

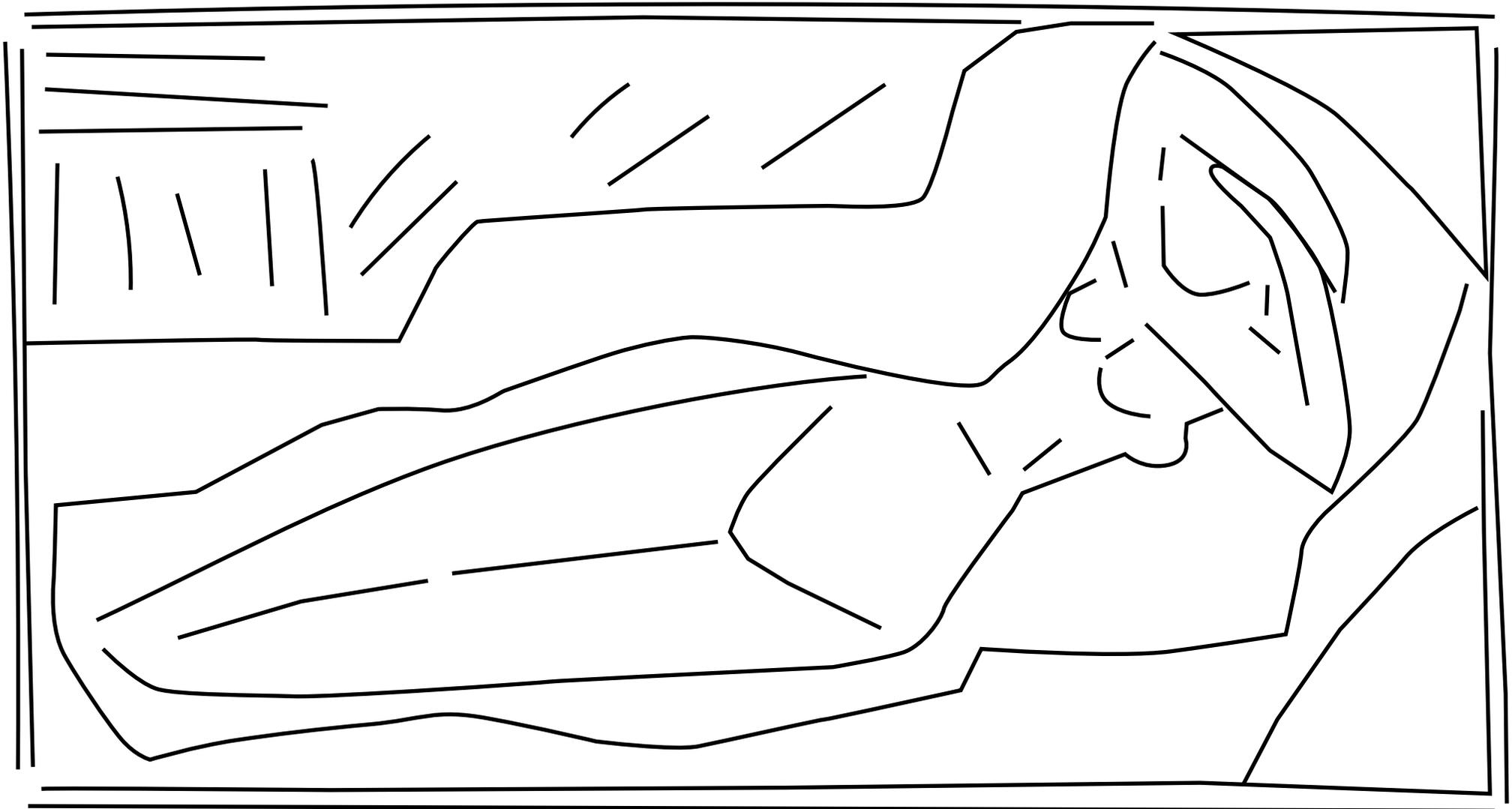
## Eugeniusz Geppert

(1890 - 1979)

[konik]

Eugeniusz Geppert, a well-known painter, was surrounded by horses from his early childhood. He genuinely loved and admired these animals throughout his life, and a large part of his art is devoted to them. He used to say that a horse can be painted in a thousand ways and there is always something new to see in it. He followed this observation in his art. The horse first appeared in Eugeniusz Geppert's earliest paintings done during the First World

War as an animal accompanying prison guards. Then he developed this subject during his art studies and sojourn in Paris in the 1920s. He would constantly return and reinterpret the motif of the horse, which became the best indicator of the changes in his painting over the years, which enables us to follow the transition from reality to metaphor or even abstraction.



**Hanna Krzetuska**  
(1903- 1999)

Hanna Krzetuska believed that in a painting, everything has to click... although it cannot be heard. She was an independent artist. Throughout her life, she paid little attention to the current canons or trends. She thought about her creative practice in terms of the pursuit of independence and intellectual exploration. Hanna

Krzetuska became a fully-fledged abstract painter at the turn of the 1960s, when she transformed her very careful observation of nature into a synthetic painting sign. Her compositions were dominated by colour and decoration.

↑  
based on: Hanna Krzetuska,  
Untitled, 1960,  
gouache on paper  
size 81 x 34



## Dom Rybischa

The Rybisch House was built around 1530 for the Wrocław burgher Heinrich Rybisch (1485-1544). This edifice housed grand rooms and a library. The everyday functions were performed by the second building, located behind the courtyard with a fountain, while the third one - connected with the garden behind the moat by a bridge - was a summer house. Such a city palace, with elements of an Italian villa on the water, could be easily found in Renaissance Venice or Florence, but Rybisch chose Wrocław. He decided to mark his presence here with the richly embellished

entrance portal, full of sophisticated decorative elements, medallions with the image of the founder himself, his wife Anna née Rindfleisch, the Carthaginian king Juba, an anonymous poet or King Ferdinand I, as well as a childbirth scene, unique on a European scale. Near the portal, the owner placed an inscription informing that Heinrich Rybisch created this monument to himself. Only the sandstone part of the ground floor with the portal has survived to this day, and it is considered to be one of the most valuable examples of such architectural forms in Silesian art from this period.