

Exploring conservation challenges of Władysław Hasior's assemblages

Explorando os desafios da conservação das peças de Władysław Hasior

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Abstract

Working with modern art requires conservators to consider not only the technical condition and the artist's vision but also the artwork's practical context, including exhibition, storage, transportation, and interaction with its surroundings. Assemblages by Władysław Hasior, composed of diverse and fragile materials, are particularly vulnerable to damage caused by improper handling, underscoring the necessity of thorough documentation and close collaboration with museum institutions. This article aims to illustrate the complexity of conserving modern art, where every stage of the process is crucial to preserving the work in its most authentic form and to shed light on the challenges encountered during the process.

Resumo

Trabalhar com arte moderna exige que os conservadores considerem não apenas o estado de conservação e a visão do artista, mas também o contexto prático da obra, incluindo a exposição, o armazenamento, o transporte e a interação com o ambiente envolvente. As peças de Władysław Hasior, compostas por materiais diversos e frágeis, são particularmente vulneráveis a danos causados por manuseamento inadequado, o que reforça a necessidade de uma documentação rigorosa e de uma estreita colaboração com instituições museológicas. Este artigo pretende ilustrar a complexidade da conservação de arte contemporânea, em que cada etapa do processo é essencial para preservar a obra na sua forma mais autêntica, bem como esclarecer os desafios encontrados ao longo desse processo.

KEYWORDS

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Fire
Ready-made
Modern art

PALAVRAS-CHAVE

Arte polaca
Obra de arte multimaterial
Fogo
Ready-made
Arte moderna

Introduction

In the conservation of art, the already developed methodology enables rather safe functioning within the framework of professional ethics. In contrast, modern art poses entirely new challenges to conservators, especially within the orbit of material. In the twentieth century, artists started to reach beyond established rules of art and to seek novelty. Their interest very often turned towards non-artistic materials from everyday life and industrial products. From a conservation point of view, it created the situation where the works of every modern artist and their “own technique” require profound research and a highly individualistic approach [1]. These characteristic issues associated with modern art conservation are perfectly visible in pieces of Władysław Hasiór, the classic of the Polish artistic avant-garde of the second half of the twentieth century.

Although Władysław Hasiór and his art have been widely discussed in scholarly literature, there remains a significant gap when it comes to technical and conservation-related studies of his work. One of the most pressing issues is the lack of detailed documentation, which makes it difficult to determine the original appearance and condition of individual pieces. His multi-element spatial compositions are inherently unstable – prone to deformation due to both internal structural tensions and external environmental factors, such as conflicting humidity and temperature requirements of mixed materials. These works are also exceptionally difficult to transport and demand customized exhibition systems. Furthermore, limitations in documentation techniques and conservation interventions carried out without thorough material or structural analysis have compounded the problem. As a result, even during in situ examinations, conservators are often unable to answer fundamental questions: What did the artwork originally look like? How were its elements configured? What kinds of alterations have been made over time – and why?

This article aims to present the doctoral project titled *Władysław Hasiór's works - selected conservation issues, history, and new perspectives on preservation*. The project focuses on the conservation issues concerning 13 assemblages belonging to the National Museum in Poznań. It originates from the museum's pressing need to conserve Władysław Hasiór's artworks. However, the lack of essential information about the objects posed a significant challenge. Without a thorough understanding of their material composition, construction, and the artist's intent, there was a risk of inadvertently compromising Hasiór's artistic vision during conservation efforts. This could lead to the works' irreversible alteration or even destruction, highlighting the critical importance of research and documentation to guide the conservation process. Moreover, the collection serves as a very good representation of Hasiór's artistic achievements – it contains works created over the course of two decades for several cycles, constructed from a wide variety of non-pictorial materials. It constitutes an excellent starting point to formulate research and conservation methodology for this particular artist's legacy and other artistically similar creators.

The artist and his works

Władysław Hasiór (1928-1999) (Figure 1) was a Polish artist known for his bold and unconventional assemblages that combined sculpture, installation, and elements of performance art. Born in Nowy Sącz, most of his life spend in Zakopane, a culturally important town in Tatra Mountains, where he came back after graduating from the Academy of Fine Arts in Warsaw and traveling Western Europe. He drew inspiration from diverse sources, such as folk art, religious symbolism, and contemporary social issues. His works, often filled with strong and provocative imagery, reflected Poland's complex socio-political situation during the Cold War. Through his exhibitions across Europe and beyond, Hasiór gained international

recognition, becoming a significant figure in twentieth century art and offering a unique Central European perspective [2].

Hasiór created assemblages by combining everyday objects, found materials, and natural elements into surprising and emotionally charged compositions. Using materials like metal, textiles, glass, toys, metal elements, electric installations, aluminum foil, nails, photos, paper, plastics, and wood etc., he transformed ordinary items into artworks with new meanings, encouraging viewers to reflect on their familiar context [3, pp. 171-185]. His art challenged traditional norms and remains particularly compelling – and complex – for conservators today due to the variety and fragility of the materials he used.



Figure 1. Archive photo of Władysław Hasiór standing in front of his sculpture *St. Sebastian* (1962) with fire lightened up in the martyr's chest (author and date unknown, Archive of Władysław Hasiór's Gallery, Tatra Museum in Zakopane).

Even during his lifetime, Hasior's works were subject to doubts about their durability, and museums would send his assemblages back to him for repairs, during which he made adjustments and significant changes to his pieces [4]. Some works were destroyed shortly after their creation and dismantled, their elements were incorporated into new pieces. The artist did not oppose the idea of conserving his works, but (particularly at the beginning of his artistic journey) he did not place much emphasis on their longevity.

The collection of the National Museum in Poznań

The project focuses on the conservation issues concerning 13 assemblages of Władysław Hasior from the collection of the National Museum of Poznań. This body of artworks is very diverse and stands as a great representation of the artist's creativity in the period 1962-1975s, within technique and presented topics. It incorporated representatives of several most iconic cycles of Władysław Hasior. These assemblages, from the beginning of Hasior's artistic career, differ from the later works in characteristics and used materials. They are also of more fragile constructions and are especially valuable as there are less of them in contemporary collections. Władysław Hasior's *Banner* cycle is one of his artistic oeuvre's most distinctive and evocative series. Created between the 1960s and 1980s, these works represent a unique reinterpretation of traditional banners, imbuing them with modern and deeply symbolic meanings. Hasior constructed his banners using a wide range of materials, often unconventional, such as textiles, metal fragments, glass, and everyday objects. The assemblages are imbued with mystery and theatricality, combining folk art, ritual, and political commentary elements [2, pp. 91-113].

Władysław Hasior's *Exhumed Sculptures* represent a fascinating and innovative sculpture-making approach deeply rooted in the artist's experimental spirit. These works were created using a unique process: the concrete was poured in the forms shaped directly in the soil. When taken out of the ground with crane, the final effect, enriched by salient reinforcements, various objects (eg. nails, stones, keys, grinder's handles, or even shoes) and often open fire (Figure 1), was rough and harsh, and somehow primal. The most recognisable masterpiece created in this technique is *Solspann* (en. "solar chariot") in Swedish town Södertälje [5].

Hasior himself categorized his assemblages into painting-like and sculpture-like pieces [6]. The painting-like assemblages consist of a support (e.g., fiberboard, a window shutter, the lid of a wooden transport box, plywood, or nailed-together planks), a nailed-on frame, and a central arrangement – a composition made up of various objects attached to the support using nails and wires. These works are designed to be hung on a wall and viewed from one side only.

The sculpture-like assemblages are highly diverse. They also consist of various ready-made objects connected by nails and wires (or sometimes simply placed on top of one another). Intended to be placed on the floor or a pedestal, these works are meant to be viewed from at least three sides.

Among the 13 assemblages in the collection of National Museum in Poznań there are two banners, one "exhumated" sculpture, three painting-like assemblages, and eight sculpture-like assemblages of different sizes. Each object presents a variety of individual conservation issues and research questions.

Research questions

The project evoked many questions concerning the artworks: the artistic concepts behind, material degradation, the documentation process, and conservation challenges. Finding answers to these questions was a crucial step toward formulating ethical guidelines and a conservation plan. It is crucial to properly and individually analyse each assemblage before making any decisions about conservation treatments. In the process, it was important to stay open-minded, as in the case of this kind of art, nothing is obvious.

Lack of knowledge or overly hasty, routine interventions, such as cleaning surface dirt or removing rust from metal, can lead to irreversible damage if it turns out that these stains or corrosion were intentional elements of the artwork's artistic expression. In case of this type of art, the conservator bears a tremendous responsibility for how the work will be perceived in the future.

What was the original appearance of the works held in the collection of the National Museum in Poznań? And what concept or vision did the artist originally intend to convey?

Answering this question within the context of modern art is challenging. Artists in this period tended to use devastation and natural destruction as a mean of artistic expression, it is often difficult for the viewer, as well as art historians and conservators to distinguish the original shape and appearance of the object from the damages that happened due to time passage, poor technique, human factor and very often poor storage and exhibition environment [7].

From the very beginning, Władysław Hasiór incorporated everyday objects into his works, often using ready-mades. Some of these items were new, but many had already been used. He embedded into his compositions elements such as wooden boards filled with nails, covered in stickers and inscriptions (e.g., a transport crate), or ceramic insulators marked with characteristic grime resulting from electrostatic buildup.

The works themselves are extremely fragile and have become prone to damage and deformation over time, sometimes as a result of their own structural instability, such as poor construction or the degradation of adhesives used to assemble them. However, damage has also frequently occurred due to human factors. There are documented cases of individual elements being stolen by visitors, misplaced, or inadvertently rearranged by museum staff unaware of the objects' original configurations.

In the 1960s and 1970s, when these works were created (and purchased), Polish museums often faced administrative difficulties and structural reorganizations, which frequently led to a lack of careful documentation at the time of acquisition. The photographs included in so-called "white cards" (inventory records) are typically very general, black-and-white, and often taken years later within the museum, after the artwork had already undergone changes due to transport and display. The accompanying descriptions are minimal and often inaccurate. Moreover, there is a complete absence of commentary or installation guidelines from the artist himself regarding individual works.

As a result, answering the question of the original appearance of each object requires in-depth archival research and a thorough analysis of Władysław Hasiór's artistic practice – since no one is able to provide a definitive answer offhand.

The first step toward better understanding Hasiór and his art was to familiarize oneself with the literature concerning his life and work. The most significant resources proved to be the monograph by Monika Szczygieł-Gajewska [2], the memories written by his friends and colleagues [8-9], artist's own statements and exhibition catalogues. Scanned copies serve as a constant source of knowledge about individual works.

Fortunately, Władysław Hasiór, as one of the most renowned artists of his time, was frequently interviewed and his exhibitions filmed and photographed. He also actively engaged in photography himself. He traveled across the country and abroad, capturing seemingly ordinary elements of landscapes, everyday life, art, and architecture, creating a unique *Photographic Notebook*. This served as a source of inspiration for his works and as educational material for his articles and lectures. The original slides can be found in the archives of the Władysław Hasiór Gallery (Tatra Museum in Zakopane). Some of them were categorized and printed in the series *NOT.FOT. Władysław Hasiór's Photo Notebook* [10]. From 2023, thanks to the digitalization project of the Archive, both the *Photographic Notebook* collection and the artist's private notes and photographic documentation of his art and exhibitions are widely accessible online [11]. This situation is a significant step towards preserving Władysław Hasiór's legacy, providing all conservators with easy access to the necessary information about specific objects.

For the pieces in the collection of the National Museum in Poznań, archival research conducted in person at the Władysław Hasiór Gallery turned out to be a turning point. The discovered archival photographs, often taken by the artist himself, enabled the determination of the original appearance of the studied works, revealing many unpredicted discoveries, such as fire in one of the painting-like assemblages or the character of the missing piece from the central part of one of the banners.

How can Władysław Hasiór's works be effectively described and documented? How do we capture the complexity of his assemblages?

In the case of traditional art, there are many ready forms and vocabulary that help one to describe the artwork in a way that is clear and understandable. While dealing with assemblages such as Władysław Hasiór's, one encounters many troubles with describing the artist's technique and components of the artwork. The ready-made objects in the assemblage are often parts of specific industrial tools or apparatus that are no longer in use and are put by the artist in totally different surroundings, placed upside-down or artistically altered.

Moreover, the atypical construction of these artworks makes the standard documentation methods, based on written descriptions and photography, insufficient as repositories of the information. With pieces of such complicated structure as Hasiór's assemblages, it is essential to attach to the documentation 3D scans of the objects, allowing for proper monitoring their aging changes and deformations resulting from transportation, exposition and storage. I will also allow in the future to reconstruct the missing or destroyed elements using technologies such as 3D printing or CNC machining (Figure 2 and Figure 3).



Figure 2. A. C. Brzóstowicz scanning *Black Angel* (1966) by Władysław Hasiór using Artec Spider 3D Scanner (photo: M. Rogowska).

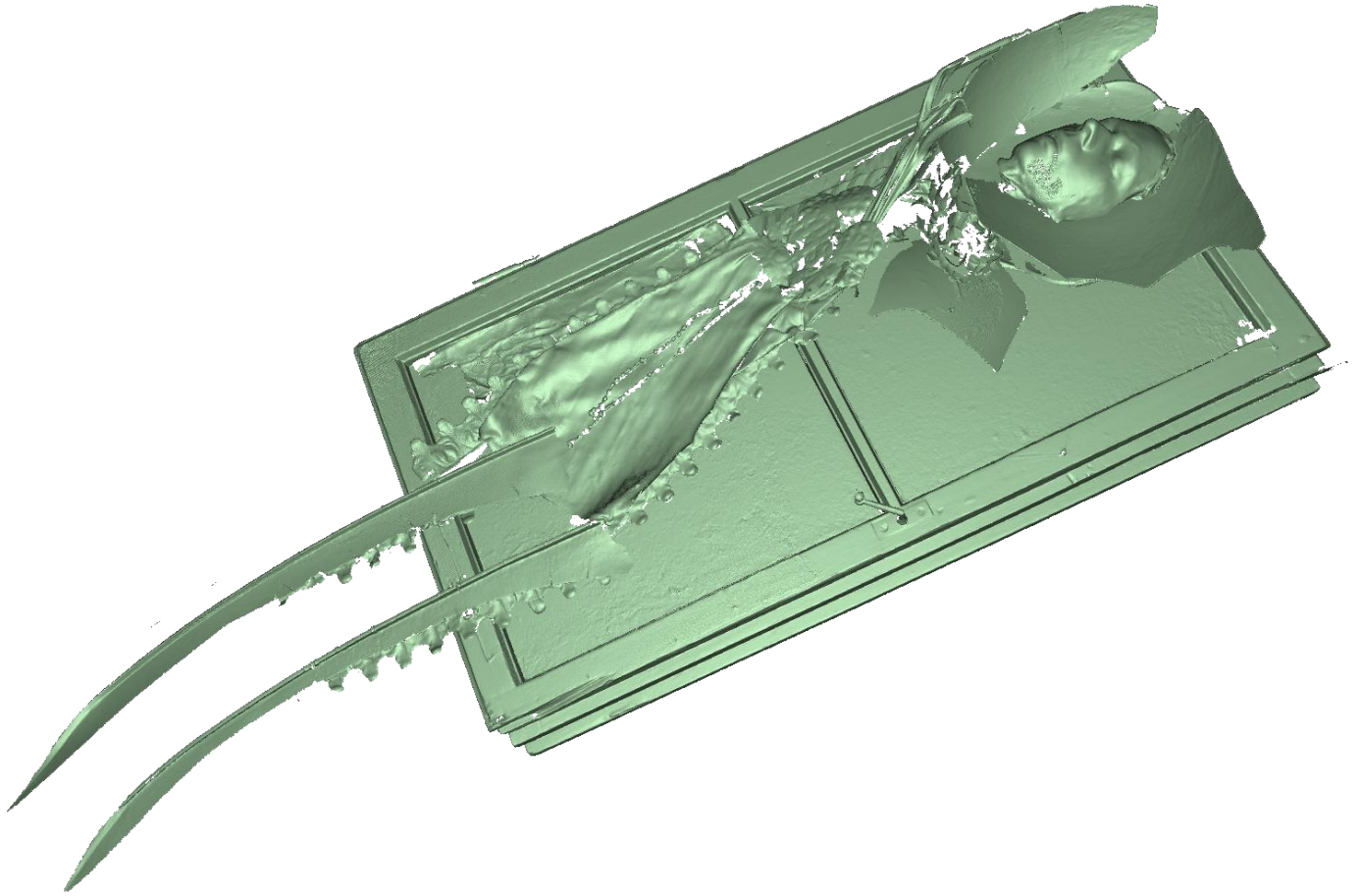


Figure 3. Ready 3D scan of *Black Angel* (1966) by Władysław Hasiór.

How should these artworks be examined?

The initial examination of the objects occurred at their contemporary storage location, namely the headquarters of the National Museum in Poznań. It involved preparing descriptions, construction drawings, 3D scans, collecting samples, etc., which facilitated an understanding of the complexity of each assemblage and served as the foundation for further actions, such as box projects and conservation plans [12].

The juxtaposition of various materials requires numerous identification investigations – especially the ready-made objects and the materials produced in communist Poland. With such uncommon materials, even professional physicists and chemists specializing in art examination admit it to be a challenge. Samples were analysed under a microscope as well as with FTIR and XRF techniques. Some pieces were X-rayed for further construction analysis.

Moreover, the research through industry publications of Polish chemists and engineers from this period turned out to be very helpful, leading to some interesting discoveries.

This type of research is important not only for establishing a safe environment and treatments for the artworks but also to create the basis for artistic identification – as recently prices of Władysław Hasiór's artworks have risen, there is a need to establish a way of distinguishing the original pieces from a variety of copies and forgeries.

What are the practical conservation issues specific to Hasiór's assemblages?

Władysław Hasiór's assemblages pose a distinctive and complex set of conservation challenges, mostly due to their highly unorthodox components and construction, which resist standard preservation approaches.



Figure 4. For the *Executed by the Firing Squad* (1962) by Władysław Hasiór during conservation. After temporarily removing broken pieces of glass and aluminum foil it became apparent that originally the textile in the background of the composition was pink, causing a lot of questions and conservation dilemma.

The inclusion of ready-made objects - often sourced from the realities of everyday life in the People's Republic of Poland – are now in a state of deterioration, largely due to their age and inherently low quality. Additionally, their chemical composition and further aging processes still remain uncertain. Hand-cut glass elements, shaped by Hasiór himself, are particularly prone to splitting or cracking over time. The presence of organic materials, such as candies and bread, introduces additional preservation risks, particularly in relation to biological degradation. The bright colours of the fragile textiles often have faded, not only losing their artistic significance but now serving as an unsightly, deteriorated background to the scene depicted in the artwork (Figure 4).

Many of Hasiór's sculptures also feature precarious construction: narrow or insufficiently balanced bases are expected to support disproportionately heavy upper sections, making these works especially vulnerable to toppling or collapse. This degradation is further exacerbated by the artist's use of weak bonding techniques, such as thin wires and butapren glue, which frequently fail under the pull of gravity, leading to structural instability.

Together, these factors necessitate innovative, interdisciplinary conservation strategies tailored specifically to Hasiór's materially varied and unstable art.

During the project, six assemblages were selected to participate in the largest monographic temporary exhibition of Władysław Hasiór's works in history, held at the Royal Castle in Warsaw in the summer of 2024 [13]. The selected pieces underwent conservation carried out by the author of this article and the project supervisor, NCU Professor Sławomir A. Kamiński. The conservation work involved collaboration with numerous specialists from various fields of conservation.

During the conservation process, each work required an individualized approach and careful consideration of its structure, materials used, and artistic concept. All the assemblages

have been cleaned (with the exception of the parts recognized as intentionally dirty), destroyed parts have been glued and filled, and the falling montage systems have been repaired and strengthened. The details of this conservation processes will be described in the dissertation thesis.

How much should the conservator interfere with the original? What is more critical to preserve: the original materials or the artistic idea standing behind each assemblage?

There is also an ongoing issue regarding the extent to which the conservator can alter the artwork. Should the irrevocably destroyed parts be replaced or kept within the object? One of the most problematic issues with modern art is that any alteration to the original will be unnoticeable for most viewers, art historians included. The situation can lead to heavy misinterpretations and even the dissolution of original artistic ideas and messages. modern art is often more about the idea than the original matter itself [14]. Among professionals specializing in this area of conservation, there is a noticeable need for a shift in conservation theory, which would take into consideration not only the material aspect of the artwork but also its message, decisions of the author (very often still living), owners and conservator's ethics [15]. Fortunately, the ongoing discussions on the matter provided us with a specialized decision-making model for contemporary art conservation, that provide valuable guidance on this issue [16].



Figure 5. Exhibition organized by A. C. Brzóstowicz and NCU Students under supervision of Sławomir A. Kamiński at the Centre for Research and Conservation of Cultural Heritage, presenting: a) reconstruction of the artist's arrangement of *Fragment of a Hero* (1963) and *Over the Water Wide and Clean* along the 3D scans; b) *St. Sebastian* (1962) with results of the PhD research as well as the attempt to visually suggest the fire burning within the sculpture; c) *Black Song* (1972) along the found archive photography, which allowed to piece to be properly put back together and exhibited (photos: A. Fisz).

How should these assemblages be exhibited?

Due to the uncommon and highly individualistic shape, construction, and concept of the assemblages, even their exhibition details require research and examination. And as there is nobody else than the conservator who, in their work process, gains a deeper understanding of each artwork's structure, and so it becomes part of their responsibility to participate in every exhibition preparation, preferably actively, or at least prepare a very detailed guideline of the artwork. How to exhibit it? How to hang? Where can it be held during relocation, etc.? During the course of the project, three exhibitions have been prepared at which at least some of the 13 artworks were presented [13, 17-18] (Figure 5). Different issues and possible human errors came to light in each of them. Preparing these exhibitions provided practical insights into the challenges of displaying these pieces. This included issues related to works that originally incorporated fire, as well as considerations of hanging methods and room lighting, which significantly influence the perception of the objects.

Additionally, mistakes made by individuals unfamiliar with handling such works were observed. If left unaddressed, these errors could pose serious risks to the well-being of the assemblages.

What to do with art pieces containing fire?

Fire fascinated Władysław Hasior for decades. Throughout his life, he created numerous sculptures designed for both outdoor and indoor display that incorporated open flames as an indispensable element. Without fire, these works remain incomplete – their expressive power diminished, and the artist's original intent obscured.

Three of the examined and conserved assemblages by Władysław Hasior were originally intended to be exhibited indoors with fire as an integral component. However, since their acquisition, they have never been displayed in the form envisioned by the artist. Due to modern safety regulations, museums today often prohibit the use of open flames in exhibitions.

This raises crucial questions for conservators: How can these works be prepared for the possibility of reintroducing fire in accordance with the artist's original intent? What guidelines should be developed for the owners and caretakers of these objects? Is it possible to replace or simulate the fire element in a way that respects Hasior's artistic vision? Furthermore, what alternative methods, such as photographs, videos, or detailed descriptions, can be employed to familiarize viewers with this essential component of the artwork?

During the mentioned exhibitions, some resolutions were proposed, using electric lights imitating fire, as well as sound, smell, and mirrors to engage the viewer's imagination.

How to store and transport Władysław Hasior's works?

Initially, the potential issues of transportation were to be researched theoretically, primarily by collecting the past experiences of different museum conservators and reviewing relevant literature. With the opening of the Centre of Research and Conservation of Cultural Heritage at Nicolaus Copernicus University in Toruń in 2022 and the decision to transport the pieces from Poznań to Toruń, a new challenge and research opportunity occurred. Projecting each box required answering various questions, e.g., whether the artwork should be transported horizontally or vertically, or if some fragile parts of the assemblage could be covered in any warming material without risk of damage, e.g., aluminum foil on glass. How can multi-component works be safeguarded against loss, which has occurred repeatedly in the past? What measures can be taken to stabilize fragile structures, and which packing materials are most suitable for artworks composed of diverse materials? Artwork transport is, on its own, a very complex topic, and with modern art pieces, it becomes even more challenging.

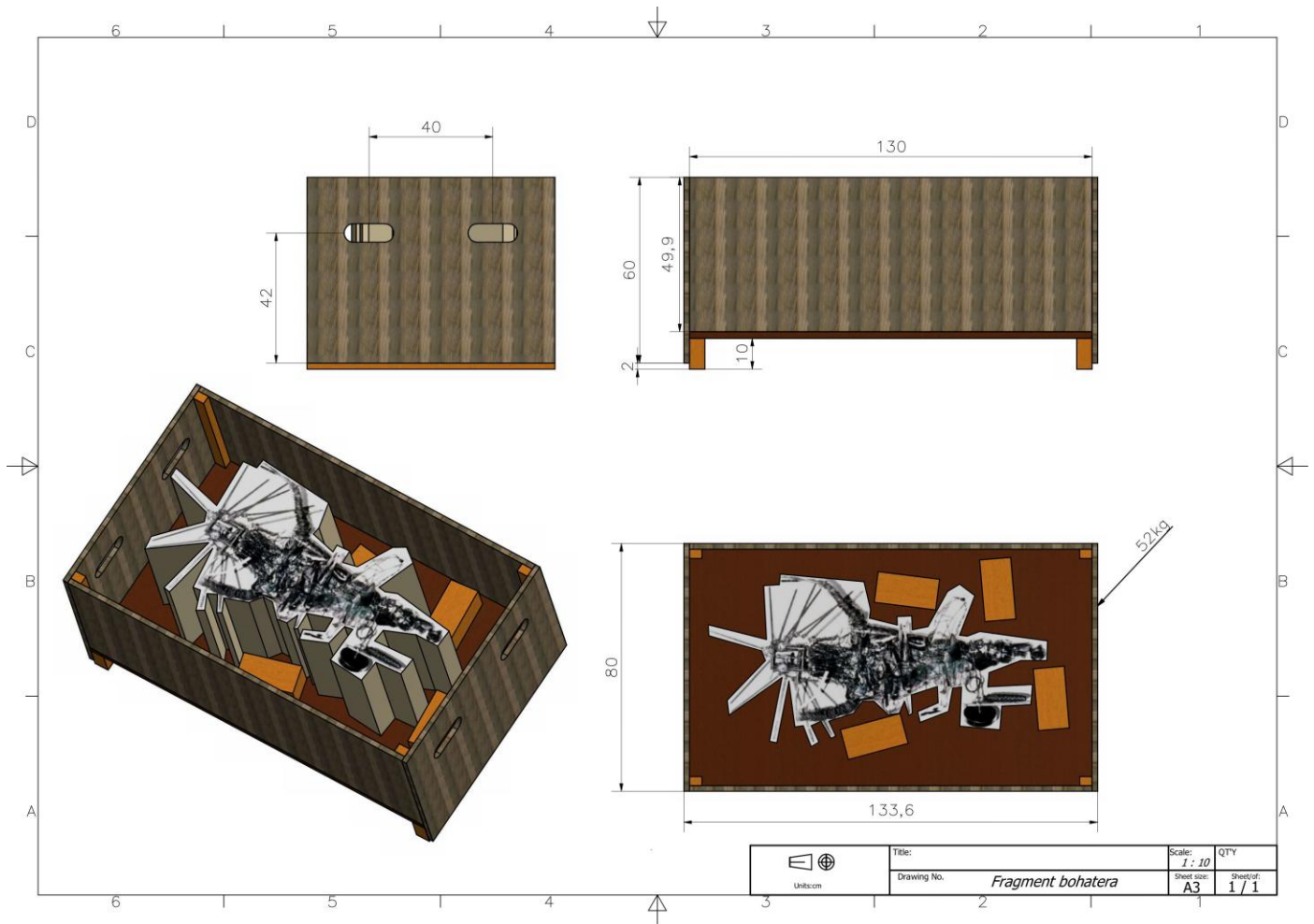


Figure 6. Design of the transport box intended for *Fragment of a Hero* (1963) by Władysław Hasiór (design: M. Brzóstowicz).

The conservation process included several key stages to ensure the safe handling and storage of the assemblages. First, custom-designed boxes were created to accommodate each artwork's unique structures and dimensions (Figure 6). Following the design phase, the boxes were carefully constructed using durable materials to provide maximum protection. The aim of the designs was not only to protect the pieces during transport, but also to allow safe storage, with easy access to each piece, so that it can be controlled and shown (eg, during future queries) without being put out of the box (Figure 7).

Next, the artworks were meticulously packed into the newly built boxes, ensuring stability and cushioning to prevent any potential damage during movement. The transport of the packed assemblages was then carried out with great care, adhering to established protocols to ensure their safety.

After the initial transport, necessary alterations were made to some of the boxes to better fit the artworks and address any unforeseen issues. Finally, comprehensive guidelines for future transport and storage were developed, outlining best practices to preserve the integrity of the artworks during handling and long-term storage.



Figure 7. *St. Sebastian* (1962) by Władysław Hasiór on a stand, specially designed and constructed by Sławomir A. Kamiński, allowing the sculpture to be safely presented, relocated and stored. (photo: A. Fisz).

Expected/unexpected challenges

The conservation and study of Władysław Hasiór's assemblages presented numerous challenges. Even describing these works posed considerable challenges, and the identification and examination of some elements remain ongoing. For certain objects, assembling multiple

components was particularly difficult, especially given their unstable structures and the lack of secure connections between elements (e.g., *Black Song*, 1972). In other cases lifting the assemblage into an upright position was a struggle, due the weight and fragility of the piece (*St. Sebastian*, 1962) or the absence of a stable construction (*Fragment of a Hero*, 1963).

One difficulty was finding and reviewing all available photographs in search of archival mentions and images of the studied objects. The digitalisation of the Władysław Hasiór's Archive in 2023 helped a lot, but still a lot of material needed to be found and obtained personally from different sources. During his lifetime Władysław Hasiór created hundreds of artworks, many of them have deteriorated and/or have been dismantled and incorporated into other artworks.

Additionally, 3D scanning proved particularly challenging due to the mobility of certain assemblage components and their various characteristics (such as colour, texture, thickness etc.). Each object required careful consideration to determine the scanning method and the appropriate scanner for the task. The choice was between Artec Eva and Artec Spider 3D scanner. Due to the variability of their components, many artworks needed to be scanned by both devices, having the final scan a combination of the two scans. The construction instability of the artworks and their material variety caused many failed attempts – 3D scanning of Władysław Hasiór's assemblages turned out to be three times more difficult than with standard sculptures. Some of the artworks, eg. *Fragment of a hero* (made mostly from glass) were unscannable.

Expectedly, the conservation process presented various challenges, mostly concerning construction stabilization and retouching. Although the most difficult was the decision process of which treatments should be applied in each artwork, e.g. if a particular part should be cleaned.

Lastly, financial constraints added another layer of complexity, highlighting the need for careful resource allocation throughout the project.

Preliminary results/expected outcomes

The project achieved several significant milestones, ensuring both the preservation and future study of Władysław Hasiór's assemblages. All 13 artworks were successfully transported—not only from Poznań to Toruń but also, following conservation, six of these pieces were safely moved to Warsaw for the summer exhibition at the Royal Castle and later returned to Poznań without incident.

The conservation and restoration of six assemblages were completed, allowing them to regain their display qualities. These works are now once again accessible to a wider audience as part of the permanent exhibition at the National Museum in Poznań. Additionally, tailored guidelines for future transportation and the safe storage of the pieces in individually designed boxes were established.

Comprehensive research documentation was also created, providing a foundation for the future conservation of the remaining seven pieces. Furthermore, the project generated new insights into Hasiór's artistic practice, offering a basis for expanding research in the future by applying the developed methodology to additional works.

Further perspectives

One clear necessity that emerged during the project is the importance of having a dedicated individual responsible for the care of such works as Władysław Hasiór's assemblages. This person should be well-educated by a conservator about the specific characteristics of each assemblage and its potential challenges. Nothing about these works is self-evident at first

encounter, as demonstrated during this project, where interventions were often needed, particularly regarding transportation and exhibition methods employed by other professionals.

For the care of modern artworks such as Hasiór's assemblages, it is also crucial to gather detailed information about the production technologies of various materials, including glass, textiles, and fiberboard, as well as everyday objects from the 20th century, particularly during the era of the People's Republic of Poland. This knowledge would provide essential support for conservation efforts.

Further development of digitized collections of photographs and documents related to Hasiór's work, such as an online catalogue, identifying artworks in archival photographs, and proper labelling, would greatly facilitate access to necessary information in the future, especially for museums.

In the case of the collection from the National Museum in Poznań, the conducted examinations will serve as a basis for conserving the remaining seven assemblages and preserving the whole group of assemblages.

The results of all research, observations, and experiences related to the work on Władysław Hasiór's assemblages will be thoroughly analyzed and described in the research and conservation documentation for each piece, as well as in the doctoral dissertation currently being prepared.

Conclusion

The study of modern art, particularly works akin to Władysław Hasiór's assemblages, highlights the need for a comprehensive and individualized approach to each object. This entails a deep understanding of the artist's oeuvre, his unique techniques, and the specific context of his creative process. It also demands collaboration with experts across various conservation disciplines and beyond.

These works require significant preparatory research and careful planning before any conservation treatment can begin, as there is a considerable risk of unintentionally damaging the object. Every intervention must be thoughtfully considered, and those who later handle or exhibit the works must be properly trained in their care. It is essential for the conservator to take a holistic approach, addressing not only the material condition but also the artwork's interaction with its environment, as well as devising methods for locating, recording, and preserving as much information as possible about each piece.

The described project, limited to 13 assemblages, aimed to establish a foundational body of conservation knowledge for Hasiór's works, marking a critical shift from the predominantly art-historical perspective that has characterized prior studies. While addressing urgent conservation needs, this initiative also opened new avenues for future research.

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