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THE TECHNIQUE OF TRADITIONAL JAPANESE WOODBLOCK PRINT AS INTERPRETED BY CONTEMPORARY ARTISTS

Art research paper

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Abstract

The Japanese woodblock print has developed in the Land of the Rising Sun for many years and continues to amaze with its beauty and perfection in its manufacture. The greatest asset of a work of art is its technique. Many contemporary artists today draw inspiration from the work of Japanese woodblock print artists. In this article, the history and technique of the creation of Japanese woodblock print are presented, as well as the work of selected contemporary artists, who have been inspired by the craftsmanship of Japanese woodblock print when creating their own art, are discussed.

Keywords

traditional Japanese woodblock print, mokuhanga, ukiyo-e technique, contemporary Japanese woodblock print, Japanese graphic arts

Introduction

Mokuhanga is a word that is commonly used in Japan when talking about woodblock print. Outside of Japan, this is the term used to describe a woodblock print technique derived from the ukiyo-e tradition. Only a handful of artists outside Japan creates their works in this rare technique. The way they have modified and exploited the possibilities of this technique is remarkable. The original ukiyo-e technique is based on printing with water-based inks and using the famous Japanese handmade washi paper. The technique of traditional ukiyo-e woodblock prints differs from that of modern woodblock print in its freer approach to established rules and in its maximum use of the technique of water-based inks and especially of paper made from long kozo fibres. The results of artistic experiments with the original technique of Japanese woodblock print created by several world artists are very interesting. Among the most important names in this group, one should certainly mention: an American specialist and author of a book entitled “Japanese Woodblock Print Workshop”, April Vollmer, professor Anu Vertanen from Finland, an American of Korean origin, Yoonmi Nam, and finally a Polish artist and professor Dariusz Kaca.

In 2019, the author of this article organised an exhibition of Japanese woodblock prints at the Gallery of the Academy of Fine Arts in Kraków, to which she invited selected professors and artists from different parts of the world. This article looks at the history of the creation and technique of the traditional Japanese ukiyo-e woodblock print, and the inspiration of this technique by contemporary artists. The author of the article also describes the exhibition of Japanese woodblock prints she organised at the Academy of Fine Arts Gallery and her own experience in creating Japanese woodblock print.

History of the origin of Japanese woodblock print

Moku means wood in Japanese and *hanga* means print¹. The combination of these two words (*mokuhanga*) gave rise to the colloquial name adopted in the graphic arts community for the technique of Japanese woodblock print, which is printed on paper using water-based inks (gouache, watercolour). The woodblock print appeared in China in the 5th century. It found its way to Japan in the 8th century, with the spread of Buddhism and religious texts. In Japan, the Edo period (1603-1868) brought the development of a technique called ukiyo-e (literal translation: *ukiyo* - transient, flowing world, *e* - image)². Prominent artists who contributed to the development of this technique were Katsushika Hokusai (1760-1849) and Utagawa Hiroshige (1797-1858). The prints depicted places important to the Japanese, such as Mount Fuji, the streets of famous cities (the streets of Edo) or nature (waterfalls)³. The stencils made in wood made it possible to reproduce and distribute the views, reminiscent

1 A. Vollmer, *Japanese Woodblock Print Workshop: A Modern Guide to the Ancient Art of Mokuhanga*, New York 2015, p. 1.

2 *Góra Fuji. Hokusai i Hiroshige. Japońskie drzeworyty krajobrazowe z kolekcji Feliksa Mangghi Jasińskiego*, red. T. Leśniak, Kraków 2012, p. 43.

3 F. Morena, *Hokusai*, Warszawa 2006, p. 80.

of today's postcards or calendars (Master Harunobu). The masters of Japanese printmaking created original interpretations of landscapes through aesthetic treatments that exploited simplicity (economy of form), mystery (mists) and elegance of representation (meandering contour lines), sophisticated colours and intriguing frames⁴. From time to time the Manggha Museum in Kraków presents a collection of Japanese graphics from the collection of Feliks Manggha Jasiński (1861-1929). Japanese ukiyo-e prints were a huge inspiration for turn-of-the-century artists all over the world, also in Poland. Stanisław Wyspiański produced a series of pastels with a view of the Kościuszko Mound, well known to the inhabitants of Kraków and characteristic of the city. The show was undoubtedly inspired by the prints of the artist Katsushika Hokusai, author of the woodblock print series *Thirty-six Views of Mount Fuji*⁵.

Japanese woodblock print technique

Traditional Japanese woodblock prints used planks of hardwood, cherry (Fig. 1). Today, soft plywood - *shina* (made of *Tilia japonica*, from the lime family) is used. An interesting fact is the restrictive environmental law that forbids the use of too much poisonous glue in plywood (containing formaldehyde), so *shina* plywood from Japan is healthier for the user than American or European plywood. The type of lime used in Japanese plywood is so soft that cutting into such a board is easy and pleasant. Prepared on fine, almost transparent *washi* paper, the drawing is redrawn and pasted onto wood blocks. To make a coloured print, use several boards to cut out the individual colours. Sometimes the free space on one board is used, but the colours are printed separately. Traditionally, however, separate matrices are used for individual colour patches (Fig. 2).

⁴ Dariusz Kaca. *Grafika*, red. D. Leśnikowski, Łódź 2015, p. 9.

⁵ *Góra Fuji. Hokusai i Hiroshige...*, p. 143.



Fig. 1. Woodblock board by the artist Marta Bożyk,
source: Manggha Museum of Japanese Art and Technology in Kraków.



Fig. 2. Matrix and print - sumi ink, photo by Marta Bożyk, source: Author's Archive.

The work should begin by cutting out the *kento* - stamps in the corner and on the side of the wooden matrix, identically on each board. This is a corner and edge marking in the board that shows us where to apply the paper so that the colours from the different boards come together to form a single image. We stick our drawing onto the prepared board using rice nori glue and start cutting through the outlined paper. The convex areas will be the areas on which the colour is applied. Woodblock prints are cut with various types of chisels and *chokokuto* knives, the production of which is extremely important in Japan. The master craftsman making the chisels and knives guarantees their quality. Purchased chisels can be returned repeatedly for sharpening by the manufacturer for a small cost. This is mediated by family-owned American companies that sell graphic design tools, especially those related to Japanese tradition, more efficiently than Japanese ones via the Internet. The manufacturers have continued

the tradition for several hundred years and their brand is known worldwide. To ensure that the board does not move during cutting, special boards with a railing, called Hanga Sagyodai, are used.

For printing, we first prepare the paper. In countries with low humidity, we need to soak the paper the day before using a technique called *damp pack*. In Japan, a tropical country, this is not necessary. For proper soaking, it is sufficient to briefly cover the paper with wet newspapers. Spray the newspapers with water or soak them with a soft brush and place the *washi* paper between the soaked newspapers. Then wrap the newspaper-lined paper in foil and keep it out of the air overnight. *Washi* paper is thin but strong and the tradition of hand drawing dates back over 1,500 years. The unique fibres of this paper, which is made from the *kozo* plant, are long and absorbent and therefore easily absorb water-based paints. However, it should be protected against too much soaking with Myoban or dosa, a type of skin glue with a bit of alum⁶. If one do not paint the *washi* with such glue, the paints will soak into the paper uncontrollably. We also need to wet the board or plywood before printing. Watercolour paint or gouache is rubbed into the board with special brushes and the colours are reflected successively from different boards. Finally, apply *sumi* ink with brushes to the cut out, convex outline on the board. Printing is done by hand with a baren. Baren is a special tool in the form of a disc wrapped in a bamboo bark leaf or, nowadays, a disc with plastic balls on the underside (designed by Kyoto professor Akira Kurosaki) or with metal balls - an American product⁷). Gotowy wydruk posypujemy mika, która zabezpiecza kolor i dodatkowo nadaje pracy delikatny blask.

Japanese woodblock print - Mokuhanga

The technique itself *ukiyo-e* is nowadays referred to the word *mokuhanga* by artists. Japanese woodblock print uses water as a printing base. It is sometimes said to be a water woodblock print. Artists, or rather Japanese craftsmen, today are teaching western artists how to create works in this technique. There are several well-known master schools in Japan where one can take a course in this traditional printmaking technique in 3 months. Completing such a course gives a participant a technical basis to develop one's own style. Japanese teachers are very demanding and course participants must know how to name their tools, matrix and printmaking operations in Japanese as well as learn the history of the origins of the technique itself in order to begin their workshop work. Completion of such a traditional school teaches discipline and respect for the Japanese woodblock print tradition. One will never know the elegance and taste of this painstaking work, which requires precision and patience and is characteristic of the craft culture of Japan by only using textbooks. The artist must first become a craftsman, learn the whole process and learn it to get the most out of it.

6 McClain's Printmaking Supplies, <https://www.imcclains.com/catalog/blocks/shina.html> [accessed: 11/03/2021].

7 A. Vollmer, *Japanese Woodblock Print Workshop*, p. 71.

Contemporary artists practicing this technique are affiliated with the International Mokuhanga Association in Tokyo founded, among others, by American artist April Vollmer and Japanese Katsutoshi Yuasa (MI-LAB Special Advisor, Japan). The purpose of this organisation and its mission is, among other things: to include and inspire all artists/artisans/creators mokuhanga at all levels; to develop the aesthetic language of mokuhanga and promote dialogue conducted within this technique; to encourage innovation at all levels of mokuhanga; to preserve mokuhanga skills, crafts, traditions and materials; and to build an archive of mokuhanga resources for the next generation. Artists associated in the International Mokuhanga Association practice this traditional art but also develop it. Among the most important artists outside Japan are: artist April Vollmer, who has published a manual on this technique, and Anu Vertanen (artist and professor at the Academy of Fine Arts/Finland), who teaches this technique in Finland and uses it in a distinctive way. Yoonmi Nam of Kansas Lawrence University and Katie Baldwin of the University of Alabama have written *Zin*, a mini textbook on mokuhanga. In Poland, this technique is practised by Professor Dariusz Kaca and Tomasz Kawełczyk, Ph. D. Both of them have studied in Japan and Professor Kaca is also a member of the IMA.

In Japanese woodblock print, paper is important in addition to the board. The paper used in mokuhanga should be hand-drawn from the bast of the *Kozo* bush, glue from the root of the *Tororo-aoi* flower and water. The paper called *Washi* in Japan is also extremely important in tradition. For more than 1,300 years it has been made by hand in several cities and provinces (the famous paper mills: Kochi, Mino, Awagami, Mino - Hon-Minoshi paper, Intangible Cultural Heritage by UNESCO)⁸. The combination of paper and woodblock print is a precious art of Japanese craftsmanship that distinguishes Eastern from Western printmaking. Today *washi* paper is available and can be imported from Japan or from a few shops in the USA. It is often used by restorers due to its exceptional thinness and strength. The 1,200 year old paper has the same colour as the contemporary handmade paper⁹. *Kozo* fibres are hand beaten and not ground like European cellulose, so the long fibres overlap. When scooping, the sieve is swung so that the fibres overlap like a net, creating a strong bond. *Washi* paper, highly prized in Japan and less known internationally, is important in mokuhanga. Still, it is a rarity and a precious value of this technique. Woodblock print artists respect this paper and know its value, also as a traditional product, made only in the East.

8 *The Mino-Washi Brand Book*, Mino 2017, p. 9.

9 M. Kurlansky, *Paper – Paging through History*, New York [2016], p. 10.

Interpretations by contemporary artists

Japanese woodblock print also uses *Sumi* - black ink as an outline, drawing the image and applying it at the very end of the printing process. *Sumi* black ink, which was traditionally used as an outline, is rarely used by contemporary artists. Sometimes it is not used at all, the graphics are then more painterly. Paints in the traditional ukiyo-e technique were rubbed in with brushes (*burashi*) or with special paintbrushes, which were selected according to the size of the surface of the colour spot. Colour is treated freely and nonchalantly in the work of contemporary artists. The surfaces are not perfectly covered with colour and often the artist allows excessive water to soak around the stain, creating a kind of streak or soft mark.

This is the method used, for example, by the well-known artist Anu Vertanen. The use of paint that pierces through from the other side of the paper is an interesting procedure in her woodblock prints. The artist uses both sides of the paper to apply the paint. Paint with a lot of water runs softly through to the other side, giving the impression of being blurred and fuzzy. Vertanen prints sharp linear motifs onto this soft, reverse side of the paper. By juxtaposing a soft spot and a sharp clear linear form, she achieves a spatial effect. This Finnish artist prints transparent colour over colour to give the impression of spatiality. Vertanen likes colours, which she uses perfectly in her graphics, and she is economical with her means. She has created various series, usually using simple forms like stripes, circles, linear patterns. It goes beyond the format used in traditional Japanese woodblock prints. She is not constrained by her association with the Japanese workmanship. She uses the knowledge and skills acquired in Japan with lightness and ease.

Yoonmi Nam, who comes from Korea but lives and works in the United States, works differently. Yoonmi makes one clearly feeling the tradition and drill of the Eastern workmanship. However, the artist has turned this perfection into an asset. She is able to convey an almost hyper-realistic impression with very simple means. Her series entitled *Arranged Flowers*, which are representations of flowers and other plants in contemporary paper cups printed by popular fast-food companies, is an impressive series in terms of technique. Here, Nam combines the traditional workmanship of a classical woodblock print artist with the conceptual approach of a contemporary artist. In this series, the artist also combines a drawn graphic world, linear with a decorative way of representing plants, with a simple but clearly realistic element from the contemporary world.

Dariusz Kaca, a professor from Łódź, emphasises his fascination with the perfect workshop and pays tribute to the Japanese with a series of woodblock prints dedicated to Utamaro - an artist from the Edo period. Kaca has undergone courses in Japan and his works show a reverence for this traditional technique and traditional Japanese motifs. In his woodblock prints we see motifs of waterfalls, landscapes, flying birds, fragments inspired by motifs taken from the prints of the old masters, such

as the hairstyles of Japanese women. However, Kaca simplifies the image by depriving it of realism in favour of abstracting the motifs. The colours of his small woodblock prints are very subtle and sophisticated. It narrows the colour range and uses lines printed with Sumi ink. The line, however, does not describe the shapes, but weaves a separate story. The world in Dariusz Kaca's woodblock prints is illustrative and interestingly fabulous in colour, and the story is clearly set near the Japanese islands.

Norwegian artist Elisabet Alsos Strand leads the viewer towards water, towards reflections, towards the transparency of the sky reflected in the water mirror. The artist likes to limit herself to one or two colours. Her abstract forms evoke in us the familiar world of landscape. The artist gives space to our imagination to reflect on the landscape, using the effects of watercolour paint heavily saturated with water in her workmanship.

American artist, April Vollmer is a master of the detail and perfection of the line print. Vollmer uses plant motifs, small figures of birds seen from afar or insects and builds decorative compositions by using those. It combines the black Sumi line with spot colour solutions. What is most impressive about her work is her ability to layer multiple layers of colour on top of each other.

A very interesting Japanese artist is Takuji Hamanaka. In his woodblock prints it is hard to guess the technical procedure. The artist creates forms resembling the structure of bacteria or other micro-organisms. Semi-transparent forms overlap to build spatial creatures. Some prints use abstract, geometric forms to create the optical illusion of spaciousness. The artist likes to create surreal, abstract forms out of colourful brushstrokes, which are confusingly similar to painterly efforts to render spatial forms. The effect is achieved by repeatedly applying different paints in one place from the same block. Painting with brushes with the „Iris effect” or tonal transitions creates the illusion of spatiality. The artist therefore uses here the traditional method of *bukashi* (tonal transition) - the application of paint with nori glue with a brightening of colour.

In the Japanese woodblock print technique, re-printing is a very difficult procedure, as both the matrix and the paper must be moist during printing. Maintaining moisture during printing is very important for the colour to reflect on the paper. Rubbed with a special disc *barenem* on top of the paper, transfers the ink from the board to the paper, provided the correct amount of water is used. It is the flair of the artist or *master-printer* (master craftsman, the word comes from English) that determines the effect of the print. The artist can control the amount of water and thus achieve different effects. However, it is extremely difficult with this technique and requires great skill. In the old days in Japan, an artist would invent a motif and paint it. On the other hand, the craftsman cut in the wood and it was he who reproduced the master's work. Kyoto-based professor Akira Kurosaki (1937 - 2020), however, preferred to print and create the graphics himself from motif to print. Kurosaki, called *sensei* (master), headed the Papermaking Department at Kyoto Seika University. His abstract and surreal prints grow

out of the Japanese tradition. Motifs of still life or landscape transform over time into total abstractions. He used a lot of colours: red, Prussian blue, white on paper in a darker, natural, non-dyed shade. Akira Kurosaki used an interesting procedure of surrounding the cut-out pattern, the ritual of the hole with a dark colour. Such an effect gave the impression of spatiality or even levitation of the elements of the composition.

Many artists use the Japanese printing technique or imitate its effects. Karen Kunc, an artist from Nebraska, uses Japanese *mokuhanga* but also combines techniques. Her inspiration comes from the technical effects of printing with water-based paints, the iris effect or the combination of watercolour, transparent colours, the layering of colours and forms on top of each other is due to her knowledge of the *mokuhanga* technique. The artist is extremely prolific, and her works are presented at several exhibitions a year. Her works are always made up of a large number of colours, which is completely different from the Japanese tradition but is an original feature of the American artist's work. All of these outstanding artists are members of the IMA who have undoubtedly contributed to the development of this technique as well as the art of woodblock print in the world.

Exhibition of contemporary Japanese woodblock prints at The Jan Matejko Academy of Fine Arts in Kraków

From 17 October to 1 December 2019, the Academy of Fine Arts Gallery hosted Mokuhanga, an international exhibition of contemporary woodblock prints made in the traditional Japanese ukiyo-e technique. Its curators were Marta Bożyk, Margarita Vladimirova. The idea of the project came from Marta Bożyk, Ph. D., an artist for many years connected with the Faculty of Graphics at the Academy of Fine Arts in Kraków, assistant professor at the Woodblock Print Studio. For the realisation of this exhibition and related workshops, the curator won a grant from the Ministry of Science and Higher Education from the Fund for Science Promotion Activities. Seven contemporary artists, working in the ukiyo-e technique, have been invited to participate in the exhibition:

Kristi Arnold (USA),

Katie Baldwin (USA),

Marta Bożyk (Poland),

Dariusz Kaca (Poland),

Tomasz Kawełczyk (Poland),

Yoonmi Nam (USA, Korea),

Elisabet Alsos Strand (Norway).

All the artists are educationalists and teach ukiyo-e technique at their home universities and in international workshops. In the catalogue for the exhibition, the artists describe where and how they learned this technique. They describe their experiences in working on it and their meetings with the masters from whom they drew their knowledge. A perfect example is the author of this text who came into contact with the Japanese woodblock print technique during her stay at an artistic residency in Mino Paper Village, a town where washi paper is made in Japan. The artist got to know the mokuhanga technique better by observing the workshop of her friend Elisabet Alsos Strand, during her stay in Norway. An interesting experience too was attending the Impact 10 conference of 500 graphic artists from around the world in 2018 in Santander, Spain. At the conference, the artist met a group of woodblock print artist, listened to lectures and learned about the art of these specialists. She got the courage to try her hand at Japanese woodblock print when she decided to do a large project called *Washi no Fushigi* dedicated to washi paper. The artist made three large-format woodblock prints using the mokuhanga method. The technique proved to be very difficult especially when making large format prints. The board dried too quickly and the unevenly soaking water caused the colours to spill over and create unwanted effects. Experience, precision and correct sequence are very important in this technique. However, the artist has used the effects of painterly blurring and repeated colour enhancement and overprinting of the outline. Smaller graphics are much easier to print. That is why at her next exhibition at the Gallery of the Academy of Fine Arts in Kraków she also showed new mokuhanga made in a smaller size. The author of the text, having her own personal experience in the mokuhanga technique and aware of the value of the prints by old masters of ukiyo-e, appreciates, however, the importance of work in this technique by contemporary artists. The exhibition, organised at the Academy of Fine Arts, shows how fascination with this eastern technique can unite professionals, despite the difference in visual stories (Fig. 3-5).

At the same time, the Manggha Japanese Arts and Technology Museum, a partner of the project, hosted an exhibition entitled “Masters of ukiyo-e: Utamaro, Sharaku, Hokusai, Hiroshige, Kuniyoshi”, woodblock prints from the Ei Nakau collection. As part of the collaboration, the artist Marta Bożyk has prepared a guided tour of the masters’ exhibition from a technological perspective and a series of ukiyo-e workshops for students of the Academy of Fine Arts in Kraków.



Fig. 3. Exhibition of contemporary Japanese woodblock prints at the Gallery of the Academy of Fine Arts in Kraków, photo by Przemysław Wideł, source: Gallery of the Academy of Fine Arts in Kraków.



Fig. 4. Exhibition of contemporary Japanese woodblock prints at the Gallery of the Academy of Fine Arts in Kraków photo by Przemysław Wideł, source: Gallery of the Academy of Fine Arts in Kraków.

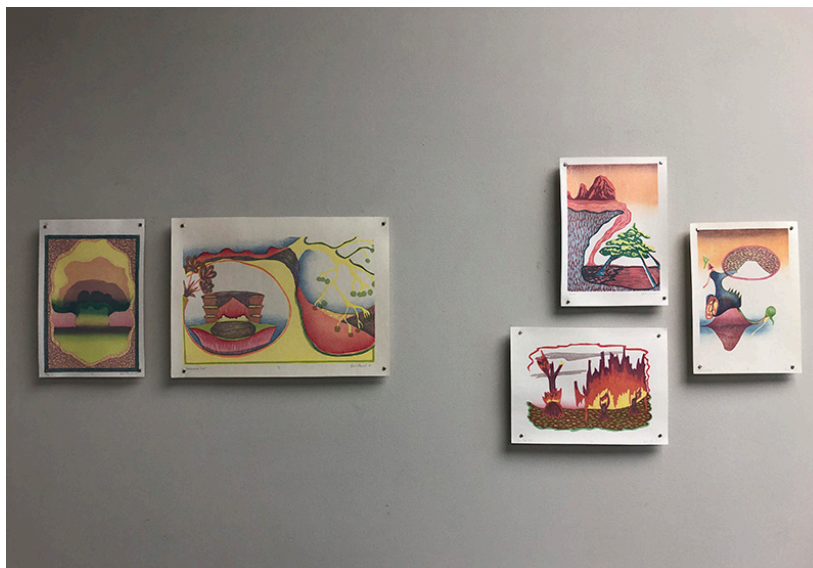


Fig. 5. Exhibition of contemporary Japanese woodblock prints at the Gallery of the Academy of Fine Arts in Kraków, photo by Przemysław Widel, source: Gallery of the Academy of Fine Arts in Kraków.

Summary

The traditional Japanese Mokuhanga woodblock print still inspires artists around the world to this day. Contemporary artists are eager to learn the traditional, extremely complex and labour-intensive ukiyo-e technique. They often practice this traditional art, but also develop it by drawing on different cultural traditions and taking a freer approach to the technique itself. Polish enthusiasts have had the opportunity to encounter the art of Japanese woodblock prints at many exhibitions at the Manggha Museum of Japanese Art and Technology in Kraków, but also at an exhibition organised by the author of this article in 2019 at the Gallery of the Academy of Fine Arts in Kraków. It is worth noting that the author is an assistant professor at the Faculty of Graphics of the Academy of Fine Arts in Kraków and creates works in the traditional ukiyo-e technique herself. The artists mentioned in the above publication continue the old technique, expanding the range of technical effects and giving the technique a new dimension and artistic value by combining tradition with innovative, original technical procedures and their own reinterpretations of motifs used by old masters from Japan. Respecting tradition, they are discovering new perspectives for this ancient technique.

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