

# *Who Isn't Afraid of the Avant-Garde!*



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auction: Tuesday, April 16, 2019, 7 p.m.  
pre-auction exhibition: April 10-16, 2019  
Monday-Saturday, 12 noon-7 p.m.

Krzysztof M. Bednarski  
Natalia Brandt  
Tomasz Ciecierski  
Andrzej Dłużniewski  
Ewa Harabasz  
Irena Kalicka  
Alicja Karska  
Anna Konik  
Jarosław Kozakiewicz  
Barbara Kozłowska  
Jarosław Kozłowski  
Paweł Kwiek  
Natalia LL  
Andrzej Lachowicz  
Zbigniew Libera  
Ewa Partum  
Tomasz Partyka  
Andrzej Paruzel  
Andrzej Pierzgalski  
Mariola Przyjemska  
Józef Robakowski  
Andrzej Różycki  
Jerzy Trelński  
Teresa Tyszkiewicz  
Ryszard Waśko  
Ryszard Winiarski  
Aleksandra Went  
Krzysztof Wodiczko

**artists**

**PROFILE**  
FOUNDATION

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# Jarosław Kozłowski (1945)

## A / B

### 1970

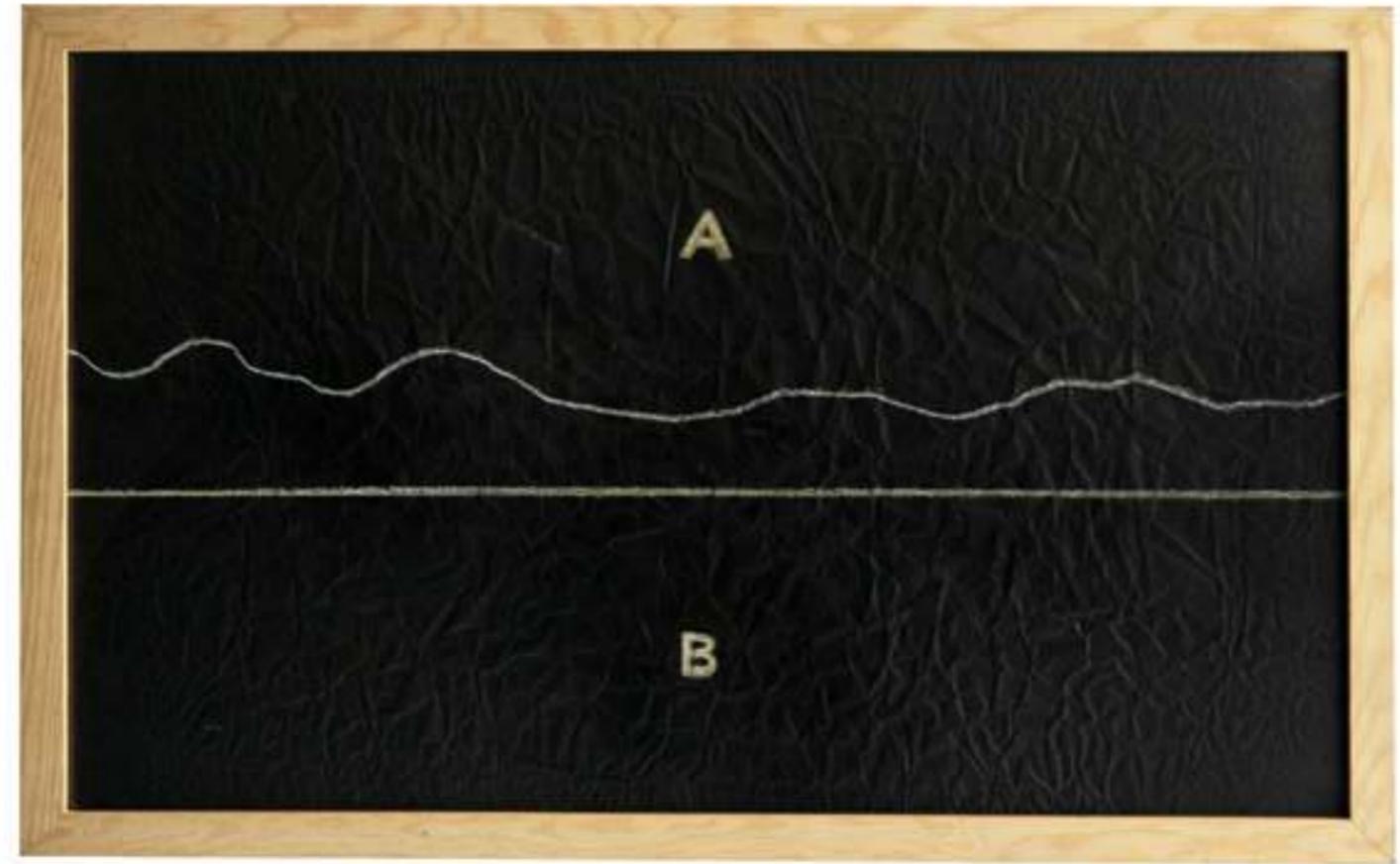
drawing, paper, crayon

42,5 x 69,5 cm

signed, titled, dated on the reverse:

JAROSŁAW KOZŁOWSKI | „A / B” | 1970

frame: wooden frame, glass



[1]

The work is a characteristic example of the artist's analytical investigations, pursued in the first half of the 1970s in drawings, collages, installations, and artist's books. A reflection on language, its referentiality, or lack of references to reality combines here with puns, jokes, paradoxes. The drawing was made shortly before the production and publication of one of Kozłowski's first artist's books, *A-B*. Lacking an obvious reading direction, with letters following different vectors, the book presented the relativism of logical games in various relations between the two letters. Almost the entire print run was confiscated by the secret police during a search of the artist's home in 1972.

starting bid: 15 000 PLN  
estimate: 20 000 - 25 000 PLN

# Andrzej Dłużniewski (1939–2012)

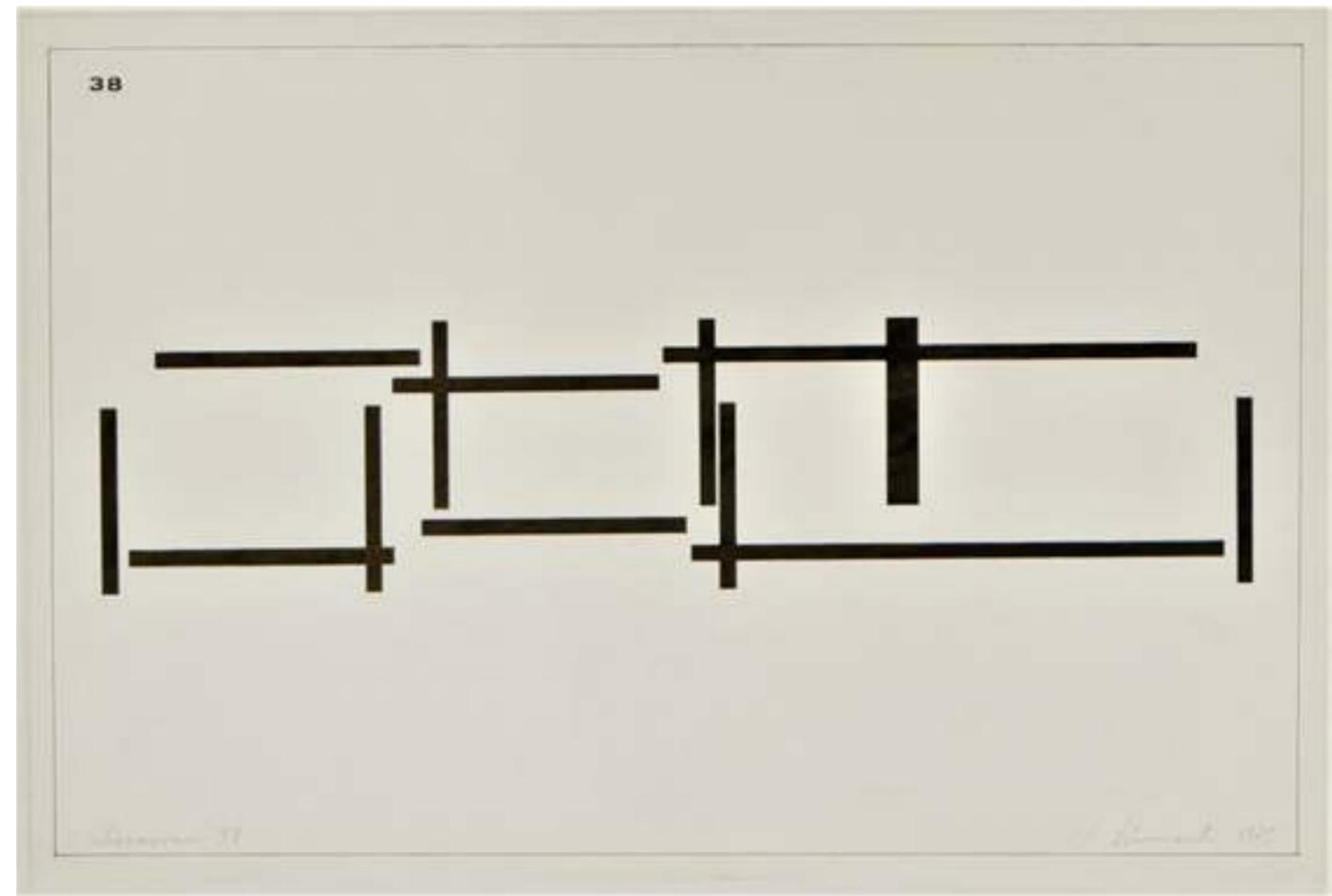
## From *Iconograms* series, no 38

### 1975

drawing, paper, ink  
32,5 x 49 cm  
signed, titled, dated on the front  
frame: black, wooden frame, glass

Works from the *Iconograms* series depict frames of non-existent pictures, subjected to geometrical arrangements. *Iconograms* were an example of analytical work dealing with art-related notions, which the artist was developing in the 1970s. They referred to an idea of an “image of a non-existent picture”, developed by the artist at that time. In abstract, simplified forms of *Iconograms*, Dłużniewski modified a rectangular frame - a border of a non-existent picture. The concept of *Iconograms* with their “geometric ballet” was continued in 22 figural pictures (1979), a work comprising 22 photographs depicting various configurations of the artist’s actions with picture frames.

Reproduced: *A Walk with Andrzej Dłużniewski Towards Art*, Museum of Art in Łódź, Łódź 2005; *Beyond Corrupted Eye: Akumulatory 2 Gallery, 1972-1990*, Zachęta National Art Gallery, Warsaw 2012; *16 Contemporary Polish Artists*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut 1977; *si. sympozjum “Interwencje”*, ed. by A. Matuszewski, Pawłowice 1975; *Procedures of the 1970s Art*, ed. by B. Czubak, Profile Foundation, Warsaw 2016.



[2]

starting bid: 11 000 PLN  
estimate: 14 000 - 15 000 PLN

# Ryszard Winiarski (1936-2006)

## Untitled

### 1985

Collage, cardboard  
69,7 x 49,7 cm  
added on the reverse: Kontrast | Inv. 0290

Conceived as a poster design to promote his art, the collage, characteristically for Winiarski, uses simplified, abridged forms and forgoes colour for monochrome. At the same time, the free arrangement of the abstract forms distinguishes the piece from earlier compositions, based on a square module and combining programmed action with the randomness of chance. The collage was made in the 1980s, at a time when Winiarski had stepped beyond the objectivism of rational rules in his art. The poster design was a response to an invitation to participate in the second edition of *Construction in Process* in 1985 at the Künstlerwerkstatt in Munich. Winiarski was one of fifteen artists re-invited to participate in this major exhibition of the international avant-garde.

The work is accompanied by a statement by Ryszard Waśko, the curator of *Construction in Process*, concerning Ryszard Winiarski's submission of the poster design for the exhibition.



[3]

starting bid: 15 000 PLN  
estimate: 20 000 - 25 000 PLN

# Andrzej Dłużniewski (1939–2012)

## From *Procedure* series

### 1979

collage, paper, acrylic  
40 x 30 cm  
signed, titled, dated on the front  
frame: wooden frame, glass

The works of the *Procedure* series were made as part of a performance piece presented by Andrzej Dłużniewski at the Akumulatory 2 Gallery in Poznań. Over four days he played a painter at work, embodying the modernist art-making scenario. The performance *Procedure* was an ironic commentary on the myth of the artist and creative expression, its author ridiculing clichéd notions of art and its makers. The works made as part of *Procedure* were cut into pieces and some of them were sold.

Reproduced: *A Walk with Andrzej Dłużniewski Towards Art*, Museum of Art in Łódź, Łódź 2005; *Beyond Corrupted Eye: Akumulatory 2 Gallery, 1972–1990*, Zachęta National Art Gallery, Warsaw 2012; *The Procedures of the 1970s Art*, ed. by B. Czubak, Profile Foundation, Warsaw 2017.



[4]

starting bid: 9 000 PLN  
estimate: 12 000 - 15 000 PLN

# Paweł Kwiek (1951)

## *Video and Breath. Information Channel*

### 1978

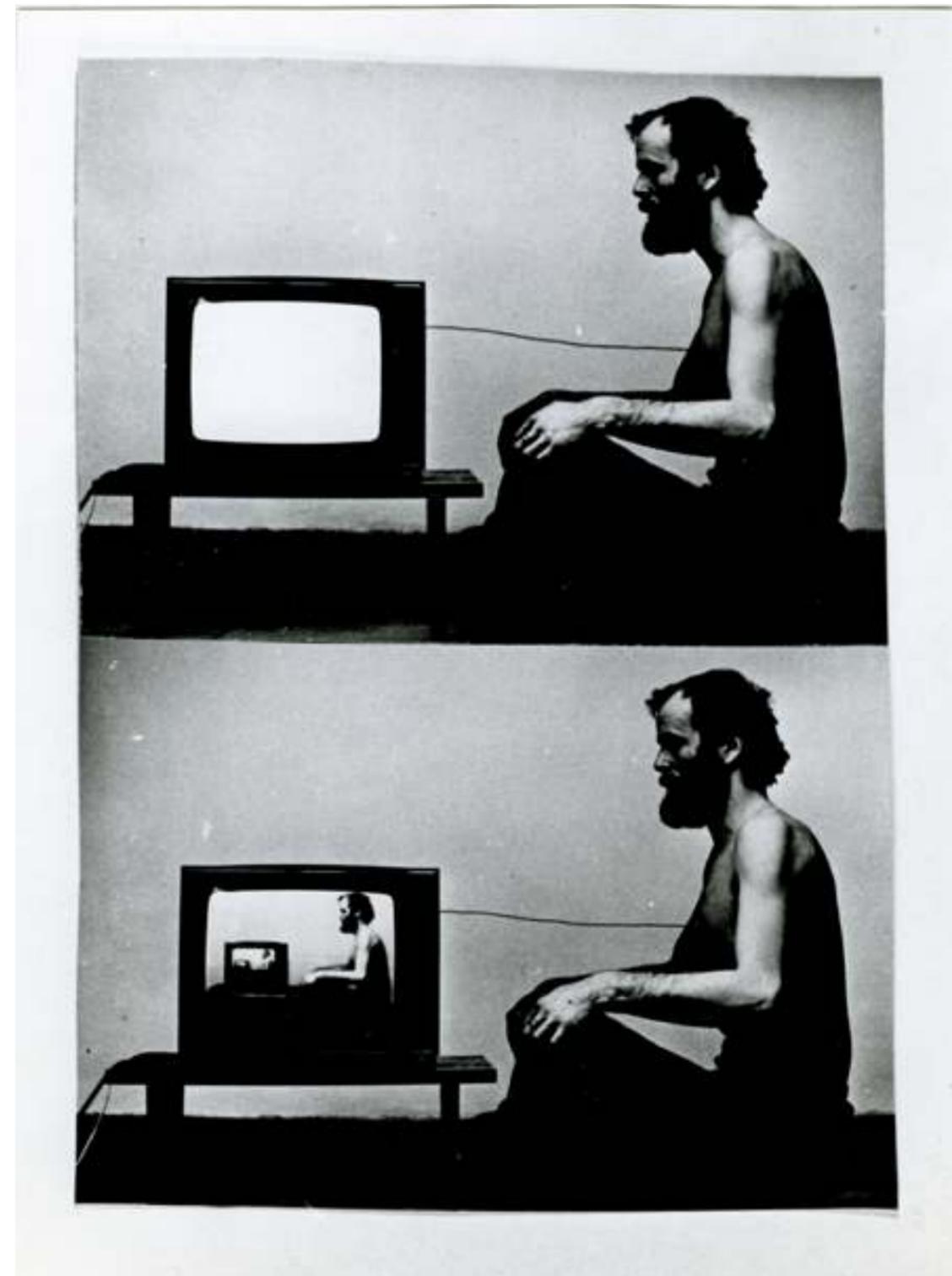
gelatin-silver print, paper

21,5 x 16 cm

signed, dated on the reverse: Paweł Kwiek 1978

vintage print

frame: passe-partout, black, wooden frame, glass



The photograph shows one of Kwiek's best-known performances dealing with the relationship between the human body and a mechanical medium. In the piece, a cable was used to connect the artist's chest with the control knob of a TV set, so that he changed the screen's brightness by breathing. His activity, reduced to sitting in a semi-lotus position, breathing, and looking at his own image on the screen, was of a meditative nature and a characteristic example of testing one's own ability to perceive the world.

[5]

starting bid: 7 000 PLN

estimate: 10 000 - 12 000 PLN

# Ryszard Waśko (1947)

## 2 corners

1981

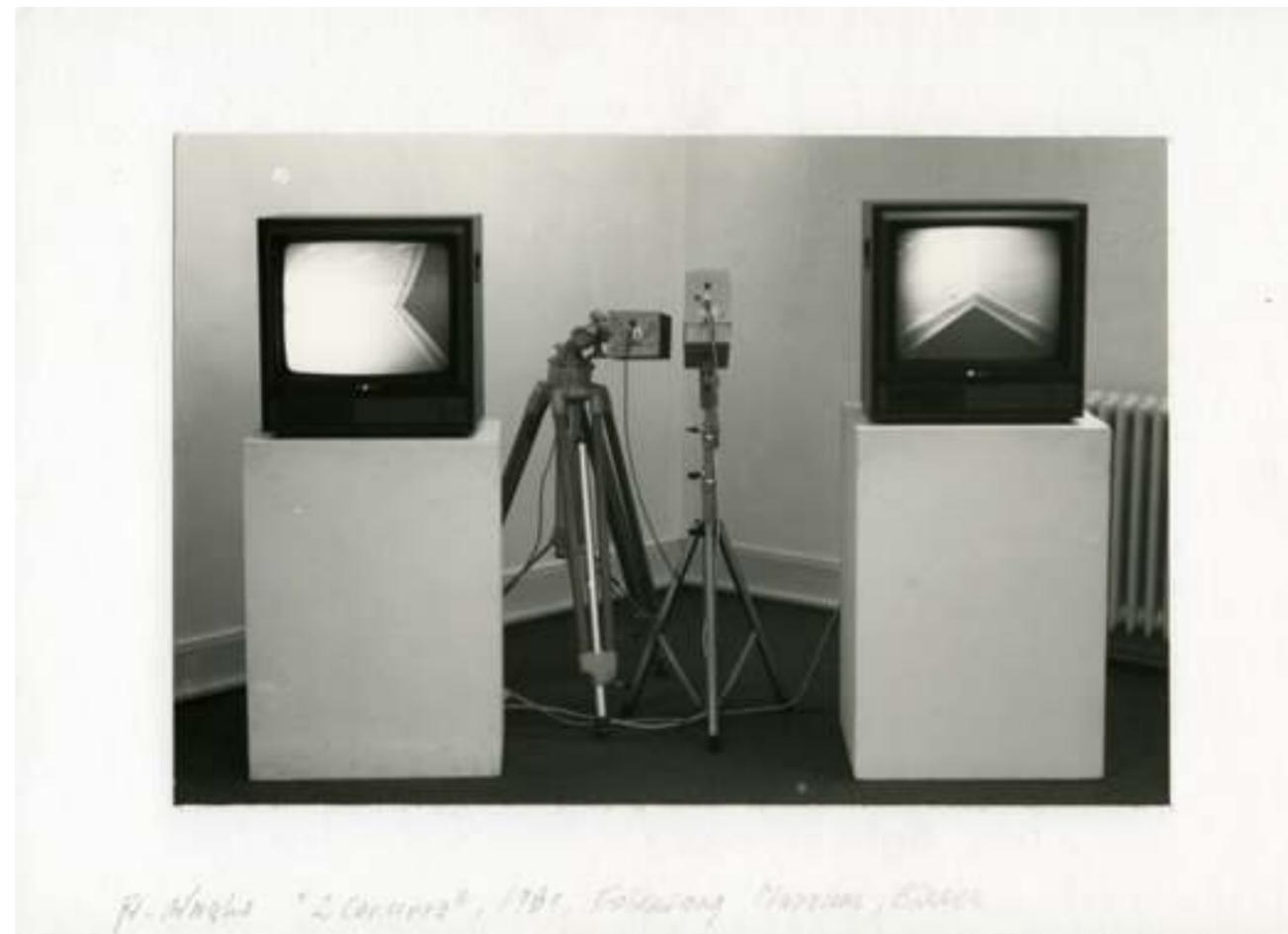
gelatin-silver print, paper, cardboard

21 x 30 cm

signed, titled, dated, and added on the front "Folkwang Museum, Essen"

vintage print

frame: wooden frame, glass



[6]

In the 1970s, besides films and photographic projects, Waśko produced video installations exploring the relationship between reality and its visual representation. In the work featured here, dating from 1981, he elaborated on the theme of the media representation of space, which he had first tackled in his iconic 1976 video installation *The Corner*. Waśko installed two monitors showing signal from two cameras recording one of the corners of the exhibition space; the cameras were positioned at a right angle towards each other, producing a live transmission of two different views of the same motif. The photograph, taken by the author, shows a view of a video installation presented in 1981 in a solo exhibition at the Folkwang Museum in Essen.

starting bid: 7 000 PLN

estimate: 11 000 - 15 000 PLN

# Andrzej Paruzel (1953)

## 6 seconds

### 1978

three gelatin-silver prints, paper  
24 x 25 cm each  
signed, titled, dated on the reverse: "6 SEKUND" | SZKOŁA  
FILMOWA | ANDRZEJ PARUZEL | 1978  
vintage print  
print with authorial text  
frame: passe-partout, black, wooden frame, glass



A photographic record of a performance involving two self-timed photo cameras. The artist performed the score in several versions, e.g. in a park, in a forest, on the sea shore, in city space, placing the cameras on the two sides of a tall fence. In the piece presented here, set in the empty screening room of the Łódź Film School, the artist used two tripod-mounted cameras facing each other. Changing the distance between them, he tested the possibility of taking pictures without appearing in the cameras' field of vision. The title refers to the duration of the self-timer delay.

Reproduced: *Andrzej Paruzel. I was Barked at by the Grandson of the Dog That Barked at Strzemiński*, Mazovian Centre of Contemporary Art Elektrownia, Radom 2019.

starting bid: 8 000 PLN  
estimate: 10 000 - 15 000 PLN



„4 sekundy“  
 Umieszczone dwa aparaty fotograficzne, w odległości 10 metrów, tak aby znalazły się na linii wzajemnego pola widzenia. Włączam zamknięcie jednego z nich. Biegam do drugiego, włączam jego zamknięcie i staram się wybiec z pola widzenia obu aparatów. Następnie powtarzam tę czynność oddalając aparaty o 5 metrów każdy. Ten fotograficzny performance kończy kiedy nie dotrą do drugiego aparatu, gdyż zapamiętałem to więcej niż 4 sekundy czyli tyle, ile wynosi czas wywołania migawki przez zamknięcie.

„5 sekundy“  
 I place two photo cameras 10 meters apart so they are on the same axis and see each other. I turn a self-timer on one of the cameras and run towards the second camera. I turn on the self-timer again and I try to run out of both cameras' view. Subsequently I repeat this activity, moving each of the cameras farther by 5 meters. This photographic performance ends when I can't reach the second camera because it takes more than 4 seconds, exactly the amount of self-timer delay.

Andrzej Paszalski      Andrzej Paszalski 1978

# Andrzej Lachowicz (1939) From the *Energy of the Fall* series 1980

two gelatine-silver prints, paper

17,8 x 18 cm each

signed, titled, dated on the reverse: ANDRZEJ LACHOWICZ |

"ENERGIA UPADKU" | 1980

vintage print

frame: passe-partout, wooden frame, glass



[8]

Produced in the early 1980s, *Energy of the Fall* is an outstanding work by the artist, who strove to record the continuity of time rather than to freeze it in a still frame. The successive versions of the works from the series show Lachowicz sitting in a chair, sideways to the camera, his hand raised, holding, and in the successive takes dropping, various items. In 1981, the artist published a text called *Energy of the Fall*, which had its context in the conceptual breakthrough in art and the emergence of new aesthetics in the 1980s. Using the concept of the fall, Lachowicz discussed the changes occurring in art, reality, and ideology at the time.

Reproduced: *PERMAFO 1901-1981*, ed. by A. Markowska, Wrocław Contemporary Museum, Wrocław 2012; *The Wild West. A history of Wrocław's Avant-Garde*, ed. by Dorota Monkiewicz, Zachęta—National Gallery of Art, Warsaw, Wrocław Contemporary Museum, Warsaw 2015; *Andrzej Lachowicz. Obserwacje i notacje*, Centrum Sztuki Współczesnej Zamek Ujazdowski, Warszawa 2008; *Latent Capital. 20th Century Photography From Cezary Pieczynski's Collection*, ed. by B. Czuba, Profile Foundation and the Wilanow Palace Museum, Warsaw 2010; *Autoportrety*, Biuro Wystaw Artystycznych w Lublinie, Lublin 2000.

starting bid: 7 000 PLN  
estimate: 9 000 - 11 000 PLN

# Andrzej Pierzgalski (1938-2016), Jerzy Trelński (1940)

## Wind Catching

1972

gelatin-silver print, paper

18 x 24 cm

signed, titled, dated on the reverse: JERZY TRELIŃSKI i ANDRZEJ  
PIERZGALSKI | „WIATROWANIE” - OSIEKI 72 R.

vintage print

frame: passe-partout, wooden frame, glass

The photograph shows a performance staged by the two artists in Osieki during the 10th Artists, Scientists, and Art Theoreticians Meeting “Art and Science in the Process of Protecting Man’s Visual Sphere,” Poland’s earliest manifestation of ecological art. Naked (to emphasize their connection with nature), the two artists caught wind in a sheet of canvas. The performance was meant to highlight man’s direct contact with the natural environment and its significance for ecological balance. During the same event, Piegrzalski and Trelński did two more performances: Silence and, at the market square in Koszalin, Ticketing, where they put originally printed traffic tickets for “trespassing upon man’s natural environment” under cars’ windshield wipers.

Reproduced: *Avant-garde in Plein-Air: Osieki and Łazy 1963 – 1981. Polish Avant-garde of the Mid-20th Century in the Collection of the Museum of Koszalin*, ed. by R. Ziarkiewicz, Muzeum w Koszalinie, Koszalin 2008; *Jerzy Trelński. Ślady obecności*, red. L. Jaranowska, Miejska Galeria Sztuki w Łodzi, Łódź 2002.



[9]

starting bid: 6 000 PLN  
estimate: 8 000 - 10 000 PLN

# Natalia LL (1937)

## *Sounds of art*

### 1974 / print from 1980s

gelatine-silver print, paper  
28 x 37,8 cm  
signed, dated on the front  
signed, titled, dated on the reverse: NATALIA LL | Seans Dźwięki  
Sztuki | 1974 (odbitka z lat 80-tych) | Plener w Osiekach  
vintage print  
frame: black, wooden frame, glass



[10]

The author was one of the first women artists to take up feminist themes and to use her own image in her art. In the 1970s, LL produced a series of for-camera performances in which she performed with her own body. In 1974, she initiated a series of sessions, presented in public or photographed/filmed in private; one of the first of those was *Sounds of Art*, realized during an artist retreat in Osetnica (the International Integrative Creative Meetings) in 1974. The picture shows the artist nude in the woods, playing a flute and facing the viewer with the bold gaze of a woman conscious of her sexuality.

Reproduced: *Natalia LL. Art and Energy*, National Museum in Wrocław, 1994; B. Czubak, *Egocentric, immoral, outdated. Contemporary images of the artists*, Zachęta National Gallery of Art, Warsaw 2005.

starting bid: 10 000 PLN  
estimate: 15 000 - 20 000 PLN

# Teresa Tyszkiewicz (1953)

## *Adaptation*

### 1981

gelatine-silver print, paper  
23,7 x 17,6 cm  
signed, dated, titled on the reverse: Performance | "Adaptation" |  
1981 | Teresa Tyszkiewicz  
vintage print  
frame: passe-partout, black, wooden frame, glass

The photograph was taken during the performance *Adaptation*, presented in 1981 at the Kunstlerhaus Stuttgart, where the artist presented an intuitive ritual informed by archetypal meanings. In her films and photographs at the time Tyszkiewicz staged situations that were a record of subjective, not always logically explainable experiences. Using her own body as a fundamental means of expression and playing with the stereotypization of the sexual imagination, she arranged scenes that visualized personal emotions and subconscious desires.



[11]

starting bid: 7 000 PLN  
estimate: 10 000 - 11 000 PLN

# Teresa Tyszkiewicz (1953)

## Untitled

### 1984

gelatine-silver print, paper

23,7 x 17,6 cm

signed, dated on the reverse; Teresa Tyszkiewicz | "Bez tytułu"

1984

vintage print

frame: passe-partout, black, wooden frame, glass



This photograph of the artist was taken when she began using pins as the building material of her paintings. Her nude body emerging from a black plastic-foil background is partly covered with pins, emphasizing the sensuality of physical contact with the material environment and the aspect of sensory perception. In her improvised for camera performances, Tyszkiewicz embraced a female sexuality freeing repertoire of erotic and fetishistic references.

[12]

starting bid: 7 000 PLN

estimate: 10 000 -11 000 PLN

# Barbara Kozłowska (1940)

## *Transformation*

### 1978

gelatin silver print, paper

16,5 x 24 cm

signed, dated, titled on the reverse: BARBARA KOZŁOWSKA

- PERFORMANCE „TRANSFORMACJA” - 1978 r. GALERIA

KATAKUMBY W-w

vintage print

frame: passe-partout, wooden frame, glass



[13]

The photograph shows the artist during a performance presented as part of a larger project called *Point of View*, which also included the performance being recorded on video and the footage being shown in real time on several monitors, affording viewers a to follow the goings-on from multiple viewpoints. The work was seminally informed by Władysław Strzemiński's theory of seeing and its take on the relationships between artistic practice and the ways of perceiving reality. The performance itself had its point of departure in Leonardo da Vinci's aesthetic studies of human body proportions. Performing various movements with her hands and legs, the artist was inscribing her own body into an invisible circle defining the dimensions of the Vitruvian man.

starting bid: 5 000 PLN

estimate: 7 000 - 8 000 PLN

# Paweł Kwiek (1951)

## *Antropo-photo-metry*

### 1978

gelatin-silver print, paper, felt-tip pen

10,5 x 12,5 cm

signed, dated on the reverse: Paweł Kwiek 1978

frame: passe-partout, wooden frame, glass



[14]

The photograph documents a performance staged during Kwiek's activity as part of the Workshop of Film Form and his collaboration with a group of artists fascinated with the theory and practice of Oskar Hansen's Open Form. The performance consisted in applying the measure of the human body to the environment. Taken in Warsaw near Plac na Rozdrożu, the photograph shows Kwiek and his then wife, Renata Białoborska, measuring a wall using their own bodies. The results of the measurements have been marked with a felt-tip pen on the print.

starting bid: 5 000 PLN  
estimate: 7 000 - 10 000 PLN

# Krzysztof Wodiczko (1943)

## Vehicle

1973

gelatine-silver print, paper

26,7 x 26,7 cm

signed, titled, dated on the reverse: POJAZD | WARSZAWA 1973 |

Krzysztof Wodiczko

vintage print

frame: passe-partout, wooden frame, glass

A photograph documenting one of the artist's most important works, in which he tested the utopian *Vehicle* – designed and built by himself – on the streets of Warsaw. The construction consisted of a platform on wheels, driven by the movement of a person walking on a platform, using mechanical gears. The *Vehicle* could only move in one direction (forwards) – “absurd progress”; the artist had to walk 10 metres so that the *Vehicle* could move by 5 metres. *Vehicle*, presented as a performance in an urban space, was one of the first performative artworks that moved art away from institutions and into social space. The artist, considered a pioneer of public art, connected with *Vehicle* the idea of design and of social involvement. For its creator, the project was “a metaphor of liberal enslavement and the lack of influence on social life in the 1970s”. Made in 1971, it was the first of the *Vehicles* series (continued in later decades), and the only one made in Poland.

Reproduced: *Public Address*. Krzysztof Wodiczko, Minneapolis: Walker Art Center, 1992; *Krzysztof Wodiczko. The 4th Hiroshima Art Prize*, Hiroshima: Hiroshima City Museum of Contemporary Art, 1999; *Krzysztof Wodiczko, Criticals Vehicles, Writings, Projects, Interviews*, London: MIT Press, Cambridge, Mass., 1999; *Des écrits de Wodiczko*, w: *Scène polonaise*, Paris: École nationale supérieure de Beaux-Arts, 2004; Łukasz Ronduda, *Polish Art of the 70's*. Polski Western, Jelenia Góra, Warsaw: Center for Contemporary Art – Ujazdowski Castle, 2009; *Krzysztof Wodiczko*, London: Black Dog Publishing Limited, 2011; *Krzysztof Wodiczko. Passage 1969-1979*, Warsaw: Profile Foundation, 2013; *Krzysztof Wodiczko, On Behalf of the Public Domain*, Łódź: Muzeum Sztuki, 2015; *Procedury sztuki lat 70.*, Warsaw: Profile Foundation, 2016; *Krzysztof Wodiczko. Instruments, Monuments, Projections*, Seoul: National Museum and Contemporary Art, Korea 2017.



[15]

starting bid: 13 000 PLN

estimate: 18 000 - 22 000 PLN

# Ryszard Waśko (1947)

## *Four-Dimensional Photography*

### 1972

five gelatin-silver prints, paper

15,5 x 23 cm each

signed, dated, titled and numeration on the reverse:

R. Waśko 1972 „4-dimensional photography”

vintage print

frame: passe-partout, wooden frame, glass

Among Waśko's most distinct early works is the series *Four-Dimensional Photography*, which tests the multidimensionality of planar representations of the photographic picture. Each version of the work consists of several prints, each showing the same cityscape motif. The first image is static, and the successive ones show distortions and blur caused by camera motion and different shutter speeds. The photographs for the version presented here were taken in Łódź from a streetcar. The series was accompanied by theoretical reflections on the planarity and spatiality of mechanical recording, set out in the text *Theory of Four-Dimensional Photography: Empirical (Photographic) Verification (Substantiation) of the Non-Variability of Space-Time* (1972).

Reproduced: *Ryszard Waśko Choice*, ed. by C. Kleiner, Ł. Waśko– Mandes, Cologne 2014; *Live Gallery. Łódź. Progressive Art Movement 1969-1992*, ed. by J. Robakowski, Łódź 2000; *In the Neo-avant-garde Circle – the Workshop of the Film Form*, ed. by M. Bomanowska, A. Cichowicz, Łódź 2017; *Workshop of the Film Form*, ed. by M. Kuźmicz, Ł. Ronduda, Berlin 2017.



[16]

starting bid: 14 000 PLN  
estimate: 20 000 - 25 000 PLN





# Jerzy Treliński (1940)

## *May Day Parade*

### 1974

gelatin-silver print, paper

11,2 x 17,2 cm

signed, titled, dated on the reverse: Pochód autorski | 1 maja

1974 | Jerzy Treliński

vintage print

frame: passe-partout, wooden frame, glass



[17]

The photograph shows the author marching in the May Day Parade carrying a placard bearing his own name. A conceptual artist, author of the *Self-Tautologies* (1972-1977), Treliński put his last name as a trademark, often multiplied, on various objects (books, postcards, post stamps, garments), in public space (on railway tracks, flags, posters) during various actions in the form of a stencilled design. *May Day Parade* was one of the most radical and recognizable alternative art performances of the People's Poland era. For provocatively joining the official communist march, the artist faced being fired from the Łódź Academy of Fine Arts.

Reproduced: *Jerzy Treliński. Art-Synergy*, Academy of Fine Arts in Łódź, Łódź 2011; *Autotautologie. O sobie samym—nic*, Centrum Rzeźby Polskiej w Orońsku, Orońsko 2018; *Jerzy Treliński. Ślady obecności*, ed. by L. Jaranowska, City Art Gallery in Łódź, Łódź 2002; *Jerzy Treliński. Autotautologie i geometryczność*, City Art Gallery in Łódź, Łódź 2016.

starting bid: 4 500 PLN  
estimate: 6 000 - 7 000 PLN

# Jerzy Treliński (1940)

## *May Day Parade*

### 1974

gelatin-silver print, paper

14 x 21 cm

signed, dated, titled on the reverse: "POCHÓD" - ŁÓDŹ - 1974 R. |

Jerzy Treliński

vintage print

frame: passe-partout, wooden frame, glass



[18]

The photograph shows the author marching in the May Day Parade carrying a placard bearing his own name. A conceptual artist, author of the *Self-Tautologies* (1972-1977), Treliński put his last name as a trademark, often multiplied, on various objects (books, postcards, post stamps, garments), in public space (on railway tracks, flags, posters) during various actions in the form of a stencilled design. *May Day Parade* was one of the most radical and recognizable alternative art performances of the People's Poland era. For provocatively joining the official communist march, the artist faced being fired from the Łódź Academy of Fine Arts.

Reproduced: *The Avant-Garde and the State*, ed. by D. Monkiewicz, Museum of Art in Łódź, Łódź 2018; *Jerzy Treliński. Art.-Synergy*, Academy of Fine Arts in Łódź, Łódź 2011; *Autotautologie. O sobie samym—nic*, Centrum Rzeźby Polskiej w Orońsku, Orońsko 2018; *Jerzy Treliński. Ślady obecności*, ed. by L. Jaranowska, City Art Gallery in Łódź, Łódź 2002.

starting bid: 5 000 PLN  
estimate: 6 000 - 7 000 PLN

# Ryszard Waśko (1947)

## *Poppy Checkpoint Charlie*

### 1989

four gelatin-silver prints, paper, cardboard, tempera  
32 x 43,5 cm  
signed, dated, titled on the front  
frame: wooden frame, glass



[19]

Taken shortly after the fall of the Berlin Wall, the photographs show Berliners crossing over from the eastern to the western part of the city through the famous Checkpoint Charlie, which during the DDR era was reserved for foreigners. The pictures complemented *Hypothetical Checkpoint Charlie*, a work earlier by a year and a half in which the artist had performed a metaphysical deconstruction of the Berlin Wall, its image subjected in a series of drawings to mathematical and geometric transformations up to being dispersed in an abstract line grid. The red dots marked on the pictures, associated by the author with poppy fields, were added to emphasize social emotions. He had first used the method in 1981 in photographs, taken from a balcony, of crowds of women attending the Hunger March organized by the Łódź Solidarity.

starting bid: 9 000 PLN  
estimate: 14 000 - 18 000 PLN

# Krzysztof Wodiczko (1943)

## *Hauptbahnhof, Stuttgart*

### 1983/2010

lambda print, paper

45 x 30 cm

signed, dated on a label on the reverse of frame: Krzysztof Wodiczko 1983/2010

ed. 5/6

frame: passe-partout, black, wooden frame, glass

The original photograph depicts the artist's projection on the monumental edifice of the main railway station in Stuttgart. On the lateral side of the clock tower, the artist displayed an image of the well-groomed hands of a businessman, corresponding with the Mercedes-Benz logo at the top of the tower. At the time, the corporation hired the highest number of gastarbeiter for their largest factory in Stuttgart. The city – an important railway hub – was a place of influx for immigrants looking for work, who gathered around the station.

Reproduced: *Krzysztof Wodiczko. Public Address*, Walker Art Center, Minneapolis 1992; *Krzysztof Wodiczko. Instruments, projections, Vehicles*, Fundació Antoni Tàpies, Barcelona 1992; *Krzysztof Wodiczko. Art Public, art critique. Textes, propos et documents*, École supérieure des Beaux-Arts, Paris 1995; *Krzysztof Wodiczko. Sztuka publiczna*, Centre of Contemporary Art Ujazdowski Castle, Warsaw 1995; *Krzysztof Wodiczko. The 4th Hiroshima Art. Prize*, Hiroshima City Museum of Contemporary Art., Hiroshima 1999; *Krzysztof Wodiczko. Art Of The Public Domain*, Profile Foundation, Warsaw 2010; *Krzysztof Wodiczko*, Black Dog, London 2011; *Krzysztof Wodiczko. On Behalf Of The Public Domain*, Muzeum Sztuki in Łódź, Łódź 2015.



[20]

starting bid: 10 000 PLN

estimate: 13 000 - 15 000 PLN

# Jarosław Kozłowski (1945)

## *360 Seconds in Green*

### from *Exercises in Colour* series

#### 1988

two gelatin-silver prints, paper, cardboard  
53 x 42,5 cm  
signed, dated and titled on the front  
vintage print  
frame: wooden frame, glass



[21]

The category of time has been one of the leitmotifs of Kozłowski's practice since the late 1960s. Alarm clocks, wall clocks, wristwatches all appear in various constellations in his photographs, books, or monumental installations. In the late 1980s, Kozłowski's preoccupation with time found an outlet in works in which he explored the possibility of defining time with colours and shapes. In the photographic series *Exercises in Colour*, the faces of wrist watches showing various times were painted in different colours.

Images from the series were used in the artist's book *Three Thirty and Fifty One*, published in 1989 by Kunsthallen Brandts Klaedefabrik in Odense.

starting bid: 11 000 PLN  
estimate: 15 000 -19 000 PLN

# Ewa Partum (1945)

## *New horizon is a wave*

### 1972/2014

C-print, paper

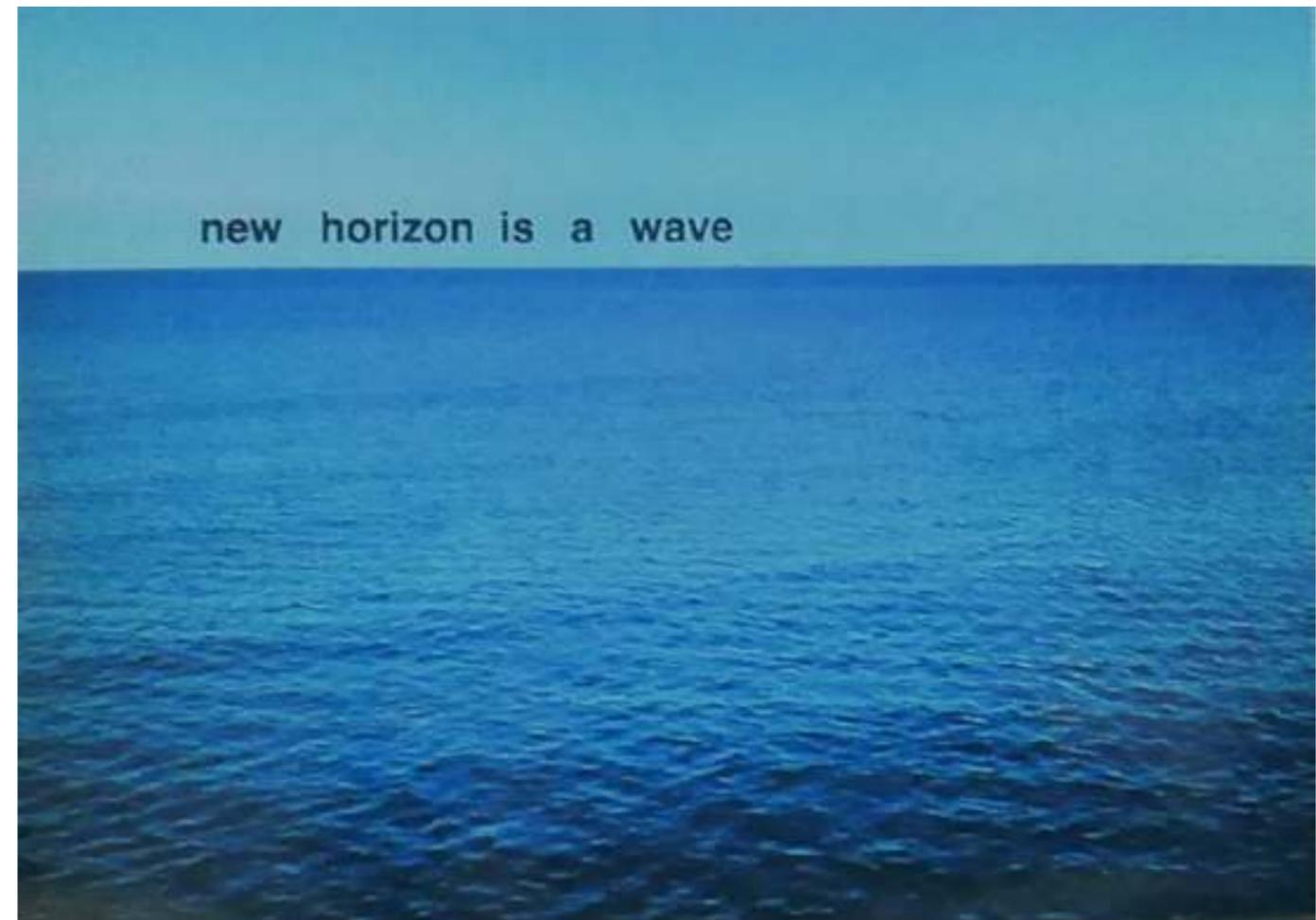
21 x 29 cm

signed on the front

signed, dated on the reverse: Ewa Partum 1972/2014

ed. 4/5

frame: cardboard, black wooden frame, glass



[22]

Showing a view of the Baltic Sea with the caption above the horizon line, the work, made in 2014, builds on the artist's previous experience, stretching back to the late 1960s, as a visual poet. The phrase "new horizon is a wave" appeared in 1972 on a standard sheet of paper as part of the series *Poem by Ewa*, which also included collages, drawings, and short poems sent out as mail art or presented in exhibitions. During the same time, as part of the project *Active Poetry*, Partum scattered letters of the alphabet cut from paper in pedestrian underpasses or in the natural landscape, where the letters arranged themselves into new "active poetry" or were carried away by wind or water. A film version of the work, with a static shot of the sea waves, was made during the Biennale de Lyon 2017.

starting bid: 9 000 PLN

estimate: 10 000 - 13 000 PLN

Mariola Przyjemska (1963)

*Frontfix*

1996

color print, laminated on paper

30 x 44 cm

signed, titled, dated on the reverse: „ MARIOLA PRZYJEMSKA,  
COLOR PHOTOGRAPHY, 140 x 180 cm, | LAMINATED, 1997 |  
„FRONTFIX”

frame: wooden frame, glass



[23]

The photograph shows a wash care label unstitched from a Serbian military uniform. The artist remade the original writing, changing chemisko (chemical) into etnisko (ethnic), her small intervention turning a neutral instruction into an ambiguous visual message alluding to the ethnic cleansing perpetrated during the war in Bosnia. Przyjemska started making photographic series using clothing labels in the mid-1990s. She enlarged close-up images of shreds of fabrics to monumental scale, which highlighted their designs and often complex compositions of warp and weft, while subtly and slyly hinting at various artistic, political, social, or cultural contexts. A large-format of the piece is in the collection of the Zachęta National Gallery of Art in Warsaw.

starting bid: 4 500 PLN

estimate: 6 000 - 7 000 PLN

# Anna Konik (1974)

## *There will be no other end of the world*

### 2015

drawing, paper, pencil  
110 x 145 cm  
signed, dated, artist's stamp on the front  
frame: white, wooden frame, glass



[24]

*There will be no other end of the world* is a series of large-format drawings that was executed by Konik during the making of *In the Same City, Under the Same Sky*, a multi-channel video installation based on interviews with women immigrants from Afghanistan, Syria, Iraq, Myanmar, Congo, and Somalia, among other countries. The drawings serve as an appendix to the traumatic accounts, recorded on video, of women from various war-torn regions of the world. The presented drawing had its point of departure in photographs, found on the web, documenting the tragic events of the war in Syria in 2013-2014. The linear composition evokes notions of destruction and devastation in a sparse, semi-abstract way. The title is a travesty of the final stanza of Czesław Miłosz's 1945 poem *Song on the End of the World*.

starting bid: 11 000 PLN  
estimate: 14 000 - 16 000 PLN

**Anna Konik (1974)**

***There will be no other end of the world***

**2015**

drawing, paper, pencil, colored pencils

110 x 145 cm

signed, dated, artist's stamp on the front

frame: white, wooden frame, glass



[25]

*There will be no other end of the world* is a series of large-format drawings that was executed by Konik during the making of *In the Same City, Under the Same Sky*, a multi-channel video installation based on interviews with women immigrants from Afghanistan, Syria, Iraq, Myanmar, Congo, and Somalia, among other countries. The drawings serve as an appendix to the traumatic accounts, recorded on video, of women from various war-torn regions of the world. The presented drawing had its point of departure in photographs, found on the web, documenting the tragic events of the war in Syria in 2013-2014. The linear composition evokes notions of destruction and devastation in a sparse, semi-abstract way. The title is a travesty of the final stanza of Czesław Miłosz's 1945 poem *Song on the End of the World*.

starting bid: 11 000 PLN

estimate: 14 000 - 16 000 PLN

# Tomasz Ciecierski (1945)

## Untitled

### 1997

collage, drawing, paper, pencil, colored pencil, pastel  
29,5 x 21 cm  
signed, dated on the front  
frame: passe-partout, wooden frame, glass

The work is a characteristic example of the artist's combination of different techniques. Since the early 1970s, Ciecierski, besides painting, has been drawing, including on canvases, adding painting elements to drawings, pasting photographs into paintings and drawings and so on. The presented work combines heteronymous elements, removed from their context and originating in various semantic fields, into a coherent composition. Vibrant drawing strokes coexist here with colour elements collaged into an area of pure, uniform space. An alogical principle of relationship developed by the artist in the mid-1970s merges dynamic and expressive drawing notation with colour fragments of other drawings, photographs, or postcards.



[26]

starting bid: 6 000 PLN  
estimate: 9 000 - 14 000 PLN

# Teresa Tyszkiewicz (1953)

## Untitled

### 2012

paper on canvas, sewing pins  
70 x 50 cm  
signed, dated on the front  
frame: wooden frame, glass

A sheet of paper mounted on canvas and pierced with hundreds of tailor's pins is a characteristic example of the work of an artist who has developed a highly distinct style and a technique of her own. The expressive, seemingly chaotic composition is subordinate to the undulating rhythms defined by the angles at which the pins have been stuck. Tyszkiewicz started working with pins in the late 1970s, using different surface materials, such as paper, canvas, sheet metal, or photographs, as well as incorporating various other materials and objects in the compositions. An author of films and performances, her paintings and objects highlight the processual nature of their making, related to physical effort and the repetitiveness of the gesture of pinning various materials.

[27]



starting bid: 12 000 PLN  
estimate: 15 000 - 17 000 PLN

# Jarosław Kozłowski (1945)

## *Red–Blue*

### 1981

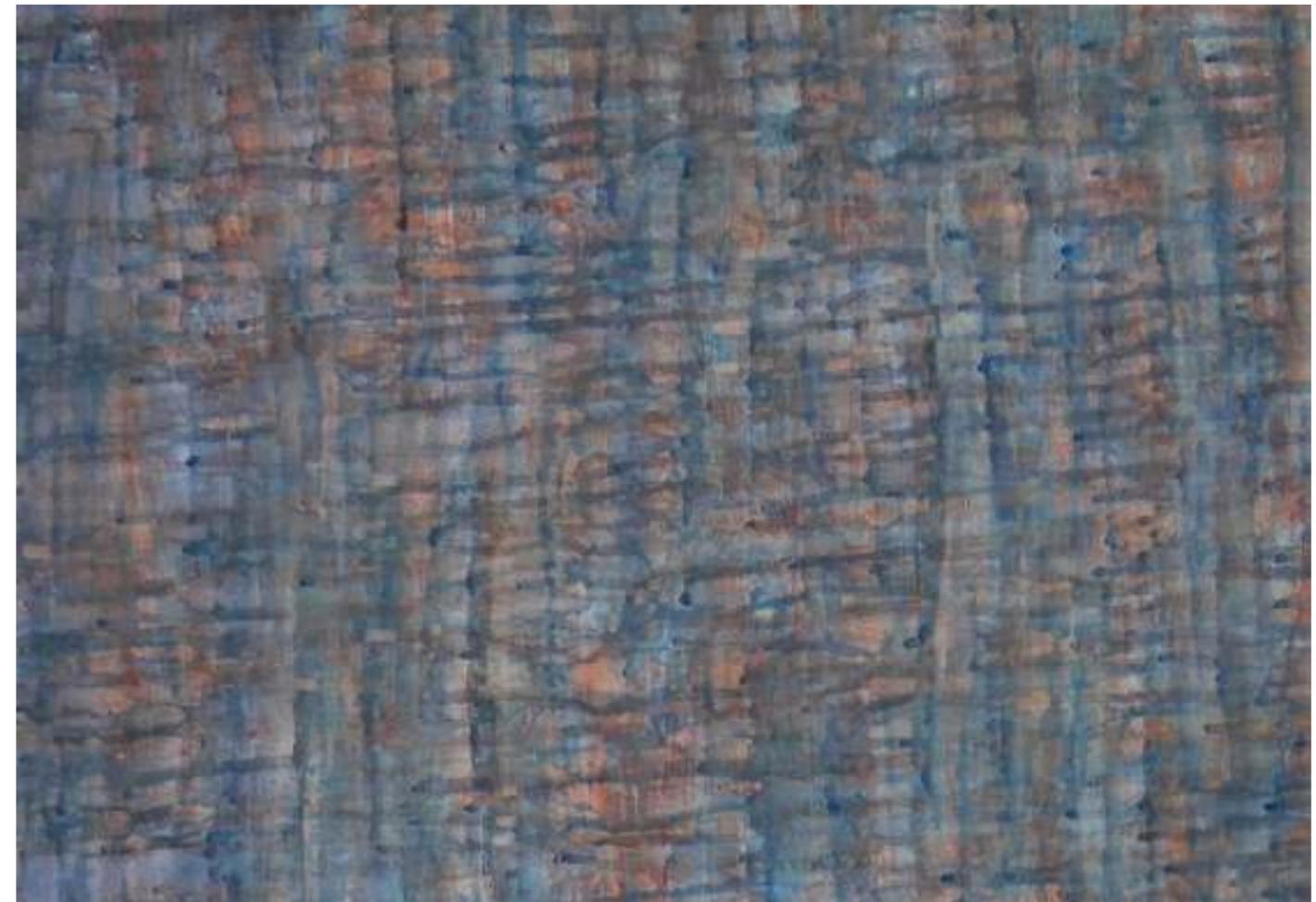
watercolor, paper

50 x 60 cm

signed, titled, dated on the reverse: Jarosław Kozłowski |

„Red-Blue”, 1981

and label of Museum of Art in Łódź



[28]

Recognized as a leading Polish conceptualist, Kozłowski has frequently embraced the techniques of more traditional art. What drew him to watercolours was, as he says himself, a spirit of contrariness, due to the medium's apparent anachronism. In the last two decades, Kozłowski has produced several large installations comprised of watercolour works. His first watercolour series dates back to the early 1980s. Painted on a rectangular, square, or triangular sheet of paper, the pieces were titled with the names of colours or their combinations. Using painterly procedures, Kozłowski explored the possibilities of chance and control, the interplay between rigour and unpredictability. In the series to which the presented, evenly-composed work belongs, Kozłowski dialogued with Władysław Strzemiński's theory of unism.

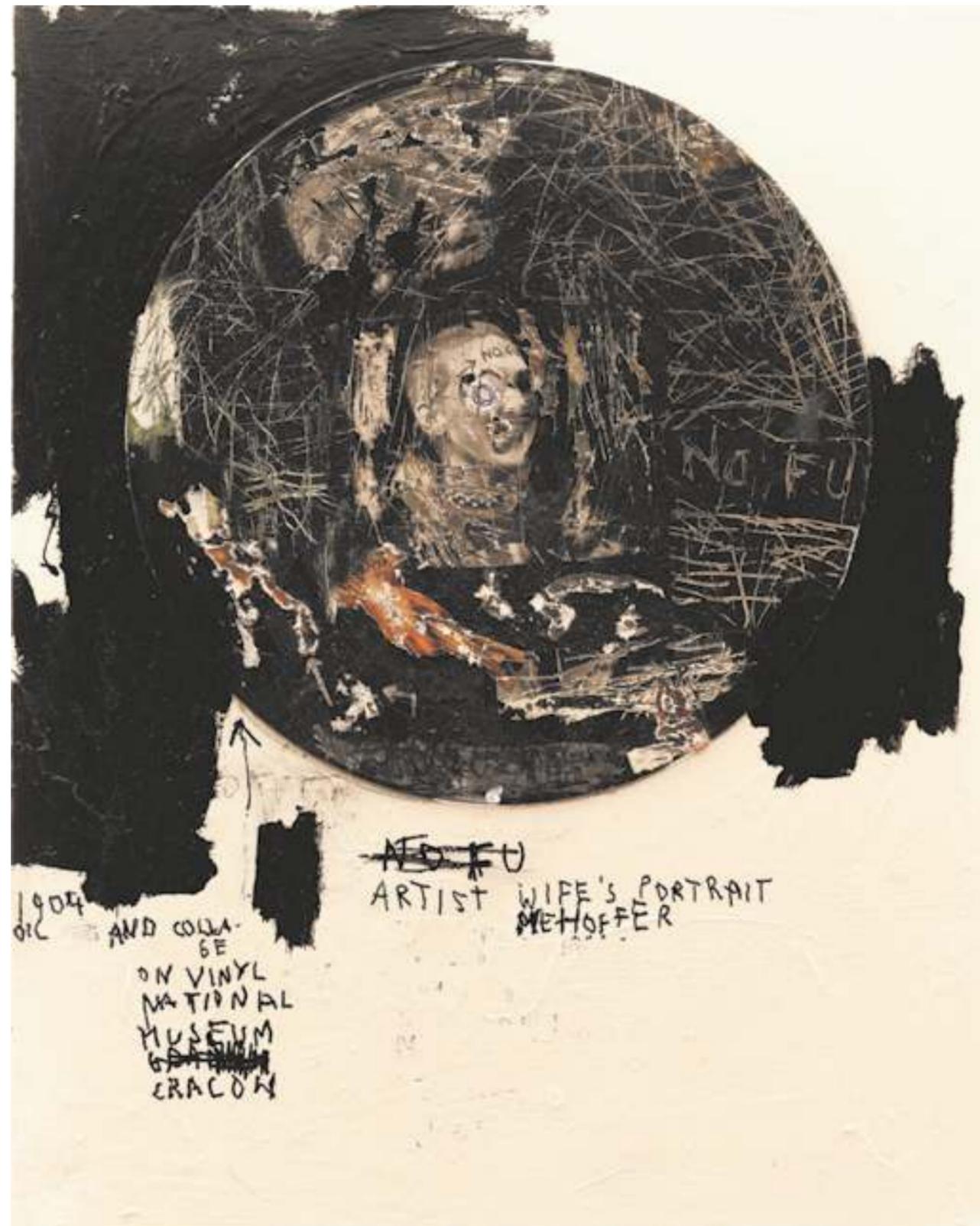
starting bid: 14 000 PLN

estimate: 17 000 - 20 000 PLN

**Tomasz Partyka (1978)**  
***Artist Wife's Portrait***  
**From the series *Forgive Me, Fatherland***  
**2013**

mixed media, canvas, vinyl record, paper, acrylic  
50 x 40 cm  
signed, titled, dated on the reverse: TOMASZ PARTYKA |  
„PORTRET ŻONY ARTYSTY” | 2013

In *Forgive Me, Fatherland*, Partyka spun his own story about Polish painting, producing canvases with more or less direct quotations from old Polish masters' paintings and then populating them with miniature figures cut out from reproductions. Pasted one on another, repainted, scratched, scrawled over with a tangle of quotations, they comprised visual-textual compositions about reading painting in defiance of traditional art-historical terms. The portraits appearing in those pictures, painted over, scratched, or covered with inscriptions, became part of new narratives, in which museum art is covered by the black discs of vinyl records or dedications for punk-rock or hip-hop bands.



[29]

starting bid: 7 000 PLN  
estimate: 9 000 - 13 000 PLN

# Andrzej Różycki (1942)

## *Certain map*

### 1969

gelatin-silver print, paper, cardboard

62,5 x 59,5 cm

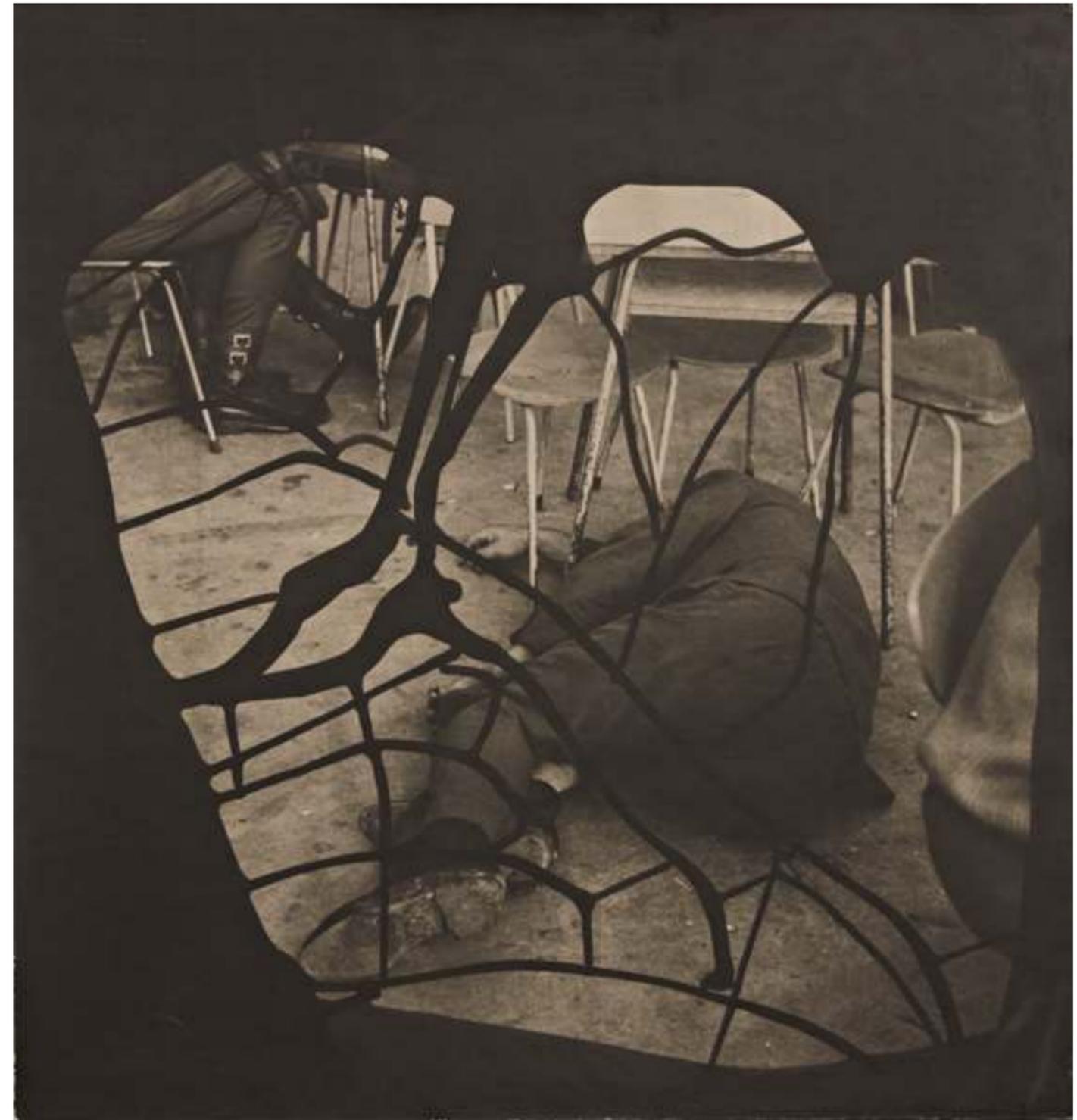
signed, titled, dated on a label, on the reverse: „Pewna mapa” |

A. Różycki | 1969

vintage print

frame: passe-partout, black, wooden frame, glass

The photograph, taken in Toruń, was taken through additional technological procedures. The artist re-developed a part of the representation, overlaying the scene with an almost abstract flat outline reminiscent of the map of Poland. Combining the image of a “gloomy” reality with an ambiguous form of presentation, the photograph was meant as a visual metaphor of contemporary Poland, the effect enhanced by the reduction of the value palette to shades of grey. An emphasis on the materiality of the medium was characteristic for Różycki’s practices in the late 1960s, where he combined technological experiments with metaphorical, often lyrical depictions of reality.



[30]

starting bid: 12 000 PLN

estimate: 15 000 - 17 000 PLN

# Józef Robakowski (1939)

## From the series

### *My Photo–Videomasochisms*

#### 1989

color print, paper

40 x 50 cm

signed, titled, dated on the reverse: Powiększenie autorskie  
| J. Robakowski | J. Robakowski | z cyklu moje foto-  
videomasochizmy | 1989 r.

and stamp: Galeria Wymiany

vintage print

frame: wooden frame, glass

A series of photographs taken during a for camera performance where the artist underwent simulated masochistic procedures. Manipulating various implements (an immersion heater, a pair of pliers, a hammer, a chain, a knife, a fork, an assortment of nails), he feigned staged acts of self-torture. Those tongue-in-cheek performances were dedicated to the “butchers of art” – performers who actually mutilated their bodies. The tight framing of the photographs and footage of the author’s grimacing face hearkened back to the Faces of Witkacy, whom Robakowski had made a film about ten years earlier. Dialoguing with the tradition of Witkacy’s photographic experiments and polemicizing with the “art of inflicting pain”, *Photo-Video Masochisms* are among Robakowski’s best-recognized works.

Reproduced: *Józef Robakowski. High Voltage! Danger!*, ed. by M. Piłakowska, E. Chorzępa, State Art Gallery, Sopot, Sopot 2018; *Negotiators of Art Facing Reality*, ed. by B. Czubak, CSW Łaźnia, Gdańsk 2000; *Józef Robakowski. The Essence of the Idea*, ed. by M. Szymańska-Korejwo, Muzeum Narodowe w Gdańsku, Gdańsk 2012; *Józef Robakowski. Przestrzeń energii kinetycznej*, ed. by R. Kluszczyński, CSW Zamek Ujazdowski, Warszawa 1993; *Józef Robakowski. Energetic Images*, ed. by P. Krajewski, W. Kutlubasis-Krajewska, Wro Art Center, Wrocław 2007; *Art is Power! (Breaking Photography)*, ed. by J. Robakowski, Łódź 2016; *Józef Robakowski. Nearer-Farther*, ed. by B. Czubak, Mediolan 2017; *Art Archives 2. Józef Robakowski. About Witkacy*, ed. by B. Czubak, Fundacja Profile, Warszawa 2018.



[31]

starting bid: 12 000 PLN  
estimate: 15 000 - 18 000 PLN

# Józef Robakowski (1939)

## From the series

### *My Photo – Videomasochisms*

#### 1989

color print, paper

40 x 50 cm

signed, titled, dated on the reverse: Powiększenie autorskie | J. Robakowski | J. Robakowski | z cyklu moje foto-videomasochizmy | 1989 r.

and stamp: Galeria Wymiany

vintage print

frame: wooden frame, glass

A series of photographs taken during a for camera performance where the artist underwent simulated masochistic procedures. Manipulating various implements (an immersion heater, a pair of pliers, a hammer, a chain, a knife, a fork, an assortment of nails), he feigned staged acts of self-torture. Those tongue-in-cheek performances were dedicated to the “butchers of art” – performers who actually mutilated their bodies. The tight framing of the photographs and footage of the author’s grimacing face hearkened back to the Faces of Witkacy, whom Robakowski had made a film about ten years earlier. Dialoguing with the tradition of Witkacy’s photographic experiments and polemicizing with the “art of inflicting pain”, *Photo-Video Masochisms* are among Robakowski’s best-recognized works.

Reproduced: *Józef Robakowski. High Voltage! Danger!*, ed. by M. Piłakowska, E. Chorzępa, State Art Gallery, Sopot, Sopot 2018; *Negotiators of Art Facing Reality*, ed. by B. Czubak, CSW Łaźnia, Gdańsk 2000; *Józef Robakowski. The Essence of the Idea*, ed. by M. Szymańska-Korejwo, Muzeum Narodowe w Gdańsku, Gdańsk 2012; *Józef Robakowski. Przestrzeń energii kinetycznej*, ed. by R. Kluszczyński, CSW Zamek Ujazdowski, Warszawa 1993; *Józef Robakowski. Energetic Images*, ed. by P. Krajewski, W. Kutlubasis-Krajewska, Wro Art Center, Wrocław 2007; *Art is Power! (Breaking Photography)*, ed. by J. Robakowski, Łódź 2016; *Józef Robakowski. Nearer-Farther*, ed. by B. Czubak, Mediolan 2017; *Art Archives 2. Józef Robakowski. About Witkacy*, ed. by B. Czubak, Fundacja Profile, Warszawa 2018.



[32]

starting bid: 12 000 PLN

estimate: 15 000 - 18 000 PLN

# Natalia LL (1937)

## *Post-consumer Art*

### 1975 / 1983

gelatine-silver print, paper, foam board

47,5 x 57,2

signed and dated on the front

signed on the reverse: Natalia LL

and label: NATALIA LL | POST CONSUMER ART | 1975

vintage print

frame: black, steel frame, glass



*Post-Consumer Art* belongs to a series of photographic works and films in which Natalia LL used the visual idioms of pop culture to produce provocative representations of “consumer eroticism.” A leading feminist artist, she was a pioneer in highlighting how advertising and market persuasions affect notions of female sexuality. Her serial portraits of female models, produced in the early 1970s, challenged viewers with ambiguous images of sensual corporeality starkly distinct from the conceptual rigours of the era’s art.

[33]

Reproduced: *Natalia LL. Art and Energy*, National Museum in Wrocław, Wrocław 1994; *Natalia LL. Texty*, Galeria Bielska BWA 2004; Łukasz Ronduda, *Polish Art from the 1970s*, Centre of Contemporary Art Ujazdowski Castle, Warsaw, *Polski Western*, Jelenia Góra 2009; *Subject of Gender and Desire. Photographs from the Collection of Joanna and Krzysztof Madelski*, edited by Joanna and Krzysztof Madelski, Poznań: EGO Gallery, 2012; *PERMAFO*, Wrocław: National Museum in Wrocław, 2012; *Natalia LL. Doing Gender*, Warsaw: Lokal Sztuki Foundation / Lokal\_30, Warszawa 2013; *Dziki pola: historia awangardowego Wrocławia: przewodnik*, edited by Dorota Monkiewicz, wyd. Warsaw: Zachęta – National Gallery of Art, Wrocław: National Museum in Wrocław, 2015; *Natalia LL. Secretum et Tremor*, Warsaw: Centre of Contemporary Art Ujazdowski Castle, 2015; *Natalia LL. Sum ergo sum*, edited by Mateusz Kozieradzki, Toruń: Centre of Contemporary Art Znaki Czasu, 2017.

starting bid: 15 000 PLN

estimate: 25 000 - 30 000 PLN

# Andrzej Dłużniewski (1939–2012)

## From *Not-Him* series, no XXXIV

### 1996

collage, photograph, paper  
30 x 24 cm  
signed, titled, dated on the front  
frame: black, wooden frame, glass

One of 29 “anti-portraits”, collage compositions depicting the same human figure “filled” with various contents. For the artist, these portraits showed people with whom he couldn’t communicate or find common ground. This semi-humorous, semi-moralistic series of portraits built from newspaper cut-outs, photographs and the debris of daily life, was a game with language, art, literature and ethical systems. Phrases from everyday language, such as “from the depth of one’s heart”, “full of doubt”, “heart of stone” and “air-headed” were translated by the artist into a visual language of particular figures.

[34]

Reproduced: *A walk with Andrzej Dłużniewski towards Art*, Museum of Art in Łódź, 2005; *Neon I-XLI. NotHim I-XLI*, Stara Gallery, Lublin 1997.



starting bid: 7 000 PLN  
estimate: 9 000 - 11 000 PLN

# Jarosław Kozakiewicz (1961)

## *Madonna II*

### 2017

sculpture, steel, wood

93 x 17 x 11 cm

certificate of authenticity signed by the artist

A work from the series *Anatomy of Space*, started in 2012, in which the artist develops a laboratory of forms whose geometry has been derived from the anatomy of the human body. The works' spatial structures are based on modules traced by drawing lines between the human bodily orifices. Seemingly abstract, their skeletal constructions growing out in space, the forms hearken back to the tradition, stretching back to classic antiquity, of relationships between geometry and the body. The artist shapes his own grammar of forms in their steel, geometric structures, where the geometry of the body is externalized and transformed into an architectonics of space. The human body becomes a point of departure and an architectural analogy for thinking about space.

Reproduced: *Jarosław Kozakiewicz. Subjective Microcosmologies*, ed. by D. Crowley, Zachęta National Art Gallery, Warsaw 2017.



[35]

starting bid: 11 000 PLN  
estimate: 15 000 - 19 000 PLN

# Zbigniew Libera (1959) From *The Flat Reality* series 2010

drawing, paper, pencil, colored pencils

42 x 59 cm

signed, dated on a label on the reverse: Zbigniew Libera 2010

frame: passe-partout, wooden frame, glass



[36]

In his *The Flat Reality* project, through drawings, photographs and objects involving cars, the artist utilised this highly mythologised object of consumer culture – an attribute of 20th century utopias and the central point of ideologies of modernisation. The work belongs to a series of five photographs depicting car models constructed by Libera. The artist reconstructed the cars, flattened by photographic perspective, in 3D.

Reproduced: Zbigniew Libera. *The Flat Reality*, Profile Foundation, Warsaw 2009; Hotel Europejski Art Collection, ed. by A. Rottenberg, Warszawa 2018.

starting bid: 11 000 PLN  
estimate: 15 000 - 19 000 PLN

# Krzysztof M. Bednarski (1953)

## *Neo Moby Dick*

### 2018

sculpture, aluminium, acrylic

55 x 23 x 25 cm

signed, titled, dated on the bottom: Neo Moby Dick - Maska | KM Bednarski | 2018

The sculpture belongs to the *Moby Dick* series, initiated in the late 1980s, which has become a key project for the artist and his understanding of space. An aluminium artwork is a variant of a theme systematically developed in various configurations, materials and formats. An impulse for creating the series was the discovery of a shipwrecked boat covered in snow during a walk along the Vistula in Warsaw. The boat reminded the artist of the legendary white whale from Herman Melville's novel. Cut into pieces and turned into a monumental installation first shown in 1987 as a spacial structure, it was a breakthrough work for Bednarski's artistic practice. Subsequent versions of *Moby Dick* were sculpted in marble, in bronze, in small forms and large, complex artworks.

Reproduced: *Moby Dick* Krzysztofa M. Bednarskiego, Łódź: Muzeum Sztuki, Łódź; Wojciech Włodarczyk, *Sztuka Europy Środkowo-Wschodniej i Polski*, Warsaw 1996; *Art from Poland*, Warsaw: Contemporary Art Gallery Zachęta, 1997; Lidia Reghini di Pontremoli, *Primitivi urbani. Antropologia dell'arte presente*, Rome: O Art Gallery Internet Edizioni, 1998; Wojciech Włodarczyk, *Sztuka polska 1918-2000*, Warsaw 2000; Maryla Sitkowska, *Krzysztof M. Bednarski: Passage Through Art*, Orońsko: Centre of Polish Sculpture in Orońsko, 2009; *ABO-KMB*, edited by Mateusz Salwa, Lodz. Oficyna, 2010; *Krzysztof M. Bednarski. Moby Dick—Sculpture*, Warsaw: Fundacja Polskiej Sztuki Nowoczesnej z funduszu Krzysztofa Musiała, Galeria aTAK, 2012.



[37]

starting bid: 28 000 PLN  
estimate: 33 000 - 40 000 PLN



# Natalia Brandt (1983)

## *The most expensive picture*

### 2018

collage, mirror, photograph, printed matter, coins

26 x 32 cm

signed, dated on the reverse: NB 2018

and a label: FROM THE SERIES: HIDDEN CONNECTIONS

AMONG THINGS: | The Most Expensive Picture, 2018 |

Natalia Brandt

frame: wooden frame, glass



[38]

The work is part of the series *Hidden Connections Between Things*, started in 2017. Brandt's collage compositions use old books, magazines, etchings, illustrations, documents, various objects. She composes new narrative structures by building up layers of intermingled punctuation signs, letters, numbers, words, sentences, fragments of paintings, photographs, or coins. Combining seemingly incompatible elements, she constructs "visual aphorisms," replete with sense of humour and sly references to art history, modernist canons, avant-garde styles, cultural myths and rhetorics. *The Most Expensive Picture* is an ironic commentary on the value systems that govern the art world.

starting bid: 5 000 PLN  
estimate: 7 000 - 8 000 PLN

# Alicja Karska (1978) i Aleksandra Went (1976) From *From the cycle* series 2008-2009

lambda print, dibond, plexi

50 x 75 cm

titled, dated, signed on the reverse: Z CYKLU 2008-2009 |

ED 2/6 | A. Went Alicja Karska

ed. 2/6



[39]

One of thirteen photographs looking like reproductions from a book that never existed. The pictures show an old, dilapidating house in Leonberg, a small town in Baden-Württemberg, noted for its picturesque market square with restored historical architecture. In the successive shots and close-ups, the artists present the decrepit façade and ongoing ruination of the house. The photographs comprising *From the Cycle* are a characteristic example of the duo's work of recording and collecting images of anachronistic, vanishing visuality, cultural "wastelands," inferior and forgotten places, deteriorating architecture, decaying buildings.

Reproduced: Alicja Karska & Aleksandra Went. *Memory of Images*, ed. by B. Czubak, Profile Foundation, Warsaw 2011.

starting bid: 5 000 PLN  
estimate: 7 000 - 8 000 PLN

# Ewa Harabasz (b. 1957)

## Untitled

### 2010

digital print, paper, colored pencils

67 x 61 cm

signed, dated on a label on the back of the frame: Ewa Harabasz 2010

frame: black, wooden frame, glass



[40]

The piece was made as part of the painting and drawing series *Pressreligion* where the artist combines news photographs with allusions to the works of Caravaggio, their chiaroscuro dramaturgy and theatrical quality. Photographs showing victims of disasters, wars, terrorist attacks are remade, enlarged, cropped. Treated with painterly and draughtsmanly procedures, their surfaces, with halftone dots visible, retain their photographic quality. In the presented work Harabasz highlights an emotional rhetoric of gestures captured through photography, but played up with the light-and-shadow contrasts of baroque theatricalization. The involuntary protagonists of this media spectacle are shown in a manner characteristic for the painter from Milan: from up close, emerging from a dark background.

Reproduced: *Pressreligion*, BWA Galeria Sztuki, Olsztyn 2011.

starting bid: 6 000 PLN

estimate: 8 000 - 10 000 PLN

# Irena Kalicka (1986)

## From the series *New Athens*

### 2015

lambda print, paper  
30 x 45 cm  
signed and dated on a label on the back of  
the frame: Irena Kalicka 2015  
ed. 4/5  
frame: wooden frame, glass



[41]

The photograph was taken as part of a series of works inspired by the eighteenth-century vision of the world presented in Benedykt Chmielowski's *New Athens*. Kalicka wrote modern narratives into themes sourced from the early encyclopaedia, staging scenes that played with stereotypes, common notions, references to historical and contemporary art. In eclectic mises-en-scène, she alluded to contemporary culture's tendency to folklorize, exoticize, sentimentalize, and demonize. The rhetorics of post-colonial discourses was hinted at by a photograph of a laughing couple styled to achieve an African look; controversy around the picture caused the artist's exhibition to be removed from the Transfestival Kraków in 2015, causing a scandal.

Reproduced in: *Irena Kalicka*, ed. by B. Czubak, Fundacja Profile, Państwowa Galeria Sztuki, Sopot.

starting bid: 4 000 PLN  
estimate: 5 000 - 6 000 PLN

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2. The phone and online biddings are handled by the auction's partner, Artinfo.pl.
3. The subject of the auction are artworks collected by Fundacja Profile.
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