

8: Attribution

In the 1930s, Julia Keilowa was not the only one to design for plating and metalwork companies. We know that there were other artists designing for them, but we don't know their names, as they did not make as much effort as Keilowa to put their work on the market signed with their names. This is why at the exhibition we are displaying objects of very good quality, evidently designed in the 1930s, whose creators are mostly unknown to us.

Currently, objects attributed to Julia Keilowa appear on the market occasionally. It is not always true, because as I have already said, there were many designers at the time. Moreover, we cannot attribute all Julia Keilowa's objects to her with 100% certainty, as the documentation for these objects did not survive. We present over a dozen metalwork items that in all probability could be linked to her, because the style of these pieces indicates her hand, but we cannot be completely certain these are her works. And we have to always remember that due to the gaps in documentation we will not be able, or at least we are not able at this time, to attribute some of the objects to Julia Keilowa with 100% certainty.

Very interesting objects that used to be linked to Julia Keilowa, but in the course of research it had been discovered that they were not her design after all, are pitchers and metalwork from transatlantic ships "Piłsudski" and "Batory". The post-war confusion and oblivion that affected these items caused the metalwork objects to be linked to Keilowa for a very long time. Today we know that they were not hers. They were most probably designed by Lech Niemojewski, another very well-known artist of the time. So, looking at these objects, we should remember that we have still a lot of work to do.

You can see objects attributed to Julia Keilowa in the cabinet in the middle, in the final room of the exhibition.