



**“POLISH ARTISTS IN THE  
SPOTLIGHT ~ POST-WAR  
GENERATION IN CENTRAL  
AND EASTERN EUROPE”**

*Ans Azura's first auction with a strong focus on Polish Art highlights the importance and relevance of this art scene on the wider European market. Spanning photography, sculpture, and painting, through this capsule of artworks art collectors and enthusiasts will have the pleasure of discovering world-renowned contemporary and post-war artists.*

**ANS  
AZURA**

BIDDING BEGINS MAY 19, 18:00 CET  
LIVE STREAMED AUCTION  
ROOM OPENS MAY 26, 18:00 CET

## INTRODUCTION

*Over the course of the 20th century, the Polish artists have challenged the dominant artistic movements and pioneered innovative methods and mediums. The socio-political geographies of Eastern Europe witnessed turbulent historical periods in which art was made as a need for change and escape. Rather than looking for a potential market, the artists were pursuing a systemic subversion. Ans Azura's first auction with a strong focus on Polish Art, highlights the importance and relevance of this art scene on the wider European market.*

*Spanning photography, sculpture, and painting, through this capsule of artworks art collectors and enthusiasts will have the pleasure of discovering world-renowned contemporary and post-war artists.*

*With the curated selection of this first online auction dedicated to Polish Artists, we want to offer an accessible and transparent online tool that will serve as an incubator or as a stage for Polish artists and artworks to a greater international visibility, showcasing works from the most important artists in Poland, like: Tadeusz Kantor, Jan Dobkowski, Katarzyna Kobro, Edward Dwurnik, Erna Rosenstein, Alfred Lenica, Ryszard Winiarski and many others.*

### *Conditions of sales*

*The works of art which are subject to artist resale royalty rights ('droit de suite') are marked with an \* in the title of the work of art. The amount of the royalties is calculated using a sliding scale of percentages of the Hammer Price.*

*By registering to bid in auctions and by bidding on the Ans Azura platform you agree to the Bidder's and Buyer's Terms and Conditions which you may consult here. Please read these Terms and Conditions carefully. By bidding you accept personal liability to pay the Purchase Price consisting of the Hammer Price and the Buyer's Premium plus the applicable Buyer's Expenses. Please note that the Total Cost Calculator will display the amount including the estimated Buyer's Premium, exclusive of related artist resale royalties and any shipping expenses and all duties, taxes, VAT, and/or custom processing fees payable by the Buyer.*





## JAN DOBKOWSKI

001

### *Warm Place (Ciepłe Miejsce)\**

*Jan Dobkowski is a painter, illustrator, author of spatial compositions and one of the founders (together with Jerzy Zieliński) of Neo-Neo-Neo Group. Over more than six decades, Dobkowski has created a remarkably coherent oeuvre, not only in terms of the distinctive artistic expression that is reflected in his drawings, paintings, objects, and actions, but also because his artistic practice offers a highly sensitive view of the world of nature and the environment. His work has been exhibited at the Academy of Fine Arts, Warsaw; Bunkier Sztuki, Krakow; Guggenheim Museum, New York; Art Museum, Łódź; National Museum, Warsaw; National Museum, Wrocław; National Museum, Poznań; Zachęta National Art Gallery, Warsaw; Jackmann Gallery, Melbourne; Love Arts Museum, Miami; Rose Museum of Art, Waltham; Everson Museum of Art, New York; Center of Modern Art, Oklahoma; Polish Museum, Chicago; McGraw-Hill Collection, New York; Municipal Museum Ghent, Belgium; Australian National University, Canberra and many others.*

*Jan Dobkowski's artistic practice has remained largely unchanged throughout the many phases of his career. His paintings reflect a pantheistic philosophy based on the recognition of constant metamorphosis and interconnection. Initially influenced by Pop Art, Dobkowski began to create compositions using large flat surfaces finished with decorative, New Wave-like lines. The painting Warm Place represents Dobkowski's most recognizable style of painting, a two-coloured, red-green oeuvre, based on a 'cut-out'-like rendering of figures and shapes from the background, as seen in his famous spatial compositions. The shapes in Dobkowski's paintings are constantly changing, resulting in new visual structures. Green represents nature and red represents the energy of life, a symbolism that became the conceptual ground for many of his later spatial compositions.*

*Executed in: 1971*

**Size: 195 x 146 cm**

*Medium: Oil on canvas*

*Signed on the reverse, Jan Dobkowski*

*Starting price:*

**€30,000**

*Estimate:*

**€30,000 - €50,000**

## EDWARD DWURNIK

*Victory Square (Plac Zwycięstwa)\**

*Edward Dwurnik is an outstanding Polish painter and graphic artist, undoubtedly one of the most recognizable personalities in Polish contemporary art. His oeuvre has been called ironic and grotesque, and includes expansive painting cycles focusing on recurrent social and political themes, produced in multiple versions, often simultaneously. His work has been exhibited at the Academy of Fine Arts, Warsaw; Bunkier Sztuki, Kraków; MOCAR, Kraków; Schaulager, Basel; Martin-Gropius-Bau, Berlin; Zachęta National gallery of Art, Warsaw; Ecole Nationale Supérieure des Beaux-Arts, Paris; Museum Ludwig, Cologne; Stedelijk Van Abbemuseum, Eindhoven; Documenta, Kassel; Sydney biennial; Museum of Art, Indianapolis; Museum moderner Kunst, Vienna; Padiglione d'Arte Contemporanea, Milan, and many others. His work also features in many private and public collections in Poland and abroad.*

*Edward Dwurnik, an exceptional painter, has developed his own distinctive language and means of expression over the course of his career. He used this expressive language to depict Polish society, the inhabitants of large cities, members of various social groups, and contemporary political situations. His talent for using caricature, irony, and critical commentary with a large dose of warmth and affection results in an unparalleled style that makes his depictions truly unique. Dwurnik repeatedly makes reference to the urban fabric, creating his own mythology around the iconic places of Warsaw and other Polish cities. Such is the case in the painting *Victory Square (Plac Zwycięstwa)*, which shows Dwurnik to be ever the keen observer of the changes the cities were undergoing. Moreover, he sometimes even anticipated changes in his paintings. At other times, his paintings became palimpsests, revealing successive urban layers, often with a literal reference to the history of the city.*

*Executed in:* 1982

**Size:** 97 x 146 cm

*Medium:* Oil on canvas  
*Signed and dated*

*Starting price:*

**€26,000**

*Estimate:*

**€28,000 - €36,000**





## EDWARD DWURNIK

*Why did Sikorski have to die? (Dlaczego zginął Sikorski?)\**

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*Executed in: 1983*

**Size: 146 x 114 cm**

*Medium: Oil on canvas  
Signed and dated*

*Starting price:*

**€26,000**

*Estimate:*

**€28,000 - €36,000**



## ERNA ROSENSTEIN

### *The Underworld (Zaświaty)\**

*Erna Rosenstein is one of the most prominent figures of the Polish avant-garde, associated with the Kraków Group in the 1930's. Her artistic practice encompasses various media, such as painting, assemblage, drawing, objects, and artist books. She also published several volumes of poetry. Erna Rosenstein's works have been part of many exhibitions and collections in Poland and abroad, such as documenta, Kassel, Germany; Bienal de São Paulo, São Paulo, Brazil; Tate Modern, London, UK; The Metropolitan Museum of Art, New York, USA; Petit Palais, Paris, France; Museum of Modern Art, Warsaw, Poland; Fundació Joan Miró, Barcelona, Spain; Kunsthal Charlottenborg, Copenhagen, Denmark; Muzeum Susch, Zerne, Switzerland; The Jewish Museum, New York, USA; Zachęta National Art Gallery, Warsaw, Poland; National Museums in Warsaw, Wrocław and Kraków, Poland; Muzeum Sztuki, Łódź, Poland, and many others.*

*Erna Rosenstein's artistic practice reflects the artist's sovereign expression to rewrite post-war trauma and experiences related to it. She transformed her private living space into an intimate workshop, an evolving installation that focused attention on her uncompromising merger of art and life. Rosenstein remained devoted to these kinds of poetics for decades, which is why her work comprises extraordinary combinations in which she brought disparate elements together, whether they be the sensual and the spiritual, the material and the immaterial, or the real and the imaginary. The work *Zaświaty* is a significant example of her practice from the 1960's, which was dominated by organic forms. Erna Rosenstein was fascinated during this period by the energy of nature and its unrestrained transformation into new forms. The drawings from this period mirror the idea of the horror vacui effect and are created from a variety of materials and techniques.*

*Executed in: 1969*

**Size: 30 x 37 cm**

*Medium: Mixed media on handmade paper  
Signed and dated, E. Rosentein, 1969*

*Starting price:*

**€16,000**

*Estimate:*

**€20,000 - €30,000**

**ERNA ROSENSTEIN***Drawing (Rysunek)\**

*Erna Rosenstein is one of the most prominent figures of the Polish avant-garde, associated with the Kraków Group in the 1930's. Her artistic practice encompasses various media, such as painting, assemblage, drawing, objects, and artist books. She also published several volumes of poetry. Erna Rosenstein's works have been part of many exhibitions and collections in Poland and abroad, such as documenta, Kassel, Germany; Bienal de São Paulo, São Paulo, Brazil; Tate Modern, London, UK; The Metropolitan Museum of Art, New York, USA; Petit Palais, Paris, France; Museum of Modern Art, Warsaw, Poland; Fundació Joan Miró, Barcelona, Spain; Kunsthal Charlottenborg, Copenhagen, Denmark; Muzeum Susch, Zerne, Switzerland; The Jewish Museum, New York, USA; Zachęta National Art Gallery, Warsaw, Poland; National Museums in Warsaw, Wrocław and Kraków, Poland; Muzeum Sztuki, Łódź, Poland, and many others.*

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**Size: 21 x 30 cm**

*Medium: Ink and watercolor on paper  
Signed Erna Rosenstein*

*Starting price:*

**€6,000**

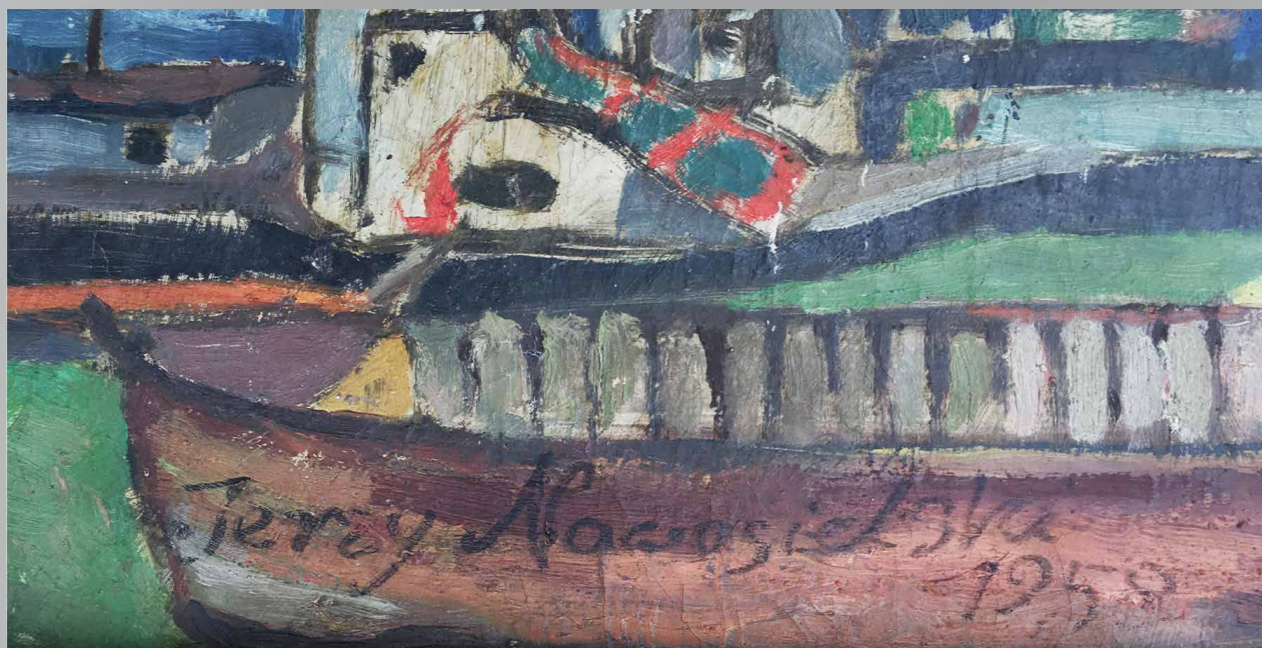
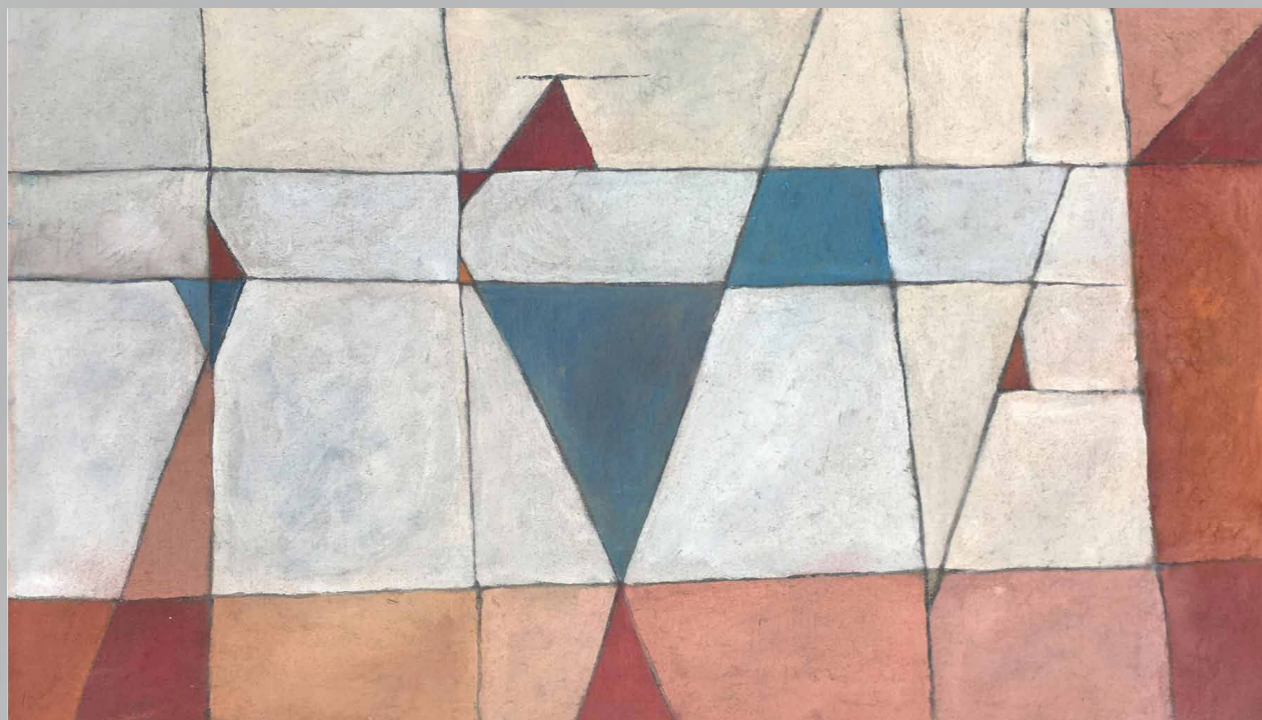
*Estimate*

**€10,000 - €15,000**



## JERZY NOWOSIELSKI

### *Abstract (Abstrakcja)\**



*Jerzy Nowosielski was a painter, graphic artist, scenographer, and illustrator, joint member of the Tadeusz Kantor circle and a member of the Kraków Group II. His practice could be described as an investigation of human spiritual states, mental processes, and desires through clean and very distinctive minimalist forms. Jerzy Nowosielski's works have been part of many exhibitions and collections in Poland and abroad, such as the Venice Biennial, Italy; Sao Paulo Biennial, Brazil; Museum of Modern Art, New York, USA; Neue Nationalgalerie, Berlin, Germany; Musée d'Art Contemporain, Lyon, France; Kunsthaus, Nürnberg, Germany; Solomon R. Guggenheim Museum, New York, USA; Museum of Modern Art, Warsaw, Poland; Muzeum Sztuki, Łódź, Zachęta National Gallery of Art, Warsaw, Poland; PGS - Państwowa Galeria Sztuki, Sopot, Poland, and many others.*

*Nowosielski's most well-known works combine the tradition of Orthodox icon painting and the tendencies of the Western historical avantgarde. In the 1950s, Nowosielski dedicated his artistic practice to research and experiments, from figuration to geometric abstraction, like other representatives of the post-war Krakow avant-garde. Although the artist's style changed over time, it is usually easy to identify his works. The most characteristic elements of Nowosielski's work were elongated figures, mainly feminine, clear contours, clear colours, and flatness, reminiscent of early 20th century avant-garde paintings. The work *Abstract* is part of the series of paintings in which he skillfully combined a thin black line outlining of squares, triangles, or, less often, circles, with pure, luminous colour, whose intensity often produces the effect of glowing forms.*

*Executed in: 1958*

**Size: 42 x 72 cm**

*Medium: Oil on canvas*

*Signed and dated on the reverse, Jerzy Nowosielski, 1958*

*Starting price:*

**€42,000**

*Estimate:*

**€50,000 - €60,000**



## ŁÓDŹ KALISKA

### *Fan (Wachlarz)\**

*Group Łódź Kaliska was founded in Łódź in 1979 by Marek Janiak, Jerzy Koba, Andrzej Kwietniewski, Adam Rzepecki, Andrzej Świetlik and Andrzej Wielogórski. The neo-avant-garde group investigated the photo-media aspect of seeing and recording, through photography, experimental film and performance art, drawing upon the traditions of conceptualism. Works by Łódź Kaliska have been part of many exhibitions in Poland and abroad, such as the Museum of Art, Łódź; Tate Modern & Tate Britain, London, UK; Zachęta – National Gallery of Art, Warsaw, Poland; Museum Jerke, Recklinghausen, Germany; MOCAR, Kraków, Poland; Museum of Modern Art, Montélimar, France; Galeria Bielska BWA, Bielsko-Biała, Poland; Bad Taste, Tournai, Belgium; Kunstram Kreuzberg/Bethanien, Berlin; Atelier 340 Muzeum, Brussels; National Museum in Kielce, Poland; Gallery WM, Amsterdam, Netherlands; Ujazdowski Castle, Centre for Contemporary Art, Warsaw, Poland; Bunkier Sztuki, Kraków, Poland; National Art Museum, Riga, Latvia, and Festival Altonale 9, Hamburg, Germany.*

*The Łódź Kaliska group was established in 1979 during the plein-air in Darłowo as a neo-avant-garde formation. From the beginning it was composed of artists Marek Janiak, Andrzej Kwietniewski, Adam Rzepecki, Andrzej Świetlik, and Makary (Andrzej Wielogórski). Since the group's formation, the artistic program used Dadaist strategies in happenings and performed anarchist actions. They also ridiculed the Polish neo-avant-garde and highlighted the absurdity of life in Polish society. In 1989, the group changed its name to Łódź Kaliska, mixing their Dadaist attitude with an interest in postmodernism. This could be seen in group's "staged photography" and films, which they created by making pastiches of famous paintings and films. The work *Wachlarz* is part of the *New Pop* series, which started in 2000, and represents the group's strategy of annexing the gains of art relative to mass culture. *New Pop* is a series of manifestos and artistic actions.*

*Executed in: 2004*

**Size: 105 x 150 cm**

*Medium: Fine Art Print on dibond, Edition 6/6*

*Signed Łódź Kaliska (M. Janiak, A. Świetlik, A. Rzepcki, A. Wielogórski)*

*Starting price:*

**€4,500**

*Estimate:*

**€5,000 - €7,000**



**ANTONI STARCZEWSKI***Fabric - Onions (Tkanina - Cebule)\**

*Antoni Starczewski is one of the most interesting artists of the post-war period, an artist who developed compelling and unique artistic practices in a variety of media, namely ceramics, prints, textiles, and in-situ projects. Regardless of the medium, Starczewski explored the issues of rhythm, difference in repetition, and sign systems. He established his own structure of forms and translated them into rhythm-based artworks. Antoni Starczewski's works have been part of many exhibitions and collections both in Poland and abroad, such as Biennale di Venezia; Tate Modern, Victoria and Albert Museum, London, UK; Kupferstichkabinett, Dresden, Germany; Museum of Art, Łódź; Zachęta National Gallery of Art, Warsaw; Poland; Stedelijk Museum, Amsterdam, Netherlands; National Museums in Warsaw, Kraków and Wrocław; Museo Internazionale delle Ceramiche, Faenza, Italy; Galleria degli Uffizi, Florence, Italy; Musée d'Art Moderne de la Ville de Paris, Bibliothèque nationale de France; Musée d'Art et d'Histoire de Genève, Switzerland; Museum Boijmans van Beuningen, Rotterdam, and many others.*

*Antoni Starczewski explored the fields of visual art, music, and language. One of the main directives of Starczewski's work was a refusal to separate fine arts from decorative arts. His exploration of rhythms and development of sign systems led him to create so-called "visual scores," regardless of the materials and techniques in which he worked. The work Tkanina- Cebule is an exceptional example of his artistic language, since it embraces both Starczewski's conceptual and formal approaches in creating pictorial weavings. This work is a remarkable example of artist's tactic of addressing the visual arts hierarchy by putting textiles and crafts in the fine art category. Remarkably, Starczewski's patterns do not only question this relationship, but they also reflect the universal patterns that permeate nature and the environment.*

*Executed in mid 1970s*

**Size: 98,5 x 101cm**

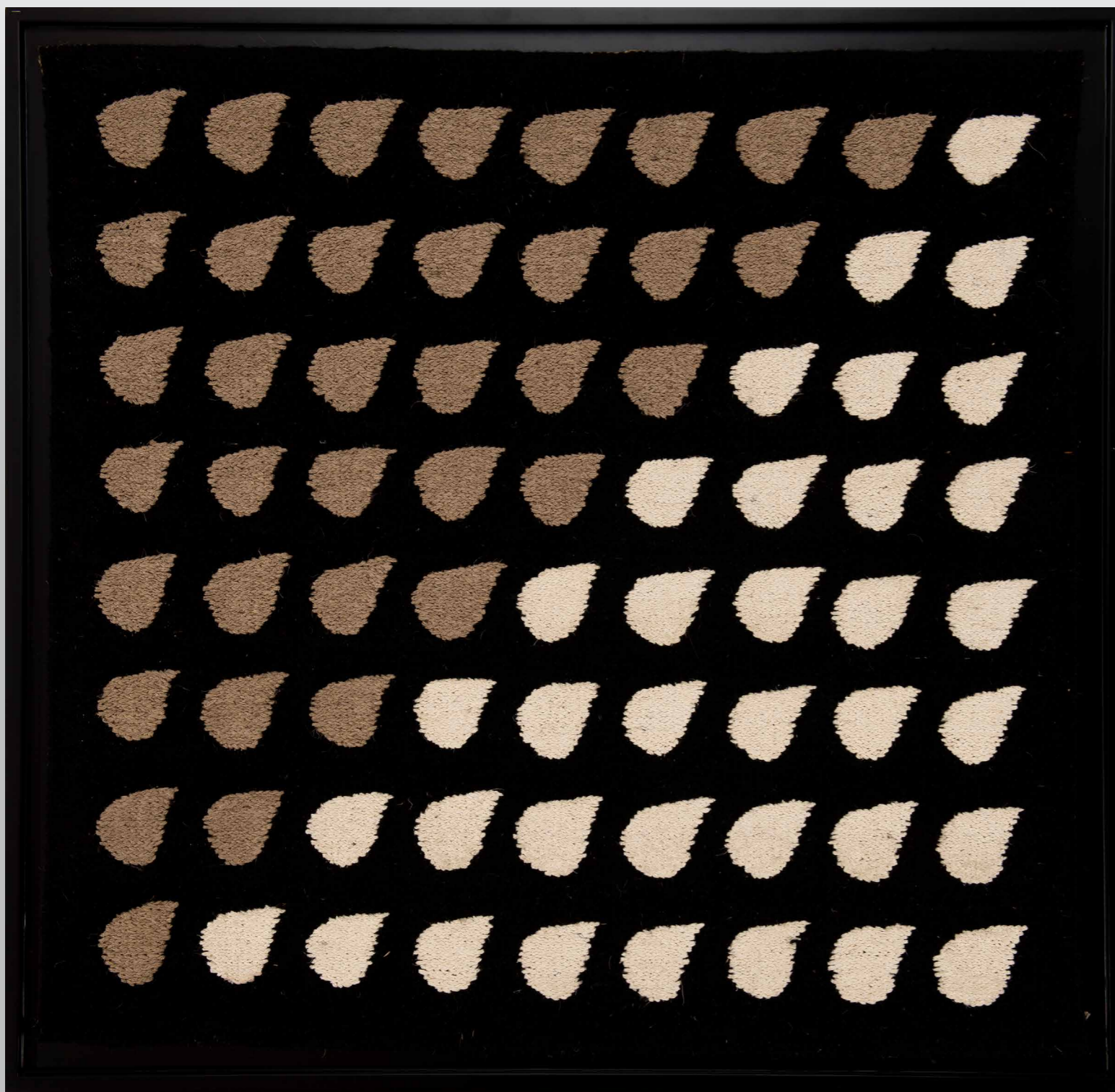
*Medium: Linen, wool, tapestry*

*Starting price:*

**€8,000**

*Estimate:*

**€10,000 - €15,000**



**MAREK WŁODARSKI***Painting 15 (Obraz 15)*

Marek Włodarski worked as a painter, draughtsman, and educator, and is known for co-founding the avant-garde group *Artes*. His intimate, lyrical and radically anti-aesthetic work was formally influenced by the paintings of Fernand Léger and French Surrealism, while conceptually addressing the complex identity of Polish culture. Włodarski played an important role in working with the artistic phenomena that were of crucial significance to Central and Eastern Europe before, during, and after the Second World War. Marek Włodarski's works have been part of many exhibitions and collections in Poland and abroad, such as *Biennale di Venezia*, Venice, Italy; *Art Pavilion*, Berlin, Germany; *Museum of Modern Art*, Warsaw, Poland; *National Museum*, Warsaw, Poland; *Centre for Contemporary Art Ujazdowski Castle*, Warsaw, Poland; *Museum of Art*, Łódź; *Zachęta National Gallery of Art*, Warsaw, Poland; *Galerie Au Sacre du Printemps*, Paris; *TPSP*, Lviv; *Jabłkowskich House*, Warsaw; *Musée Beaux Arts*, Alexandria, Egypt; *Silesian Museum*, Wrocław, Poland; *National Museum*, Poznań, Poland, and many others.

In his later paintings and in the work *Obraz 15*, Włodarski develops his formal investigations of figures through the simplification of the oil painting's forms by painting over certain details. Through this process, he created tension between the subject matter and his own visual language, since a bright but fragmented part of the painting captures a sense of simultaneity that moves towards sheer abstraction. Aside from being a prominent artistic figure, Włodarski should also be understood as a figure of resistance against an extremely uniformed vision of Polish society and culture. His work often addressed the complexity of identity in the cultural melting pot of his home city of Lwów, with its Polish, Jewish, and Ukrainian population, directing attention onto experiences of deprivation during the war, as well as onto artefacts originating from the camps.

*Executed in:* 1958

**Size:** 81 x 65 cm

*Medium:* Oil on canvas

*Starting price:*

**€8,000**

*Estimate:*

**€10,000 - €20,000**



## TERESA RUDOWICZ

*Composition 60/63 (Kompozycja 60/63)\**

*Teresa Rudowicz was one of the most distinct personalities in the Krakow artistic community, as well as a co-founder and member of the Krakow Group. Rudowicz's earliest works are in the mediums of watercolour and photomontage, while her later works become more abstract and metaphorical. In the 1950s and 1960s, she began to create collages, in which she combined small non-artistic "ready-made objects" with a painterly approach; this represents the most prominent part of her oeuvre. Teresa Rudowicz's works have been part of many exhibitions and collections in Poland and abroad, such as the Museum of Modern Art, New York, USA; Centre Georges Pompidou, Paris, France; Gallery Lambert, Paris, France; Musée d'Art Moderne de la Ville de Paris, France; Mumok, Vienna, Austria; Galeria Nazionale d'Arte Moderna, Rome, Italy; Museum Boijmans van Beuingen, Rotterdam, Netherlands; Alcoa Collection of Contemporary Art, Pittsburg, USA; Palace of Arts, Krakow; Museum of Modern Art, Warsaw, Poland; National Museum, Warsaw, Poland; Museum of Art, Łódź; Zachęta National Gallery of Art, Warsaw, Poland; The Starak Family Foundation, and many others.*

*Early in her career, Teresa Rudowicz's artistic practice was concerned with informal abstraction, while beginning in the 1960's, she started creating her most characteristic collages, which are sometimes compared to the similar artistic currents like matter or assemblages. Often developing her own techniques, she takes the matter to another level of abstraction signaling the deformations of reality, as is the case with the work Kompozycja 60/63. Her composition is dynamic and unrestricted and freely breaks all the rules of the painted surface. Although at first glance her dramatic distortion might arouse resistance, it is important to realize that in the context of her artistic practice this deliberate, explicit reduction to abstraction is aimed at exposing the "unspoken," at breaking the boundaries, limitations and standards that are usually attached to the medium of painting.*

**Size: 36 x 45,7 cm**

*Medium: Own technique on the board, glued to the canvas  
Signed*

*Starting price:*

**€3,000**

*Estimate:*

**€4,000 - €8,000**

## TADEUSZ KANTOR

*Peinture\**

*Thadeusz Kantor was a stage director, creator of happenings, painter, set designer, writer, theoretician, actor, and lecturer. Throughout the world, Tadeusz Kantor is best known as an outstanding and highly original figure of 20th century theatre, as well as the creator of his own theatre group and of productions infused with a poetry derived from the artist's own complex Galician origin. Throughout his life he strove to combine a variety of activities and artistic expressions, and this resulted in his very complex oeuvre. This is also true of his work in the visual arts, where he worked mostly as a painter and pioneer of happenings. Kantor's powerful visual language in staging and symbolism stemmed from the fact that he saw himself as a painter working in theatre; at one point he even called himself a trespasser in the theatrical world. Objects and symbols were incredibly important to Kantor, both in theatre and in painting. Kantor and Cricot 2 performed in the most distinguished theatres of the world, while his visual work was presented in many institutions for contemporary art, such as the Tate Modern, documenta, the Centre Pompidou in Paris and Manifesta.*

*Kantor's painting was inspired by the contemporary art he encountered during his sojourns abroad, mostly in Paris and in New York. His paintings experimented with art informel, Dadaism, and conceptual art, and consequently began to use new materials like emballages and other found material. In this way, Kantor's paintings also encouraged an intimacy between the artist and the viewer. In many of his series, he affixed various materials to his canvases. He experimented with consumer participation by inviting his buyers to add more paint or affix other objects to his canvases, as if collaborating with Kantor. In later works, the artist merged sculpture with painting, by, for example, attaching sculpted limbs to bodies he painted on canvases.*

*Executed in: 1958*

**Size: 88,4 x 115 cm**

*Medium: Oil on canvas*

*Signed 'Kantor'; Signed and dated 'T.KANTOR / CRACOVIE / X 58'*

*Starting price:*

**€110,000**

*Estimate:*

**€130,000 - €150,000**



## NATALIA LL

### *Post-Consumer Art (Sztuka Postkonsumpcyjna)*

*Natalia Lach-Lachowicz, or Natalia LL, is a pioneer of feminist art in Poland. Her photographs, drawings, moving image works and installations have from the outset addressed the female subject in a patriarchal, increasingly consumerist society. She was soon noticed by Western feminist critics, including Lucy Lippard, which provided her with international exhibition opportunities from the mid-1970s onwards. Natalia LL's works have been part of many exhibitions and collections around the world, including the Museum of Art, Łódź; Ludwig Museum, Cologne; National Museum of Contemporary Art, Paris; International Center of Photography, New York; Frauen Museum, Bonn; Museum of Modern Art, Ljubljana; Regional Contemporary Art Fund of Lorraine, Metz; Kontakt. The Art Collection of Erste Group, Vienna; Art Museum, Stavanger; Freies Museum, Berlin; Zachęta Narodowa Galeria Sztuki, Warsaw; MUMOK, Vienna; Badischer Kunstverein, Karlsruhe; Fotomuseum, Winterthur and Shoto Museum of Art, Tokyo.*

*The series Sztuka Post-Consumer Art consists of a set of black-and-white and colour photographs, along with films of women eating a variety of foods in a suggestive manner: bananas, hot dogs, jelly. The models are sensual blonds with doll-like features, which endows their movements with a somewhat perverse and certainly erotic character. Through repetition of a series of frames, the stages of their activities can be traced. Displayed in a matter-of-fact fashion, the physiological activity of consumption is juxtaposed against the sterile elegance of the meticulous photo print. From the beginning of her career, her artistic practice has provided independent commentary on vital social and political issues, but at the same time, she remained focused on her own personal problems, mainly referring to the traditions of body art. These series of works are among the highest achievements of Polish photography and contemporary art.*

*Executed in: 1975 - 2021*

**Size: 100 x 134 cm, each**

*Medium: contemporary print from the original negative from 1975  
Signed on the reverse*

*Starting price:*

**€20,000**

*Estimate:*

**€22,000 - €36,000**



## TOMASZ ŻOŁNIERKIEWICZ

*Untitled, from the series Light, sound, colour (Bez tytułu z cyklu Światło dźwięk kolor)*

*As a painter, graphic artist, poster artist, teacher of many generations of artists, and professor at the Academy of Fine Arts in Warsaw, Tomasz Żołnierkiewicz's artistic practice is very versatile, including drawing, painting, watercolour graphics, and posters. His body of work includes abstract paintings, lettrist, constructivist and relief compositions as well as tachisme-inspired art. His paintings reveal his fascination with different topics over the course of his career. Tomasz Żołnierkiewicz's works have been part of many exhibitions and collections in Poland, the United States, France, Belgium, and Germany, such as the National Museum, Warsaw, Poland; Biennale Plakatu, Katowice, Poland; Fundation Stefana Gierowskiego, Warsaw, Poland; Museum of the Academy of Fine Arts, Warsaw, Poland; Galeria Sudio, Warsaw, Poland, and many others.*

*The geometric abstractions of Tomasz Żołnierkiewicz evoke space, heavenly bodies, and astrology. Often inspired by classical music (Chopin and Bach in particular), they try to transform the language of sound into the language of images. Żołnierkiewicz produced a large body of written paintings, meaning entire stretches of canvases covered with handwriting and words superimposed onto earlier writing to form illegible palimpsests. His works repurpose common shapes and images that we encounter in our daily lives to create cohesive pieces that tell their own story. The majority of Żołnierkiewicz's oeuvre is non-referential, meaning that his works exist within themselves and do not call the viewer to associate them with anything external.*

*Executed in: 2010*

**Size: 90 x 116 cm**

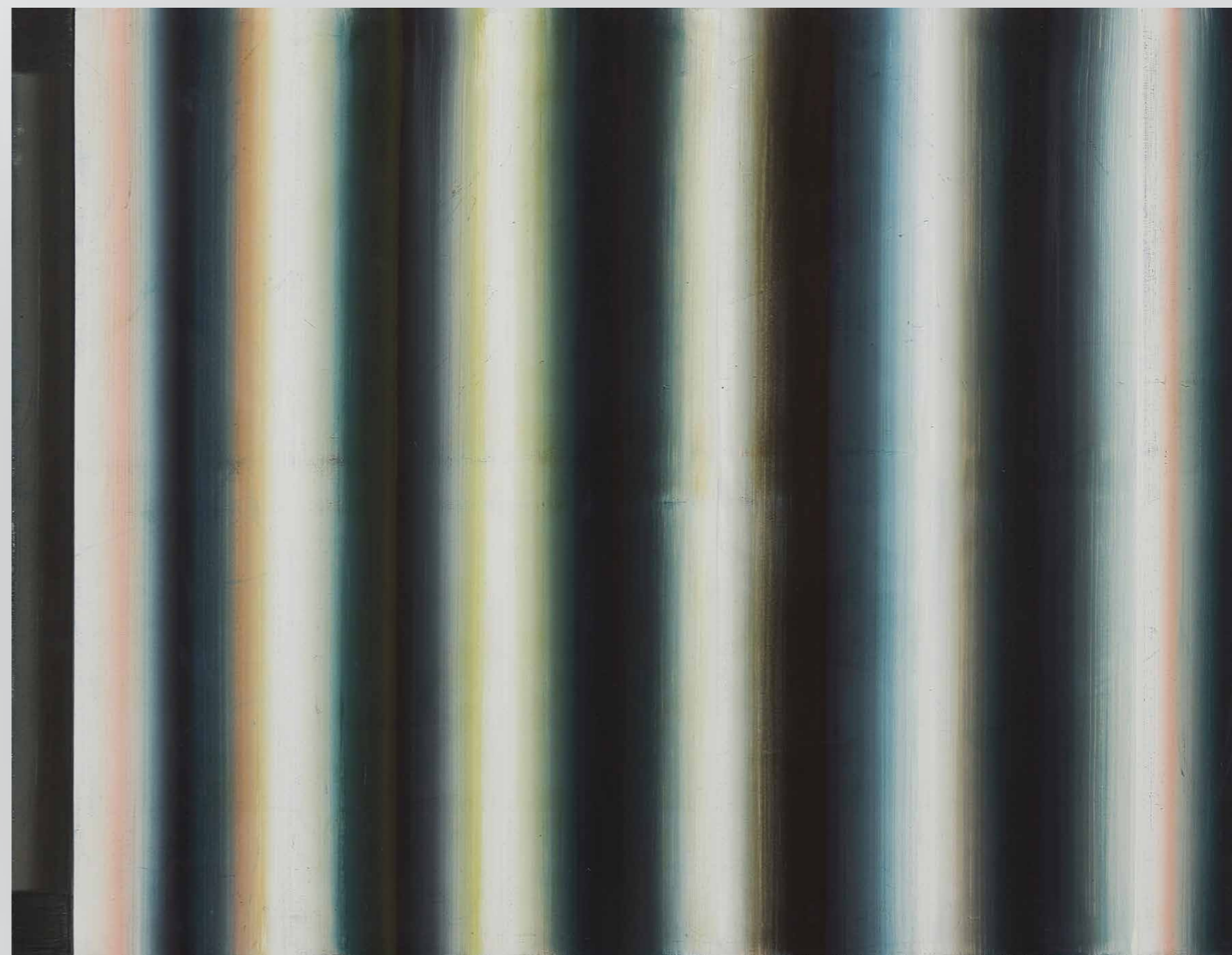
*Medium: Acrylic on canvas  
Signed and dated on the reverse*

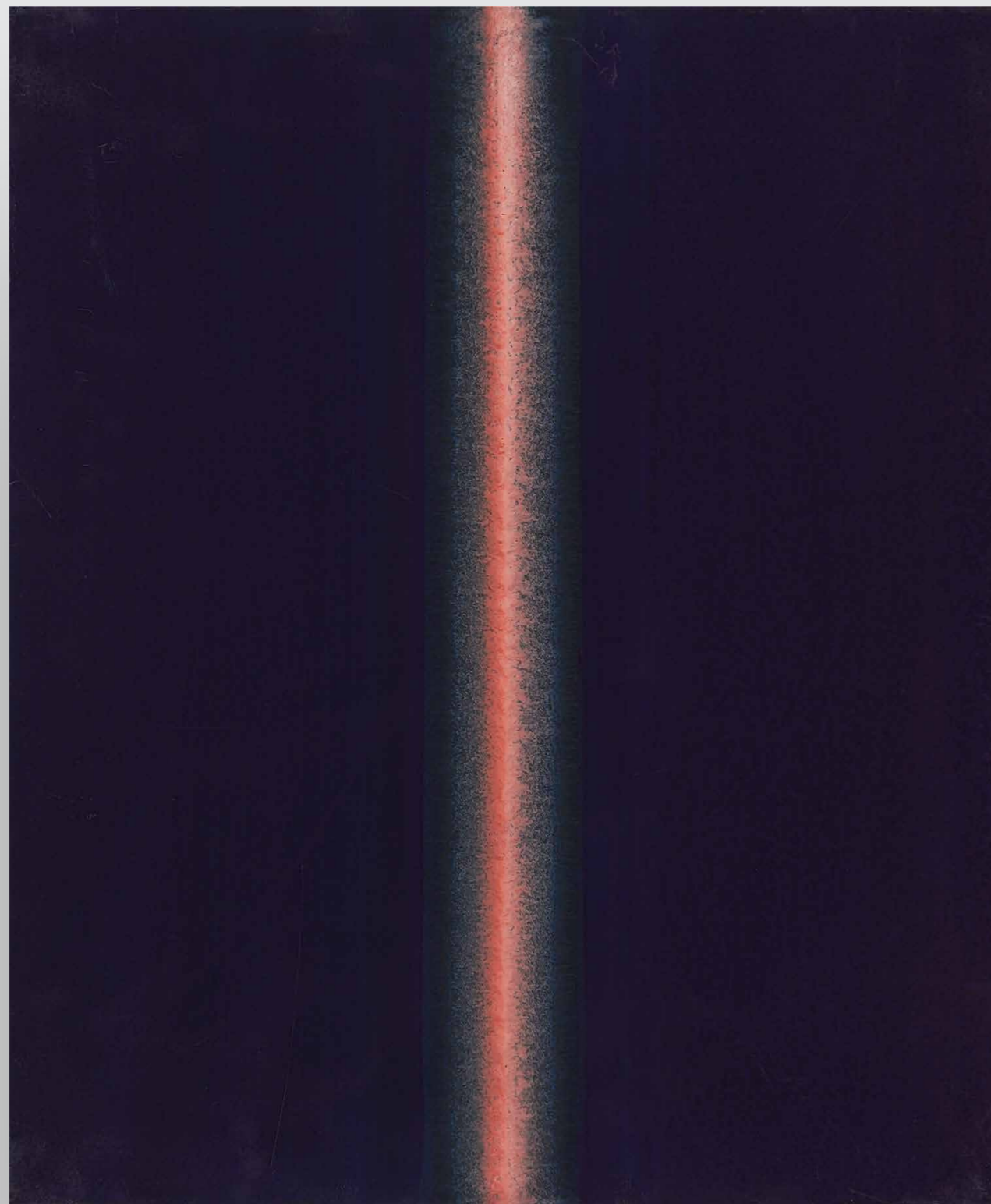
*Starting price:*

**€4,000**

*Estimate:*

**€6,500 - €8,500**





## TOMASZ ŻOŁNIERKIEWICZ

015

*Untitled, from the series Light, sound, colour  
(Bez tytułu z cyklu Światło dźwięk kolor)*

*As a painter, graphic artist, poster artist, teacher of many generations of artists, and professor at the Academy of Fine Arts in Warsaw, Tomasz Żołnierkiewicz's artistic practice is very versatile, including drawing, painting, watercolour graphics, and posters. His body of work includes abstract paintings, lettrist, constructivist and relief compositions as well as tachisme-inspired art. His paintings reveal his fascination with different topics over the course of his career. Tomasz Żołnierkiewicz's works have been part of many exhibitions and collections in Poland, the United States, France, Belgium, and Germany, such as the National Museum, Warsaw, Poland; Biennale Plakatu, Katowice, Poland; Fundation Stefana Gierowskiego, Warsaw, Poland; Museum of the Academy of Fine Arts, Warsaw, Poland; Galeria Sudio, Warsaw, Poland, and many others.*

*The geometric abstractions of Tomasz Żołnierkiewicz evoke space, heavenly bodies, and astrology. Often inspired by classical music (Chopin and Bach in particular), they try to transform the language of sound into the language of images. Żołnierkiewicz produced a large body of written paintings, meaning entire stretches of canvases covered with handwriting and words superimposed onto earlier writing to form illegible palimpsests. His works repurpose common shapes and images that we encounter in our daily lives to create cohesive pieces that tell their own story. The majority of Żołnierkiewicz's oeuvre is non-referential, meaning that his works exist within themselves and do not call the viewer to associate them with anything external.*

*Executed in: 2011*

**Size: 60 x 50 cm**

*Medium: Acrylic on canvas*

*Signed and dated on the reverse*

*Starting price:*

**€4,000**

*Estimate:*

**€6,500 - €8,500**



## RYSZARD WINIARSKI

### *Spatial object (Obiekt przestrzenny)\**

*Ryszard Winiarski was a painter and author of spatial forms and various set designs. His artistic practice was dedicated to the idea that the work of art needs to be cold, objective, and unaffected by emotion and subjectivity. His interest was not grounded in the aesthetics of the image, but instead in scientific exploration, placing the process of production above the effect of the final product. Ryszard Winiarski's works have been part of many exhibitions and collections in Poland and abroad, such as Biennale Nürnberg, Germany; Mumok, Vienna, Austria; MOCA, Los Angeles, USA; Art Museum, Łódź, Poland; the National Museums in Warsaw, Wrocław, Kraków, and Poznań, Poland; Regional Museums in Bydgoszcz and Chełm, Poland; Bochum Museum, Germany; Wilhelm-Hack-Museum, Ludwigshafen, Germany; McCrory Collection, New York, USA; Museum of Modern Art, New Delhi, India, and many others.*

*Ryszard Winiarski is a major figure of the Polish visual arts scene, who dedicated his practice to the exploration of the relationship between art and science. In the mid-60s, Ryszard Winiarski invented a distinctive and steady system of generating artistic forms, which positioned him as one of the key figures of systems art in Poland, an artistic trend that continued the experiments introduced by protagonists of constructivist and concrete art. Directing his attention towards the simplification of the means of artistic expression, Winiarski at first only used black and white, since for him they represented mathematical zero and one. Obiekt przestrzenny is a characteristic example of Winiarski's use of the shape of a square as a constant module structuring the composition. The works created according to his concept create a system which reflects the various factors of probability and programming.*

*Executed in: 1977*

**Size: Total height 55 cm, base dimensions 15 x 15 cm**

*Medium: Wood, acrylic, pencil*

*Signed on the base, Winiarski 1977*

*Starting price:*

**€28,000**

*Estimate*

**€34,000 - €54,000**





## ALFRED LENICA

### *Natretny Kapris\**

*Alfred Lenica is a Polish avant-garde painter who was in close contact with the members of a second Kraków group (Tadeusz Kantor, Tadeusz Brzozowski, Kazimierz Mikulski, and Jerzy Nowosielski), and a founding member of the 4F+R group. In his pre-war work he combined features of surrealism, expressionism, and abstraction, while after the war he returned to figuration. Overall, experimentation remained predominant in his work. Alfred Lenica's works have been part of many exhibitions and collections at home and abroad, including the Museum of Art, Łódź; Zachęta National Gallery of Art, Warsaw; Poland; Galerie Ferrero, Geneva, Switzerland; Gallery Arsenal, Poznań, Poland; Palace of Arts, Kraków, Poland; Municipal Gallery of Contemporary Art, Belgrade, Serbia; National Museum, Warsaw, Poland; New York D'Arcy Galleries, New York, USA; Scottish National Gallery of Modern Art, Edinburgh, UK; Kunsthal Charlottenborg, Copenhagen, Denmark; National Museum, Wrocław, Poland and Olomouc Museum of Art, Czech Republic.*

*Early in his career, Alfred Lenica painted figurative scenes, mainly still lifes and landscapes, following the example of cubism. After World War II, his practice moved towards abstraction and tachism. In 1948, he took part in the first Exhibition of Modern Art in Kraków, organized by Tadeusz Kantor, which set him on the path he subsequently followed in painting. This is when he started his most important artistic experiments, so-called "layered works," which involved putting several layers of paint on the canvas and then scratching it off, creating layers of irregular colour fields. The work *Natretny Kapris* is a noteworthy example of his renewed interest in tachism and abstract expressionism in the late 1950s, defining the main approach that he would use in his painting and which is considered to be highly original and one of a kind.*

*Executed in: 1958-1967*

**Size: 100 x 81cm**

*Medium: Oil on canvas*

*Signed lower right.*

*Countersigned, located "Warszawa Paris", titled on the back and*

*Starting price:*

**€28,000**

*Estimate:*

**€30,000 - €50,000**

## RAFAL OLBIŃSKI

### *Macbeth\**

Rafał Olbiński is a Polish illustrator, painter, and educator, and is considered one of the most important figures of the Polish School of Posters. He blurred the boundaries between illustration and painting, receiving wide international acclaim for his prolific output of provocative and technically masterful paintings, illustrations, and posters. Rafał Olbiński's works are included in the collections of the Museum of Modern Art, New York, US; Carnegie Foundation, New York, US; National Arts Club, New York, US; Smithsonian Institution and the Library of Congress in Washington, US; Suntory Museum, Osaka, Japan; Poster Museum, Warsaw, Poland; and many others. Olbiński has also won numerous awards, both from the graphic arts sector, such as the French Prix Savignac, the silver and gold medals of the New York Society of Illustrators, and the Gloria Artis medal, as well as for civilian achievement, such as the Officer's Cross of the Order of Polonia Restituta.

Olbiński developed a distinctive artistic practice, less expressive, with moderate modelling and use of saturated colours. One of the most recognizable elements of his work are elements of a landscape instead of a flat background, not infrequently featuring more complex, multi-figure compositions. Without a doubt, his opera projects occupy a very prominent place in his body of work. He has collaborated with the New York City Opera, Utah Opera, and the Pacific Opera, San Francisco in the USA and with various opera houses in Poland, namely the Grand Theatre – National Opera in Warsaw, Opera Nova in Bydgoszcz, Contemporary Theatre in Szczecin, and the Podlasie Opera and Philharmonic in Białystok. His poster for *Macbeth* is one of his most famous, historic, and controversial works. Olbiński depicts the main character's head fused to the castle wall, incorporating it into an open spiral that also symbolically imprisons him.

Executed in: 1990

Size: 53 x 36 cm

Medium: Acrylic and oil on canvas  
Signed lower right Olbiński

Starting price:

€16,000

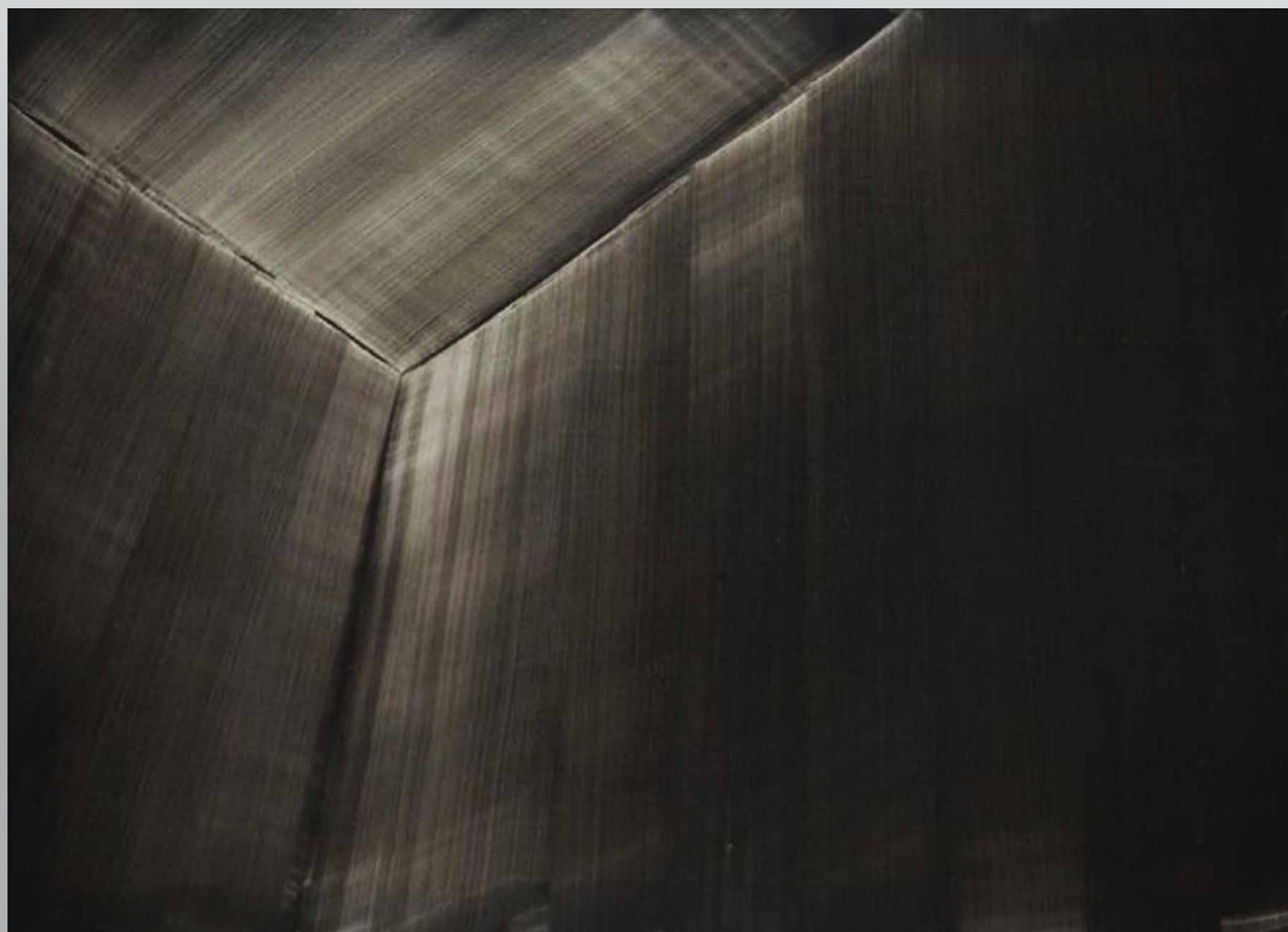
Estimate:

€20,000 - €30,000



**RAFAL BUJNOWSKI***Interior\**

*From the beginning of his career, Rafal Bujnowski's practice has included painting, video, sculpture, drawing, and photography. A consistent interest in everyday life defines his work, which does not conform to any particular genres, but instead questions the conditions, social space, and structures prevalent in contemporary visual art. This aspect of his practice can be seen in the work Interior, which tackles the relation between abstraction and the representation of reality. With flawless painterly technique, Bujnowski creates the illusion of an interior space that invites us to question how we look at the things that surround us.*



*Executed in: 2005*

**Size: 73,5 x 100 cm**

*Medium: Oil on canvas  
Signed*

*Starting price:*

**€14,000**

*Estimate:*

**€18,000 - €24,000**

**ZDZISŁAW BEKSIŃSKI***Untitled (Head 4); Bez tytułu (Głowa 4)*

*Zdzisław Beksiński's artistic practice is formally very diverse, since he worked in mediums including sculpture, photography, graphic art, drawing, and painting, while conceptually his work draws upon dystopian surrealism. Zdzisław Beksiński's works have been part of many exhibitions and collections around the world, among them the Museum of Art, Łódź; Zachęta Narodowa Galeria Sztuki, Warsaw; Goteborg Art Museum, Sweden; Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Spain; The National Museum, Poznań, Poland; International Cultural Centre, Kraków, Poland; Regional Museum, Kutno, Poland; National Museum, Wrocław, Poland; The Hermansdorfer Collection, Wrocław, Poland; National Museum, Gdańsk, Poland; The National Museum, Warsaw, Poland; The National Museum, Kraków, Poland; Historical Museum, Sanok, Poland; and many others.*

*As an internationally recognized and controversial artist, Zdzisław Beksiński is known for his emotionally charged works, often depicting grotesque figures and apocalyptic landscapes. Most of his works are untitled, since he wanted to avoid any metaphorical interpretation that the spectator might formulate in connection to the title. In the 1960's, he entered the mainstream of abstraction while maintaining his own style of expression. Consequently, he created an oeuvre of impressive abstract works depicting various figures or elements of the human body. Apart from large-size figural sculptures, he also created an intriguing cycle of heads made from plaster. The work *Untitled (Głowa 4)* most directly represents Beksiński's uncompromising approach within this cycle, since its depiction of a head goes beyond the classical abstract manner and creates an irregular shape, covered with holes and calling to mind the idea of a skull.*

*Executed in: 2021*

**Size: 26,5 x 18,8 x 21,1 cm**

*Medium: Patinated bronze*

*Signed in the lower part: Beksiński, 1/8*

*Starting price:*

**€20,000**

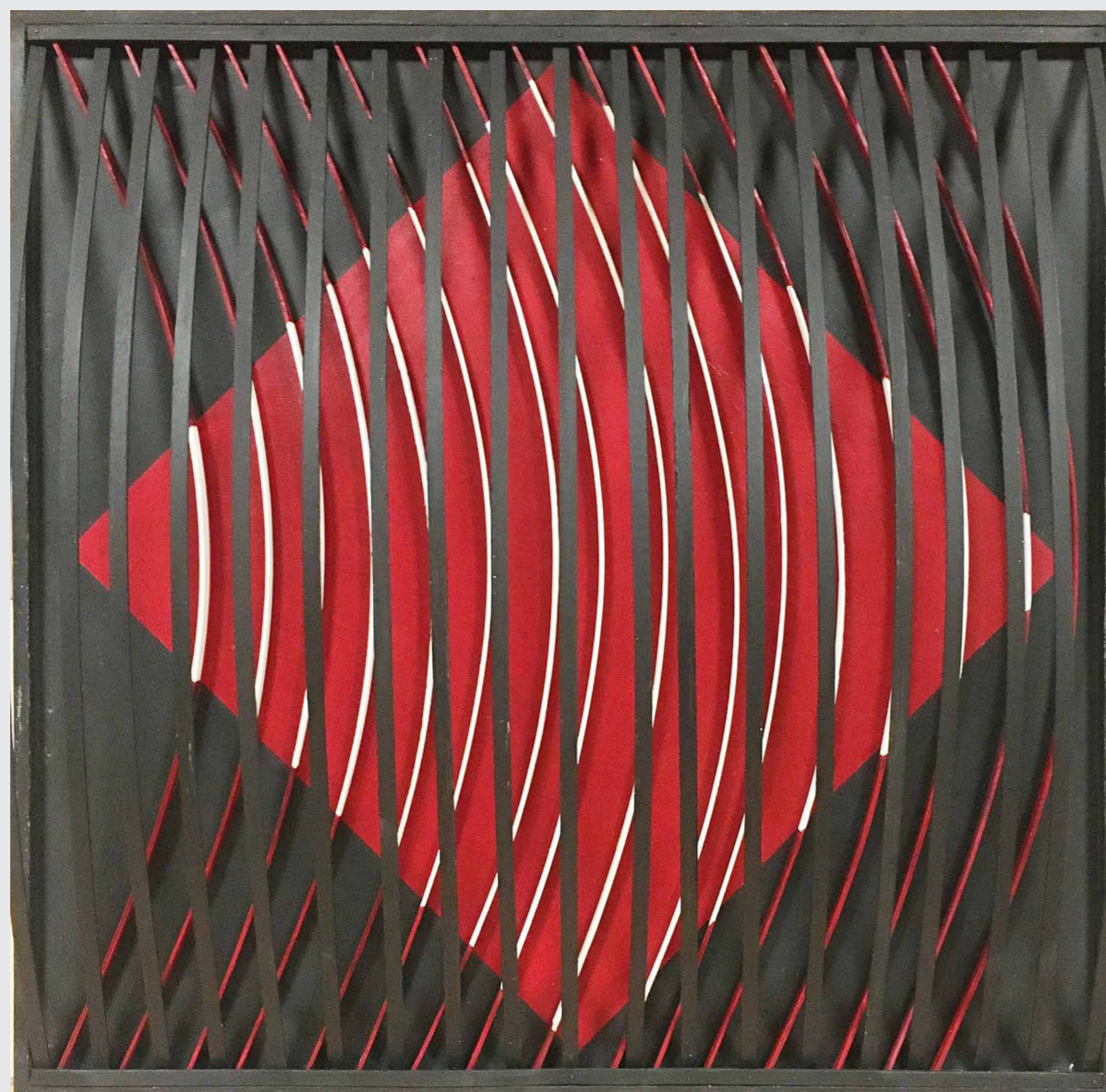
*Estimate:*

**€24,000 - €36,000**



## JAN ZIEMSKI

### *Relief\**



*Ziemski started his artistic activity in the mid 1950's as a member and co-founder of the Lublin artistic group Zamek. He is considered as the first Polish artist to deploy Op-art and kinetic art in his works and is a key representative of structural painting. Ziemski's artwork explores the interdependence between science, technology, and art. The vision of artists like Ziemski changed the perspective on art in Poland and made direct reference to the achievements of the pre-war avantgarde. Jan Ziemski's works have been part of many exhibitions and collections in Poland and abroad, such as the National Museums in Warsaw, Kraków, and Kielce, Poland; Muzeum Sztuki, Łódź, Poland; Wrocław Contemporary Museum, Poland; BWA, Lublin, Poland; Galerie Le Ranelagh, Paris, France; Neue Nationalgalerie, Berlin, Germany; Zachęta National Gallery of Art, Warsaw, Poland, and many others.*

*Ziemski's exquisite artworks create their illusions by using black and white or colour and three-dimensional overlays that are optically separated and animated by contrasts. Even though the work Relief mimics the form of classical painting, Ziemski's use of materials, colours and overlays defines this particular artwork more as an object rather than as a painting. The most thought-provoking element of his oeuvre is that some of his works use the shapes inherent to the eye, directly illustrating their engagement with the sense of sight. Ziemski's classical and already canonical series of works in colour give the viewer the impression of movement, hidden images, and various patterns that arise in the processes between the eye of the observer and the static object.*

*Executed in: 1975*

**Size: 60 x 60 cm**

*Medium: Wood, plywood, acrylic*

*Signed on the back*

*Starting price:*

**€6,000**

*Estimate:*

**€10,000 - €15,00**

**HENRYK STAŻEWSKI***Geometric Composition\**

*The geometric works of Henryk Stażewski show the artist's fascination with colour, which was a manifestation of his thoughts on the neutrality of form in itself and its dependence on the compositional context. He believed his practice demonstrated the universalism of non-objective art, since he thought that geometric abstraction, which does not depict recognizable figurative imagery, could be visually understood across all cultures. Henryk Stażewski's Geometric Composition shows a grid composed of different sized shapes in blue and violet, arranged randomly thanks to a masterful layering of colour. The whole oeuvre of Stażewski indicates that abstraction is not something detached from the external world but a result of universal investigation.*

*Executed in: 1980*

**Size: 35,6 x 35,6 cm  
52,5 x 52,5 cm (with frame)**

*Medium: Acrylic on fiberboard  
Signed and dated on the reverse  
Framed with museum glass*

*Starting price:*

**€7,000**

*Estimate:*

**€8,000 - €10,000**



## STANISŁAW DRÓŹDŹ

*Untitled (Numerical Texts 2) / Bez tytułu (Teksty cyfrowe 2)\**

*Stanisław Dróżdź is one of the pioneers of the Concrete Poetry genre. In his work, he focuses on the word and space and analyses the reality of language, especially in its visual forms. Dróżdź used words, letters, and other linguistic elements in visual compositions, in a process that drew upon the ideas of the Concrete Art movement. Stanisław Dróżdź's works have been part of many exhibitions and collections around the world, including the Venice Biennial, Italy; Martin-Gropius-Bau, Berlin, Germany; Stedelijk Museum, Amsterdam, Netherlands; Los Angeles County Museum of Art, USA; Miami Art Museum, USA; Edinburgh College of Art, Edinburgh, UK; Contemporary Art Centre Ujazdowski Castle, Warsaw, Poland; National Art Gallery Zachęta, Warsaw; Kunststation Kleinsassen, Hofbieber-Kleinsassen, Germany; Contemporary Museum Wrocław, Poland; Europäisches Zentrum der Kunst Hellerau, Dresden, Germany; Studio d'Arte Contemporanea Pino Casagrande, Rome, Italy; MOCAM Museum, Krakow, Poland; Żak-Branicka Gallery, Berlin, Germany; Art Museum, Łódź, Poland; Ludwig Forum, Aachen, Germany; and many others.*

*The work *Untitled (Numerical Texts 2)* reduces the linguistic element of poetry to an absolute minimum and employs a visual effect to enhance the impact of the word. Dróżdź often borrowed elementary visual forms directly from concrete art, arranging letters in grids, columns, or in other basic visual forms while creating a distinctive new narrative that stressed complexity and expansiveness as means of experimentation in the realm of language. Dróżdź referred to works such as this one as "notionshapes," a kind of suspension between image and text. Due to the complex process Dróżdź used to create such works, they also became a very particular reflection of the passage of time.*

*Executed in: 1978*

**Size: Triptyc, each: 76 x 105 cm (framed) 18 x 18 cm each print (12).**

*Medium: print on paper*

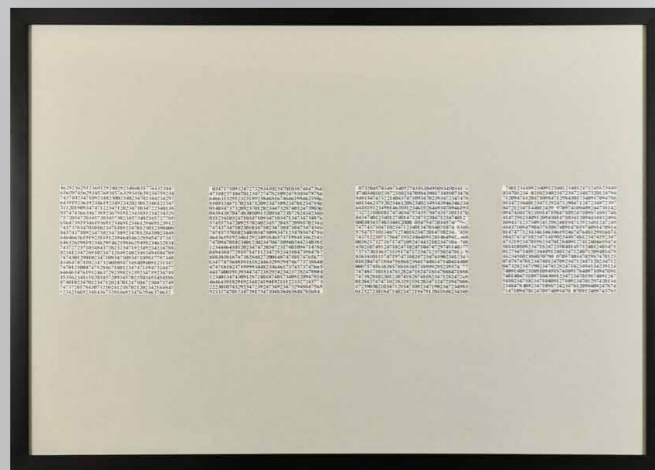
*Signed on the reverse*

*Starting price:*

**€18,000**

*Estimate:*

**€20,000 - €40,000**





## LEON TARASEWICZ

### *Untitled (Bez tytułu)*

*The painter of Belarusian origin (born on the 14th of March, 1957 in Wally Stacja in the Białystok Region) is one of the most distinct figures of Polish contemporary art. His diploma in 1984 at the Academy of Fine Arts in Warsaw (Professor Tadeusz Dominik's Painting Studio) became a significant event in the capital of Poland and opened the way to the best galleries in the country and the world.*

*In 1985, the artist rented a school building in his hometown, which was the one he attended as a child. It was the time when the artist created the development plan of the building's surroundings. He equipped the house with dovecotes and aviaries for ornamental birds. Years later, he enriched the area with the cultivation of colorful varieties of flowers (tulips, daffodils and georginas). He uses them for creating multi-colored natural compositions every year.*

*Although both paintings and painting installations by Tarasewicz are deeply grounded in the nature and the culture of the Orthodox Church, and they enchant with their play of intense, vivid colors and unusual luminosity, the author himself categorically distances from any allusiveness (he does not give any titles). He stresses the necessity of interpreting art in the broader context of Eastern and Western cultures.*

*For years, the painter has been dividing his time between the village of Walihy, where he lives and works creatively, and his alma mater, where he runs the Painting Space Studio. He is a laureate of many awards, and his works belong to various prestigious art collections such as: Museum Museet in Stockholm, National Museum of Contemporary Art in Seoul, Tufts University Gallery in Boston, etc.*

*The original artistic achievements of Tarasewicz ensured him a top position among Polish painters and resulted in participation in many prestigious international exhibitions. It is worth mentioning especially the last one (painting 340 x 1350 cm) at the World Exhibition EXPO 2020 (Dubai, autumn 2021)*

*Executed in: 2022*

**Size: 50 x 50 cm**

*Medium: Oil on canvas  
Signed on the reverse*

*Starting price:*

**€8,000**

*Estimate:*

**€8,000 - €12,000**





## IZABELLA GUSTOWSKA

025

### *Gerda's Dream 1 (Sen Gerdy 1)\**

*Born in Poznań, where she lives and works. A professor at the Poznań University of Arts – she runs the Studio of Film and Performative Activities at the Department of Intermedia, and at Collegium Da Vinci a Drawing Studio in the Graphic Arts programme. She works in various domains: painting objects, graphics, photography, installations, video, video performance, film. After some years she would like to recall her Birgit Skjold Memorial Prize from the Eighth British International Biennial in Bradford, 1984, for innovativeness in graphics-in good company of such prize-winners as Max Bill, David Hockney, Sol LeWitt, Roy Lichtenstein, Henry Moore, George Baselitz. She regards participation in several exhibitions a significant artistic experience, in particular 17a, 19a Bienal Internacional de Sao Paulo- 1983, 1987, Expressiv- Central Art. Since 1960 – Museum Moderner Kunst- Wien -1987, Hirshhorn Museum Washington DC – 1988, XLIII Esposizione Internazionale d'Arte – La Biennale di Venezia, Architectures of Gender Contemporary Women's Art in Poland– Sculpture Center NY-2003, Gender Check-Museum Moderner Kunst Stiftung Ludwig- Wiedeń-2009, and of the end, the work on the film The Case of Josephine H.-during her Kosciuszko scholarship stay in NYC in 2013, finalized with a 50' film presented at (among other) the T-Mobile New Horizons International Film Festival in Wrocław- 2014, at 11th Annual Big Apple Film Festival w NYC, New Voices, Ancient Echoes: Polish Women in Film w NYC. She is happy that her works are part of collections in significant museums in Poland and abroad, such as the National Museum in Wrocław (a collection of works), graphic works in MOMA in NYC. She finds it important to travel far and close, as it is there she collects photographic and film impulses; she likes to immerse herself in reading, talking and in sounds.*

*Source: Gender Politics and the Art of European Socialist States Website*

*Executed in: 1991*

**Size: 216 x 100 cm, in the frame (plexi glass) 235 x 112,5 cm**

*Medium: Mixed media on paper*

*Signed on the reverse*

*Starting price:*

**€8,000**

*Estimate:*

**€10,000 - €20,000**

## IGOR MITORAJ

### *Perseus (Perseusz)\**

*Igor Mitoraj was born on 26 March 1944 in Oederan, a small town in Saxony, to a Polish mother and a French father.*

*He spent his youth in Poland, near Kraków. After studying at an art school in Bielsko-Biała, at the age of nineteen he enrolled in the faculty of painting at the Kraków Academy of Fine Arts where, in his final three years, he attended the courses held by Tadeusz Kantor (1914-1990), a famous painter, director and theatrical set designer.*

*In 1967 he took part, with other students at the Academy, in a collective exhibition at the Galeria Krzysztofora in Kraków. In 1968, following Kantor's advice, Mitoraj left Poland and went to Paris to broaden his cultural education. In the same year he enrolled in the École Nationale Supérieure des Beaux-Arts. The great success of his first important personal exhibition organized in 1976 at the Galerie La Hune in Paris encouraged him to dedicate himself exclusively to sculpture. In the same period, he was awarded the "Prix de la sculpture de Montrouge". The French culture minister of the time provided him with a studio in Montmartre in the Bateau Lavoir district and the following year he was invited to take part in the XLII Venice Biennale.*

*In 1987 he bought a large atelier in Pietrasanta and, in 1989, he presented his works for the first time at the New York Academy of Art. In the following years he held numerous personal exhibitions and received invitations to exhibit in the most important international museums; at the same time, he also received prestigious commissions for realizing monumental sculptures in the main metropolises. His works were installed in Milan, Rome, London, Paris, Atlanta and Tokyo. Igor Mitoraj died in Paris on 6 October 2014.*

*In 2016 an exhibition was held in the prestigious archaeological site of Pompei where around thirty of Mitoraj's extraordinary monumental sculptures were displayed thus fulfilling his great dream.*

*Source: [www.igormitoraj.com](http://www.igormitoraj.com)*

*Executed in: 1988*

**Size: 38 x 26 x 8 cm,  
height with the base: 48.5 cm**

*Medium: Patinated bronze, stone*

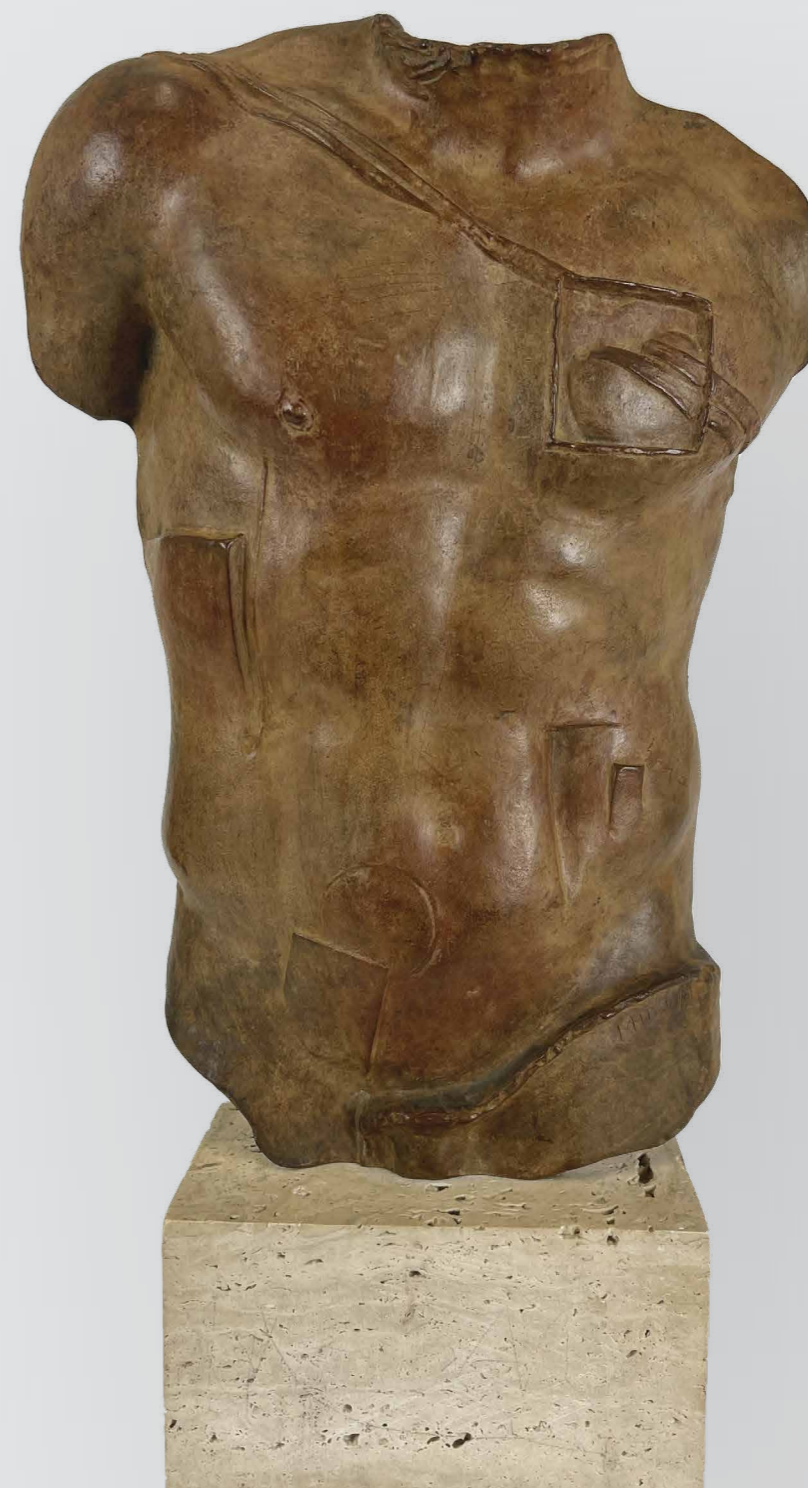
*Signed lower right: 'MITORAJ'*

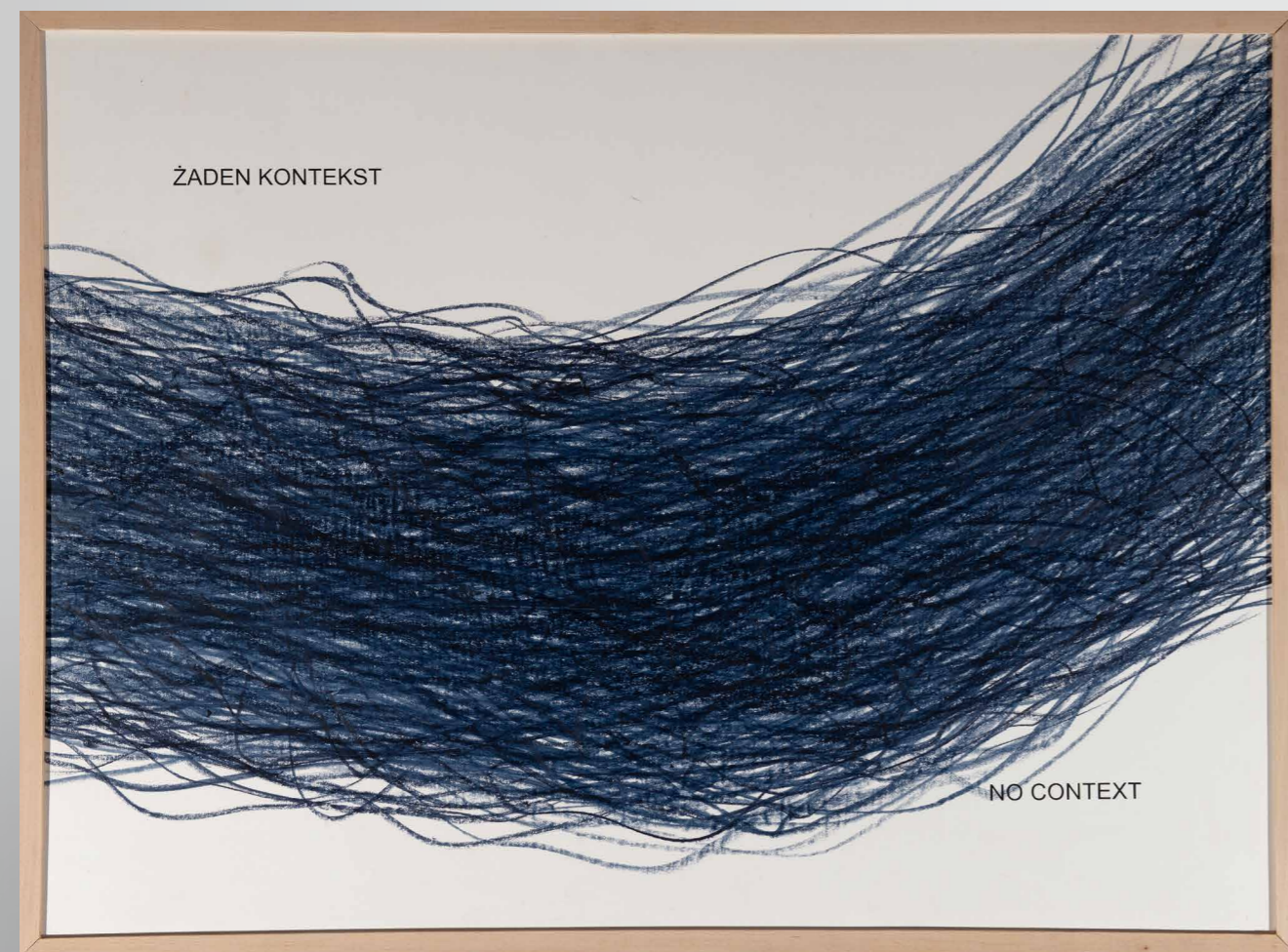
*Starting price:*

**€8,000**

*Estimate:*

**€9,000 - €12,000**





## JAROSŁAW KOZŁOWSKI

027

### *Blue Lines, No Context (Niebiesie Linie, Żaden Kontekst)\**

Jarosław Kozłowski is one of the most outstanding Polish conceptual artists and an initiator of the international artistic network NET. In the 1960's and 1970's, he was engaged in analytical reflection, the study of language, and performance art, which positioned him as one of the key figures of conceptual art in Poland. Jarosław Kozłowski's works have been part of many exhibitions and collections in Poland and abroad, such as the Sao Paulo Biennial, Sao Paulo, Brazil; RIBOCA3, Riga Biennial 2022, Riga, Latvia; International Istanbul Biennial, Istanbul, Turkey; New Museum of Contemporary Art, New York, USA; Moderna Museet, Stockholm, Sweden; Museum der Moderne, Salzburg, Austria; Garage Museum of Contemporary Art, Moscow, Russia; Neuer Berliner Kunstverein, Berlin, Germany; Ludwig Museum, Budapest, Hungary; Moderna galerija Ljubljana, Slovenia; MOCAM, Kraków, Poland; Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland; Muzeum Sztuki, Łódź, Poland; Museum of Modern Art, Warsaw, Poland; Zacheta - National Gallery of Art, Warsaw, Poland; Galeria Foksal, Warsaw, Poland, and many others.

Jarosław Kozłowski is without a doubt the most expressive representative of conceptual art in Poland. His artistic practice is very versatile, as he uses media such as drawing, installations, art books, photography, and performance in his artistic practice. In the 1980s, Kozłowski began to create large-scale installations in which he criticized how art functions in society; several series of his works were devoted to de-mythologizing art. The drawings from the series Blue Lines ask questions concerning the autonomy of art and the associated relation between art and reality, which encompass issues about the social and political functions of art, its meanings, and analogies. Kozłowski has created numerous artworks over the course of his career in which he deals with the problems inherent in modernist traditions and with the social and political context of art.

Executed in: 1989 - 2018

Size: 82,3 x 112,2 cm

Medium: Paper, plate, oil pastel  
Signed

Starting price:

€3,000

Estimate:

€5,000 - €7,000

**KATARZYNA KOBRO***Standing Woman Nude (Akt kobiety stojący)*

*Katarzyna Kobro was one of the most distinguished Polish avant-garde sculptors, a prominent representative of the Constructivist movement in Poland and a co-founder of the avant-garde artist group Blok. She was a pioneer of innovative multi-dimensional abstract sculpture, rejecting the idea of pure aesthetics and working towards the assimilation of spatial rhythm and scientific approaches into visual art. Katarzyna Kobro's works have been part of many exhibitions and collections at home and abroad, such as the Museum of Modern Art, New York, USA; Museo Reina Sofia, Madrid, Spain; Centre Pompidou, Paris, France; Moderna Museet, Malmö, Sweden; Whitechapel Gallery, London, UK; Henry Moore Foundation, Leeds, UK; Zachęta National Art Gallery, Warsaw, Poland; Muzeum Sztuki, Łódź, Poland; Kunstmuseum, Haag, Netherlands; Musée d'Ixelles, Brussels, Belgium; Los Angeles County Museum of Art, USA; CSW Ujazdowski Castle, Warsaw, Poland; Starak Family Foundation, Warsaw, Poland, and many others.*

*In 1948, Kobro made the work, Akt kobiety stojący, a plaster sculpture depicting a standing woman. The woman is made from various connected geometric elements and does not have any facial features or hair on her head. She covers her head with one hand from above, while the other hand is tilted back and bent at the elbow along the waist. The woman's torso is slightly bent to the side and could be understood as Kobro's synthesis of the female body in its natural standing position. The historical reference for this work is a standing Aphrodite from Ancient Greece, while the model was probably Kobro's friend and collaborator Zofia Wierzbowska. Akt kobiety stojący is Kobro's outstanding experiment in the search for a universal method of determining the ideal proportions for a sculpture through almost complete resignation from using a compact body. In 1989, this sculpture was cast in bronze.*

*Starting price:*

€

*Estimate:*

€ - €

LOT 4 has  
been  
withdrawn



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Artists  
in the  
spotlight

*Post-war generation in  
Central and Eastern Europe*

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