after Blonder had embarked upon his studies, on 17 November 1931, were overtly anti-Semitic and formed an element of the wider campaign against Jews that was sweeping through Polish universities at the time. Young people supporting National Democracy demanded that Jewish students leave the studios; force was also used against non-Jewish students who tried to defend their colleagues. This was the first occasion when the names of Grupa Krakowska members appeared together in the official documents of the Academy of Fine Arts. Lewicki, who stood up for his Jewish friends, found himself on the list of students suspended in the wake of these events, while Blonder, Grünberg and Stern were among the signatories of the letter in defense of Lewicki and others. The attackers tried to shift the blame on the victims, pointing to their leftist, anti-state views. Eventually, all participants of the events were reprimanded.⁶

The political views of the Group's members were to a considerable degree shaped by their social origin and economic situation. In Krakow, they had to earn their living, pay the tuition fee, and buy paints. They could not afford this, and Krakow did not have any interesting prospects to offer to talented newcomers from the provinces without a penny in their pockets. The world of art fell into comfortable stagnation, controlled by people who in their opinion did not have much to say and could not care less for people like them. They had become aware of this injustice long before they started studying. But here, in Krakow, where they had to struggle to keep their head above water, the problem appeared even more evident.

The Group's key ideologist was Jonasz Stern, whose views were the most radical of them all. Blonder, like the majority of the members, shared his views. He was a member of the Communist Youth Union, engaged in political activity; he participated in meetings with workers, and supported peasants fighting for their rights. In 1933, he donated his drawing to a committee defending the peasants, which was printed on leaflets handed out in return for donations given to support the cause. Once, in his early youth, allegedly a Zionist,⁷ he now became a fervent supporter of communist ideas – yet with one objection: there was one thing more important to him: painting, art, self-development in this area, perfecting his ways of artistic expression. He took part in lively all-night debates; yet at the same time he was annoyed that they took him so much time and drew him away from what was really important. One can hardly find any political opinions in his memoirs (which he began to write in the 1930s), but they give a detailed picture of his struggle with painting, color, and form; they reveal what was most important for him, more important than politics or even the family, which, when things were getting harder, he saw as an obstacle on his way to fulfilling himself as an artist.⁸ This last comment relates to the second marriage of Blonder, solemnized in France, after he had left Poland. His first marriage broke up for other, most likely ideological, reasons. His first wife,

⁶ Ślesiański 1969, p. 224. See also Styra 2005, p. 141.

⁷ Warner 1998, p. 2.

⁸ Blonder's memoirs 1943, p. 72.

the painter Blima Grünberg, came from a very traditional Jewish milieu, saturated with mysticism, and turned out to have a rather ambivalent attitude towards communism. She cherished the idea of social justice, but rejected the materialistic principles of the movement. With time, she more and more overtly voiced her “mystic” needs. Their break-up, envisaged by a friend of both, Erna Rosenstein, was inevitable.⁹

Blima Grünberg’s attitude became evident later on, at the beginning of the 1930s in Krakow she succumbed to the persuasion of her husband and strongly leftist friends. Their radicalism in political matters was accompanied by ideological commitment and radicalism in art. They did not have ready-made recipes for art. Nor did they have any specific artistic program. All they knew was that they did not consent to mediocrity in art, milking the same stale formulas over and over again. For this reason they kept mercilessly attacking their Academy teachers and, consequently, some of them were expelled. They were bored with and sickened by the clichés pouring out from the paintings admired by Krakow’s high society. They disagreed, but did not lose faith in the power and importance of art in which they saw enormous potential, which – by breaking away from worn-out conventions and tried clichés – was capable of depicting the epoch they lived in and its problems – their problems. Their art was to be inextricably linked with life, with what they saw around them, and what absorbed their attention. It was to be art capable of bearing the burden of growing problems, yet without slipping into cheap propaganda. Art that was as true as the dilemmas and problems they were facing.

They had a wide range of inspirations. Far from any dogmatism, they felt equally comfortable drawing on the work of Mondrian, Russian Constructivists, Picasso, or Léger. They were attracted by the scathing political satire of Grosz and poetic paintings of Chagall. As for Polish artists, they admired the most constructivist avant-garde movement. They also enjoyed incorporating into their works the proposals of Leon Chwistek, a distinguished Polish scholar and artist and author of the theory of zonism (*strefizm*),¹⁰ who supported their activities from Lvov.

Blonder’s works demonstrate an equally broad scope of interests. In 1933, in Warsaw, at Wystawa Plastyków Nowoczesnych (Exhibition of Modern Visual Artists), and subsequently in Lvov at the first exhibition of Grupa Krakowska, Blonder showed both abstract and figurative paintings. The works presented at that time – *Vertical, Horizontal, and Diagonal in Spatial Arrangement* [*Pion, poziom i ukos w układzie płaszczyznowym*] and *Triangle (Yellow Triangle)* [*Trójkąt (Żółty trójkąt)*] – clearly demonstrate the influence of key geometric abstraction painters; yet, at the same time, they deviate from abstractionist principles in an obviously intentional way. Concurrently, he makes figurative compositions: genre views, portraits, still-lives, landscapes. Their forms, often reduced to the simplest signs, reveal his experience in abstract painting. He does not care about obvious resemblance. A painting should have its own ways, follow the logic of a painterly composition; it should have a meaning of its own. Painting, he explains, is not about imitating the forms you can see in nature, even the most beautiful ones. Painting is about creating the world anew, giving life to a new, separate being unlike anything that already exists.¹¹

⁹ Guzek 1992, p. 11.

¹⁰ Zonism – a theory developed by Leon Chwistek in the 1920s, postulating that a composition should be divided into zones, each dominated by one color pattern and the same multiplied shape.

¹¹ Sasza Blonder’s Archives 1929-1937, ref. no. 773-II-16, 91.

From the very beginning, critics admired the outstanding expressionist value of his figurative compositions. This type of art had been his favorite throughout his life, since the earliest days already in Chortkiv, and later on, in Paris, where he was influenced by École de Paris. After the period of his deep involvement in abstractionism in Krakow, in the first half of the 1930s, his expressionist interests would again come to the fore, dominating his work completely in 1940s.

His compositions often have autobiographical traits and reflect his personal opinions on the surrounding world. *At the Sewing Machine* [*Przy maszynie*] – a painting which drew critics' attention to his work, with its thick, grooved texture, depicts Ms. Posner or her daughter, from whom he rented a cheap room with some other students. *Prison* [*Więzienie*] (1934), painted in dark colors, featuring – simplified in form – figures of prisoners, refers to events that had taken place two years earlier – when several members of his Group were arrested after the dean had called police to the Academy due to the dissident contents of the works they presented at the year-ending exhibition. *Quarries* [*Kamieniołomy*] (ca. 1935), with its nearly abstractionist, claustrophobically crowded forms, expresses the painter's general reflection on human life and fatigue caused by constant repetition of the same efforts.

More personal and intimate traits are found in his sketchbooks. He was said never to have gone anywhere without his sketchbooks, filling them with an enormous number of drawings, watercolors, gouache, and collages. Filipowicz recollected that “walking around with a thick sketchbook was in fashion in the Academy at that time, but filling them up with drawings, as Sasza did, was a peculiar form of protest; it was an urgent need stemming from attitude towards the world,” the world he wanted to present in contravention of all painterly conventions, in his own way.¹²

There is everything here: a family chronicle, a chronicle of events connected with Grupa Krakowska; an image of his dying mother and portraits of Group colleagues in various situations; small-town landscapes, marketplaces and fairs; Orthodox churches, synagogues, and Catholic churches; Blima resting on a couch or at the easel in the Academy; bold erotic drawings; mothers with children in Krakow's Planty park; people queuing for a doctor; dozens of self-portraits – sulky, gloomy, concerned, pompous, groomed, teasing.

The artistic conventions deployed change from one sketch to another. Sometimes they are expressive, drawn in a changing nervous stroke. A moment later, random shapes are captured in a concise lapidary outline drawn with a single hand movement. He always gets to the heart of the matter; he is very expressive, and now and then wry and ironic. He is an acute observer of the world that surrounds him, and comments on the reality with his characteristic blunt sarcasm. But he can also be poetic, recalling with nostalgia the countryside, landscapes of Chortkiv, old ladies wrapped up in scarves, and poor carts drawn by gaunt horses.

At the same time, he keeps returning to abstractionism: geometrical compositions, merging rectangles, crossing sections, simple signs inspired by nature. This is his favorite game – eliminating details. He does it in a number of different ways, reducing shapes to their simplest, often geometrical outlines or to organic flowing borders, resembling solutions known from the paintings of the most prominent Polish avant-garde

¹² Filipowicz 1958, p. 8.

artist of that time – Władysław Strzemiński, author of the theory of unism (*unizm*),¹³ with whom Bolder kept in touch.

Another interesting motif in this inexhaustible treasury of forms and themes recurs in the sketchbooks – this is figures of tradition-following Jews, usually portrayed when praying or working. No other Jewish member of Grupa Krakowska left so many works relating to their cultural roots. Jonasz Stern, the most declared communist among them all, openly fought against manifestations of traditional religiousness. Born in Kalush and from deeply traditional circles, in his youth he would tease religious Jews by eating (pork?) sausages on Saturdays in front of a synagogue.¹⁴ There is no trace of fascination with orthodox Jewish culture in his works. He also avoided contacts with the Jewish artistic milieu in Krakow, which formed their own Association in the 1930s. “I kept away from them,” Stern recalled. He rejected cooperating with the organization’s members because of ideological differences; however, it is difficult to say what he found the most disturbing, as he accused them of Zionism and a mercantile attitude towards art all at once. “They rummaged about in the circles of the Jewish bourgeois,” he recollected with distaste even fifty years later.¹⁵

Yet this attitude was not shared by the whole milieu. Another member of Grupa Krakowska, the sculptor Mojżesz (Moses) Schwanenfeld, did not have any of the same objections as Stern, and participated both in exhibitions of Grupa Krakowska and in those organized by the Association of Jewish Artists. He was the only Jewish member of Grupa Krakowska to get involved in such collaboration. Regrettably, it is difficult to form any opinions on his art. He was murdered during the Second World War, like Szymon Piasecki, another Jewish member of the Group. Most of their works perished with them. Not many pre-war works by Berta Grünberg survived, either. Therefore, it is difficult to assess Blonder’s originality in his interest in the Jewish world, compared to his colleagues from the Group. He surely found understanding in his non-Jewish friend from Chortkiv, Leopold Lewicki, who also used Jewish motifs.

The figures of Jews reappearing in Blonder’s sketchbooks apparently prove how deeply rooted he was in the traditional environment from which he came. The family relations in his home were remembered and described at the end of the 1990s, by the artist’s relative Tanya Warner. As she recalled, the Blonders were religious people who “lived by the rules of holy books” and brought up their two sons in this way. Sasza received substantial education in religion and in religious matters, as well as in other subjects, and never had any conflicts with his father. The father must have been tolerant, since – according to Tanya Warner – young Blonder was not really a practicing Jew as an adult, although in his youth he seemed rather attached to the tradition and respected the ways of the family. Since tradition prohibited depicting living persons, he portrayed his grandfather only after his death, before the funeral, despite the pain felt at that moment. In her accounts, Tanya Warner also mentioned an interesting self-portrait made by

¹³ Unism – theory formulated by Władysław Strzemiński in the second half of 1920s and published in 1928. It was one of the most interesting and original theories of the European interwar avant-garde. The artist called for unity of art and the place where it is created, abandonment of representation, and elimination of any tensions and contracts winning a painting perceived as a totally autonomous creation, a flat square separated by frames from the surrounding world, fully homogenous.

¹⁴ Niezabitowska, Tomaszewski 1993, p. 116.

¹⁵ Potocka 1988, p. 31.

the artist in his youth, proving his sense of identity, signed with his Jewish name, Yesh-ayahu.¹⁶ One could say that, in this case, the signature also serves as a title.

The Jews in his sketchbooks wear prayer shawls, tefillins, and sometimes we might see a leather strap wrapped around an arm; religious ecstasy is in the air. He draws face to face or hidden in the women's gallery in the synagogue during prayers. There is some nostalgia noticeable in his approach to the theme, and sometimes also a glimpse of irony. While rooted in the tradition, he must also have been aware of the picturesqueness of the theme. But he was at the same time free of the overexcitement characteristic of outsiders. He simply records an element of the world close to him. He is interested in Jews as in any other subject. Blonder's Jews wearing traditional clothes did not look different from farmers or his university colleagues, although in the case of his colleagues it could be said that he knew them well and liked them a lot.

He treated the figures of Jews like any other figure; therefore, the words found in one of his notebooks – concerning the essence, the nature of painting – should not be perceived as evidence that he distanced himself from such themes.¹⁷ The artist used the Jewish motifs present in his works as an example. He explained that his intention was not to record their lives or appearance, but to use them as a pretext to study and solve formal problems. Quote: "Sensing the beauty of nature is a different experience than painting. Painting is about composing a piece of work out of defined components to produce a plastic phenomenon unlike anything else. Similarly, I am not excited by the world of Jews in a way that would make me eager to paint it; their lives, their appearance is interesting to me, but in a different way – I'd rather paint a colorful surface."¹⁸ Yet another time the artist, in his own words, proves that what he cares about the most is art, the means of expression it offers, the language used to communicate with the world, which is the closest to him. Yet, interestingly enough, he chose a Jewish motif to illustrate this opinion. Perhaps this proves that the theme was actually important to him; perhaps it is an excuse justifying the frequency with which he used it in his work. Looking at his sketches one may get the impression that he was fascinated with this theme. Yet the same could be said about other motifs painted by the artist, recorded in detail and with humorous street scenes, people in a café, and the faces of his friends.

Jewish themes did not stand out from his other works, but they were present and constituted an important element of his artistic output. Despite the reserve with which he talked about it, it proved his strong attachment to his family and tradition that shaped him, where he felt at ease, and which he missed when he was separated from it. Tanya Warner described him as "a Jew involved with a plight of his heritage."¹⁹ Her opinion matches the words of the artist himself, who in 1943, when hiding out in the south of France, in a very moving way expressed his sense of ethnic or cultural identity. He wrote, "When I think that I could suddenly die here, when I am believed to be something else than I actually am, I would never want to be buried in some other cemetery and among some other people:

¹⁶ Friends called Blonder by the name Sasza [Sasha]. The name in official documents is Szaje [Shaie] or Szaja [Shaia]. Tanya Warner Blonder's relative mentions his Hebrew name in her letter of 1990s, spelling it with some uncertainty as "Yeshihu" (Warner 1998, p. 2).

¹⁷ See Suchan 2010, pp. 20-21.

¹⁸ Sasza Blonder's Archives 1929-1937, ref. no. 773-II-16, 91.

¹⁹ Warner's letter 1998, p. 4.

[but] only among those I came from. I don't know if there are any Jews somewhere here, dead or alive. I would like to manifest that I am with them and from them. (...) My whole self, with good and bad sides, can be ultimately explained from the perspective of my true origin. I have been and I am experiencing atrocities suffered by my fellow men and I don't want to hide under shame or oblivion that what should be revealed."²⁰

In 1934, Sasza Blonder finished his education in Krakow. He spent some time in Warsaw, now and then returning to Krakow; he worked at the Jewish primary school (*Żydowska Szkoła Powszechna*) in Bielsko as a director and stage designer, and he also collaborated with the Cricot theatre in Krakow. He was failing in health, but kept working a lot. He started to be appreciated, exhibiting his works in the most prominent art establishments. In 1937, he was the first member of *Grupa Krakowska* to have an individual exhibition in Warsaw's Salon Koterby. Landscape paintings started to grow in importance in his art, featuring solutions closely resembling the colorist movement – very popular at that time in Poland. This was accompanied by growing awareness of the importance of color in art. In 1936, he wrote: “The color pattern of a painting in the broadest possible sense seems to me to be a key issue and objective. I can see in my paintings that the theme, composition, and other components of a painting are subordinate to the concept of color pattern. I start with a theme, but I get carried away by color. Color is scale. Principles governing color allow me to work. Color is the relation between spots, arrangement of spots, their size and type. Color is a game played by spots; color is a secret meaning of the painting.”²¹ In 1937, he was awarded a grant from the Ministry of Religious Denominations and Public Education. Concurrently, he was excluded from the Association of Polish Visual Artists (*Związek Polskich Artystów Plastyków*) under the pretext of not paying the member's fee, but the true reasons were of a political nature. A few months later, the decision was revoked. He was even supported in his attempts to get a passport at a reduced fee. In the second half of 1937, he left for Paris. He absorbed the artistic life and did not return to Poland. When the Second World War broke out, he was in France, hiding under the false name of André Blondel. He kept this name after the war.

Jonasz Stern also survived the war and was the only Jewish member of *Grupa Krakowska* to stay in Poland. He survived, having experienced the greatest atrocities a human being can experience. The trauma of war found its expression at various stages of his later art. Also present in his art were motifs related to his Jewish childhood – Jewish symbols, outlines of matzevahs, and Hebrew fonts. Unlike before the war, when he had departed from the rules, tradition and rites of his home, now he reached for them, as if it were something obvious, necessary – a piece of the self that had never been erased, a tragic experience forming an element of his human identity. Because, until his death, he spoke as a human being, free of any ethnic or religious divisions. He retained this perspective until the end of his life, although it seems that the older he was the more vivid were the pictures, memories and experiences of the youth, family and of the world he had grown up in. Shortly before his death, he admitted in an interview: “If we are talking about painting, I must admit I have a dream. Some time ago I found a photograph of Kalush and I would like to paint one more painting. And you know what – this will be the

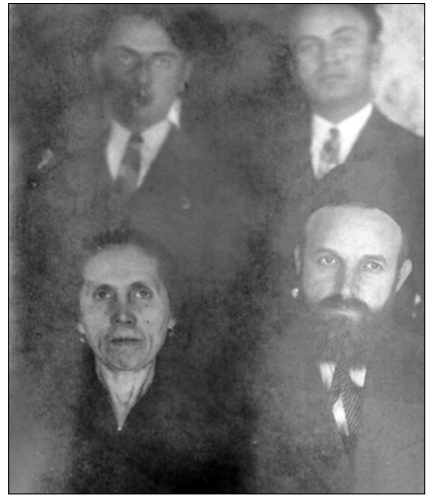
²⁰ Blonder's memoirs 1943, pp. 71-72.

²¹ Blonder's memoirs 1936, p. 4.

only realistic painting in my life. And it will look like that ...” – he painted with his hands in the air. “At the bottom, among the hills, there will be Kalush, and above it, hanging in the air, waving, there will be a huge tallit...”²²

Sasza Blonder never returned to Poland; he never saw Krakow or Chortkiv again. He stayed in France, remarried, and filled his paintings with images of his wife Louise and children Héléne and Marc. Traditional Jews disappeared from his sight and sketch-books. He did not have the opportunity to look at life from such distant perspective as Jonasz Stern did. He died tragically in 1949, at the age of 40.

Esthera Dvora, Markus (Mordechai), Sasza and Fishel Blonder, ca. 1930, photo. Collection of Héléne and Marc Blondel



Sasza Blonder, Krakow, 1930s, photo. Collection of Héléne and Marc Blondel



²² Niezabitowska, Tomaszewski 1993, p. 117.



Sasza Blonder, *Prison*, 1934, oil on plywood, 108 x 90 cm. National Museum, Warsaw



Sasza Blonder, *A Wistful Young Man* (Self-portrait), pencil. Page from Sasza Blonder's sketchbooks. *Archives of Sasza Blonder 1929-1937*, Special Collection of the Institute of Art of Polish Academy of Sciences, Warsaw



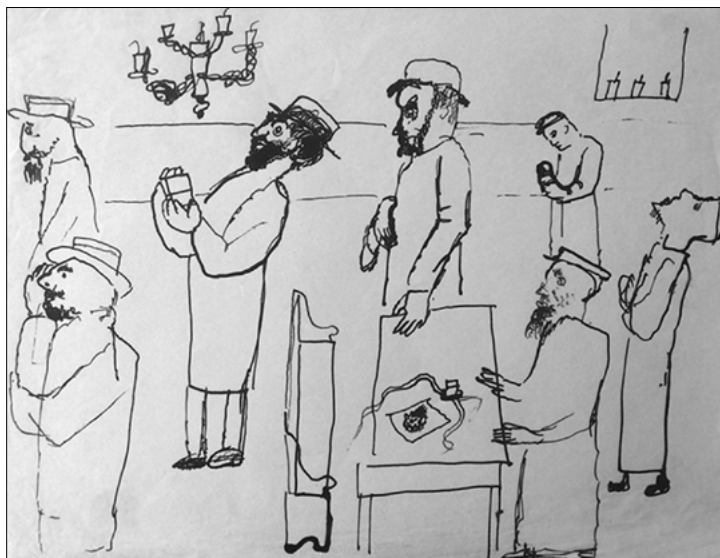
Sasza Blonder, *Portrait of Leopold Lewicki*, 1930, ink. Page from Sasza Blonder's sketchbooks. *Archives of Sasza Blonder 1929-1937*, Special Collection of the Institute of Art of Polish Academy of Sciences, Warsaw



Sasza Blonder, *A Praying Jew*, ink. Page from Sasza Blonder's sketchbooks. *Archives of Sasza Blonder 1929-1937*, Special Collection of the Institute of Art of Polish Academy of Sciences, Warsaw



Sasza Blonder, *In the Countryside*, ink. Page from Sasza Blonder's sketchbooks. *Archives of Sasza Blonder 1929-1937*, Special Collection of the Institute of Art of Polish Academy of Sciences, Warsaw



Sasza Blonder, *In the Synagogue*, 22 x 28.5 cm, ink. *Archives of Sasza Blonder 1929-1937*, Special Collection of the Institute of Art of Polish Academy of Sciences, Warsaw

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