



SCULPTURE
IN THE PUBLIC SPACE
FOR NIEPODLEGŁA 2025

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CENTRE OF
POLISH
SCULPTURE

Sculpture in Public Space 4th CONGRESS

Biographical notes

dr hab. **Agata Agatowska** Professor at the University of National Education Commission

She studied sculpture at the Academy of Fine Arts in Wrocław. She defended her master's thesis in 2001. She continued her artistic education in sculpture and stage design at the Kunstakademie Düsseldorf in Germany. In 2012, she received a diploma from the German university and then defended her doctoral thesis at the Academy of Fine Arts in Wrocław. In 2019, she obtained a postdoctoral degree at the Pedagogical University of Kraków of the National Education Commission (currently the University of National Education Commission). Since 2017, she has been lecturing in sculpture at the Faculty of Arts of the Pedagogical University of Kraków (currently the University of National Education Commission) as an assistant professor, and since 2020 as a professor at the University of National Education Commission. Between 2002 and 2006, she worked with the Velvets Theater in Wiesbaden as a pantomime actress.

She has received numerous awards for her sculptural work, including the Darmstadt Sezession Award in Darmstadt, Germany (2008) and the Grand Prix at the 5th Rybie Oko Young Art Biennale in Słupsk (2008). In 2013, she was honoured with the Oświęcim City Award in the field of culture. In 2018, she won the Personality of the Year title in a vote organised by Gazeta Krakowska. In 2022, she received the Award of the Director of the Historical Museum in Bielsko-Biała at the 5th Bielsko-Biała Visual Arts Festival 2022. She is a scholarship holder of the city of Oświęcim and the German foundations Hedwig und Robert Samuel Stiftung and Friedrich H. J. Schneider Stiftung from Düsseldorf. In 2021, she created a work entitled Athena de Futuro to mark the 75th anniversary of the Pedagogical University of Kraków of the National Education Commission. The sculpture has become the signature work of the Faculty of Arts and is permanently displayed in front of the buildings at 43 Mazowiecka Street. Since 2023, she has been the head of the Art in Social Space Research Team, operating at the Institute of Painting and Art Education. The team carries out a two-year artistic and research project (Nie)codzienna. Sztuka i kontekst, which was inaugurated at the International Cultural Centre in Kraków in 2024 as part of the international collective exhibition (Nie)codzienna. Start. She works with the quarterly sculpture magazine Orońsko, published by the Centre of Polish Sculpture in Orońsko.

She works in public space: Niebieskie krokodyle, Mazovian Centre for Contemporary Art Elektrownia in Radom; Athena de Futuro, the University of National Education Commission in Kraków; Ice Cream,

Manggha Museum of Japanese Art and Technology in Kraków; Catwalk to a Dream 3, Kąpiel w pianie, bez tytułu, Centre for Polish Sculpture in Orońsko; David Bowie Fangirl, Miś Uszatek, Różowa kokarda, Kot, Municipal Public Library GALERIA KSIĄŻKI in Oświęcim. The artist's works are also part of museum and private collections in Poland and other countries.

prof. dr hab. **Maciej Aleksandrowicz**

Studied at the Faculty of Sculpture of the Academy of Fine Arts in Warsaw (1992–1998) in the studio of Prof. Stanisław Słonina and at the Institute of Art History at the Faculty of History of the University of Warsaw (1999–2002). Lecturer at the Faculty of Sculpture of the Academy of Fine Arts in Warsaw in the Spatial Design Studio (since 2007); Vice-Dean of the Faculty of Sculpture (2008–2012). Director of the Centre of Polish Sculpture in 2020–2024. Scholarship holder of the Minister of Culture and National Heritage (2008, 2019). He has presented his works at numerous solo exhibitions, including *Sprawiedliwość* (i.e. Justice) at the Salon Akademii Gallery (2019); *Ogrody starości* (i.e. Gardens of Old Age) at the EL Gallery Art Centre in Elbląg (2020). Participant in collective exhibitions in Poland and abroad. He has given guest lectures at Polish and foreign universities, also as part of the Erasmus programme. He organises and conducts workshops on art in public spaces and site-specific art for Polish and foreign student groups. Reviewer of dozens of doctoral theses and habilitation procedures, supervisor of doctoral students. Author of texts published in numerous art magazines and exhibition catalogues. Curator of sculpture exhibitions. Many times he has been a judge, including chairperson in competition juries for sculptures and monuments in public spaces, organiser of competitions for monuments on behalf of public institutions. Winner of competitions for sculptures and monuments in public spaces, including: 1st place in the competition for monumental sculptures for the Mausoleum of the Battle of Ostrołęka, 1st place in the competition for the Monument to Soldiers Killed in Military Missions in Warsaw, distinction in the international competition for a spatial form commemorating Poles who saved Jews. Participant in many expert groups, on two occasions he has been a member of the Programme Council of the Centre of Polish Sculpture in Orońsko, head of the group assessing the technical condition of the Polish War Cemetery in Katyń ordered by the Association of Polish Architects and the Council for the Remembrance of Struggle and Martyrdom. Member of the Management Board of the Association of Polish Artists and Designers. Scholarship holder of the Kosciuszko Foundation in New York for a stay and research on art in public space at Florida International University – College of Communication, Architecture + The Arts, Miami Beach Urban Studio, USA. In 2020–2024, editor-in-chief of the sculpture quarterly *Orońsko*, organiser of the CRP's original programme *Rzeźba w przestrzeni publicznej dla Niepodległej* (i.e. Sculpture in Public Space for Independent Poland), dealing with the creation of sculptures and conservation activities in public space in Poland.

dr hab. **Bogusław Bachorczyk** Professor at the Academy of Fine Arts

Painter, sculptor, illustrator, multimedia artist, exhibition curator, head of the Third Interdisciplinary Studio at the Faculty of Painting of the Academy of Fine Arts in Kraków. He graduated from the sculpture class at the Antoni Kenar State Secondary School of Fine Arts in Zakopane and the Faculty of Painting at the Academy of Fine Arts in Kraków, where he obtained his diploma in the studio of Prof. Włodzimierz Kunz (1998). In 2011, he obtained a PhD in Fine Arts, and in 2014, a postdoctoral degree. Since 2019, he has been a professor at the Academy of Fine Arts in Kraków. He is a scholarship holder of the City of Nuremberg and a winner of the Józef

Czapski Scholarship. In 2012, he was awarded the Rector's Third Degree Award for his achievements in artistic and teaching work, and in 2017, the Rector's Second Degree Award for his achievements in artistic and teaching work. In 2019, he received the Creative Scholarship of the City of Kraków for the project Nasz Ogródek (i.e. Our Garden) and the Bronze Gloria Artis Medal for Merit to Culture.

His works have been presented at over 50 individual and collective exhibitions, including at Bunkier Sztuki, the National Museum in Kraków, the Museum of Photography in Kraków, the Zderzak Gallery in Kraków, the Atak Gallery in Warsaw, the ABC Gallery in Poznań, the ASP Gallery in Gdańsk, the Labirynt Gallery in Lublin, the Baltic Contemporary Art Gallery in Słupsk, the Tatra Museum in Zakopane and the Centre of Polish Sculpture in Orońsko.

He is the author of the concept and executor of long-term creative projects, including a diary-sketchbook (since 1986), the Pracownia Czysta 17 (i.e. Czysta 17 Studio) project (since 2003) and the outdoor gallery Nasz Ogródek (since 2018). In his art, often presented in the form of an - installation artwork with elements of performance, he combines various media. He invites artists from other fields to work with him on his projects: actors, dancers, poets. He is also an illustrator and author of art books. He addresses issues related to the legacy of great artists (J. Iwaszkiewicz, W.G. Sebald, Has, A. Rodchenko, W. Nijinsky, W. Hasior, Z. Ginczanka). His work concerns history and time, identity, and the individual discovery of private past. He is interested in the mechanisms and properties of memory, contemporary definitions of masculinity, and post-military art. He creates at the intersection of various media: painting, sculpture, and photography, using bricolage and combining craft techniques with modern media.

Deja Bečaj

Curator and educator at Galerija Božidar Jakac – Museum of Modern and Contemporary Art, Kostanjevica na Krki, Slovenia. Deja Bečaj is an art historian, curator, and educator. She is currently a PhD candidate at the Department of Art History, University of Maribor, where her research focuses on environmental art with particular attention to exhibition practices situated in natural environments.

Previously she was a coordinator for the EKO 8, International Triennial of Art and Environment for Maribor Art Gallery and collaborated with a range of institutions and associations, including Slovenian Association of Fine Arts Societies and Gallery of Naïve Artists Trebnje. Since joining Galerija Božidar Jakac – Museum of Modern and Contemporary Art, she has been active as a curator and museum educator.

dr hab. **Katarzyna Chrudzimska-Uhera**, Professor at the Cardinal Stefan Wyszyński University

Professionally associated with Cardinal Stefan Wyszyński University: head of the Department of Modern and Contemporary Art, director of the Institute of Art History in 2014–2020. Art historian specialising in modern and contemporary art, with a focus on Polish sculpture of the late 19th and 20th centuries. Author of monographs and articles focusing on issues such as: the evolution of the essence and place of sculpture in public, exhibition and private spaces; the nation-building and state-building role of art and national style; Zakopane as an artistic environment and artistic colony. She is a member-expert of the Team for Warsaw Historical Art Studios, which works to protect, document and promote historical art studios that are part of Warsaw's cultural identity. Manager and participant in research projects, grants and scholarships of the

National Programme for the Development of Humanities, the Ministry of Culture and National Heritage, and the Polonika Institute in the field of research on cultural heritage in Poland and abroad.

dr Jerzy Dobrzański

Sculptor, designer, graduate of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, scholarship holder of the Kosciuszko Foundation – scholarship at the Pratt Institute in New York in 2012, and scholarship holder of the Minister of Culture in 2018. In 2015, he obtained a PhD in industrial design at the Faculty of Industrial Forms of the Academy of Fine Arts in Kraków. Between 2014 and 2019, he was an assistant professor at the Academy of Art in Szczecin, where he headed the Systemic Product Design Studio in the Design Department. Since 2023, he has been an assistant professor at the Faculty of Architecture of the West Pomeranian University of Technology in Szczecin.

Public space is his natural environment for exhibition and creative exploitation. He designs spatial structures and functional sculptures inspired mainly by the social state of mind, body and spirit. Since 2014, he has looked after the artistic legacy of Jagoda Przybylak, a pioneer of Polish avant-garde photography. He runs the Warsaw Historical Studio in the Old Town of Warsaw, where, in partnership with Warsaw cultural institutions, he organises exhibitions, concerts and educational lectures on Polish contemporary art.

dr Tomasz Domański

He studied at the Academy of Fine Arts in Wrocław, graduating with a degree in sculpture in 1993. In 2003, he obtained his doctorate, focusing on ephemeral sculpture as a relative monument. He is the author of sculptures, installation artwork, objects, performances, drawings and photographs. He works mainly with natural materials: water, ice, fire, wood, straw, ash, metal, using their inherent processes. He creates films and animations as integral elements of many of his projects. He studied at Banaras Hindu University in Varanasi from 1995 to 1996. He has been a five-time scholarship holder of the Minister of Culture and National Heritage and many foundations and institutions, including three from Pollock-Krasner in New York, one from the Laurenz Foundation in Basel, two from the Montag Stiftung in Bonn, CEC ArtsLink in New York, twice from UNESCO-Aschberg in Paris, KulturKontakt in Vienna, the Foundation for Polish-German Cooperation in Berlin, and Adolph and Esther Gottlieb in New York. In 1997, he was nominated for Polityka's Passports. In the same year, he represented Poland at the 9th Art Triennial in New Delhi. His works are in the collections of the Lower Silesian Society for the Encouragement of Fine Arts, the National Museum and the Museum of Contemporary Art in Wrocław, and the Centre of Polish Sculpture in Orońsko.

Maurycy Gomulicki

a visual artist, designer, photographer, collector and pop-culture anthropologist. Received his Master's degree (in Etching, with a Painting annex) at the Academy of Fine Arts in Warsaw, continued his studies at the Universitat de Barcelona, then at the Nuova Accademia di Belle Arti in Milan and at the Centro Multimedia del Centro Nacional de las Artes in Mexico. In the 1990s, ran his own the column "Rzecz Kultowa" in the monthly magazine "Machina", which was later continued as "Od rzeczy" in "Fluid" magazine. Consultant and co-author of the project "ABCDF – a visual dictionary of Mexico City" (2000-2002). Author of four photo

albums: "Fúnebre" (with Jeronimo Hagerman, Editorial Diamantina, 2006), "W-wa" (Bęc Zmiana Foundation, 2007), "Minimal Fetish" (Leto Gallery, 2010) and "Dziary" (Zachęta, 2018). A hedonist consistently promoting the Culture of Pleasure. His works have been showcased at many exhibitions in his home country and abroad since the early 90s. He has introduced himself to a wider public through his subversive, multidisciplinary project "Pink Not Dead!" (Mexico City / Warsaw, 2006). Saturated color, explored as much in its vital potential as in a socio-cultural framework is an essential element in his artistic practice. Realized numerous large-scale projects in public spaces, including "Pink Bridge" (San Diego, 2008), "Lightspurt" (Warsaw, 2009), "Color Cube" (Wrocław, 2010), "Obelisk" (Poznań 2010), "Specter" (Brussels, 2011), "Phantom" (Lublin, 2011), "Totem" (Open'er, Gdynia, 2012), "Relax & Luxus" (Sopot, 2012), "Beast" (Kraków, 2013), "Melancholia" (Tarnów, 2013), "Toadstools", "Obelisk", "Pyramid" (Kraków 2014-15), "El-Iksir" Elbląg, 2014, "Ślizg" (Warsaw, 2015), "Fryga" (Szczecin, 2015), "Living Sugar" (Poznań 2016), Kalina (Warsaw, 2016), "Mezzoforte" (Kraków, 2017), "El Sol" (Katowice, 2024) and "Gaja" (Busko Zdrój, 2025). As a sculptor works on a broad scale – ranging from monumental projects to chamber sculptures. Lives and works between Poland and Mexico. Collaborates with Warsaw's Leto Gallery.

Miho Iwata

Born in Japan, she has lived in Kraków since 1986. She studied architecture at Kyoto Prefectural University and Polish philology at the Jagiellonian University in Kraków. She is a performer, choreographer and set designer. She works in the field of art at the intersection of dance and performance. She is the author of dance performances referring to the traditions of butoh theatre, performance art and video performance. She performs solo shows and shows accompanying exhibitions and individual works by other artists: Marek Chlanda, Grupa Rdzeń, Pirko Schröder, Thomas May, Józef Robakowski, Katarzyna Kifert, Piotr Jakubowicz and Maciej Walczak. She participates in performances, concerts and festivals in Poland and abroad. She works with artists from various fields, including composers and musicians.

In her projects, she uses the context of the existing space and the atmosphere of the place. Since 1994 she has performed many times, for example, at the Krzysztofory Gallery, Otwarta Pracownia (i.e. Open Studio), Ujazdowski Castle, Zachęta in Warsaw, Bunkier Sztuki in Kraków, and at festivals in China and Japan. In 2006, she was a resident at the Kyoto Art Centre in Kyoto. Video documentation of her performances are in the Małopolska Province Collection 'Znaki Czasu' (i.e. Signs of Time). She is a member of the artists' association 'Otwarte Pracownie' and Improvising Artists. She prepares all her performances and shows herself, from choreography to set design. The performances created in recent years form a series that continues to this day, entitled Tysiąc snów (i.e. A Thousand Dreams). Miho Iwata's performances captivate with their subtlety, purity and clarity of choreography. Her art is an articulation of tensions and emotions that result from the deconstruction or reconstruction of the relationship between the artistic entity and the surrounding reality. Numerous references to the world of archetypes and cultural clichés also play a significant role in her performances. They combine constructs attributed to Western civilisation with Eastern concepts and figures (butoh as well as others). As a result, Iwata's works are an attempt to create a transcultural and universal, yet very intimate, language of expression that balances between movement and gesture, while entering into a discourse with the aesthetics of painting and its action practices.

dr Erwin Kessler

Art historian, curator and philosopher, art critic, PhD in philosophy. Scientific researcher at the Institute of Philosophy, Romanian Academy (since 1990), Founding director of MARE/Museum of Recent Art (2015-2024), general manager of MNAR, The National Museum of Art, Bucharest (since 2025). Studies in philosophy (University of Bucharest), art history (Bucharest Academy of Art), art and architecture theory (Prague, CEU), historical anthropology (Paris, DEA, EHESS Paris), scholarship of the French state) and aesthetics (Maastricht, Jan van Eyck Akademie, Huygens scholarship of the Dutch state). Art critic, with Revista 22, since 1993. Areas of specialization: the history, theory and aesthetics of modern and contemporary Romanian and universal art. Lectures, among others, at Berkeley and Stanford Universities, Kunstakademie Düsseldorf, Lisbon, Stockholm, Helsinki, Louvain, Rennes, Warsaw, Poznan, Krakow, Prague, Budapest, Zagreb. Curator and organizer of extensive exhibitions dedicated to historical avant-garde or contemporary art in several museums in Romania (MNAR, Brukenthal, Museum of Art in Timișoara, Museum of Art in Craiova, Museum of Art in Cluj, Museum of Art in Constanța, etc.) and abroad – Museo Vittoriano in Rome, Museum of Modern Art in Lisbon, Narodni Galerie in Prague, Bunkier Sztuki in Krakow, Marina Abramovic Performance Center San Francisco, MAMC, Musée d'Art de Saint Etienne etc. Erwin Kessler has published numerous volumes on the history and theory of art in Romania and abroad. Among the recent publications: "The Picasso Effect" (Vellant, 2023), "The New Ones" (Vellant, 2024), Ion Tuculescu, The Amateur Genius, Bucharest University Editing House, 2025, and the chapter Seeing American Art and Feeling European Influence, from Hot Art, Cold War: Supplements, Extensions, Alternative Narratives (Routledge, 2025).

Leonarda Kestere-Kļaviņa

Has been a Managing Director and Event Producer of a number of projects with extensive public resonance. Some of her notable projects are Latvia's project in Weimar as the cultural capital city of Europe (1999), Latvia's Culture Season in France Etonnante Lettonie (2005), the French Culture Season in Latvia Un Printemps Français (2007). She has produced large-scale concerts and award ceremonies such as the Inauguration Ceremony of the President of Republic of Latvia, and the special live TV broadcast of the event with the participation of HMQ Elizabeth II and 5000 of Latvia's children. She has been a producer of contemporary opera, ballet and musical productions such as The Birds' Opera, Alice, Jakob Lenz and Thumbelina with the Latvian National Opera, the Dailes Theatre other notable venues.

She has worked as a director of sponsorship and charity projects; and international arts management consultant with the Public Relations company MRS Grupa. From 2014 to 2020 Leonarda was the Head of the International program of the Latvian State Centenary celebrations at the Ministry of Culture of Latvia. From 2022 to 2024 Leonarda was Head of Development and International Cooperation at the National Museum of Literature and Music in Riga, organising international conferences, large-scale exhibitions and community projects.

Since September 2025 Leonarda holds the position of the Head of the Communication and Development at the Turaida Museum Reserve, designated as a cultural monument with special protection – a unique Latvian cultural and historic site and an important European cultural tourism attraction. Its 58 hectare territory includes the Turaida Medieval Castle, a wooden church, various manor complex buildings as well as the Dainu Hill Sculpture park. Leonarda holds a Master's degree in Arts Management from the City University in London. From 1998 she taught cultural management at the Latvian Academy of Culture. In 2017 Leonarda completed

an Academic Doctoral Study programme in Arts and Cultural Studies. Her academic interests focus on the dynamic relationships between institutional leaders and communities/stakeholders.

Anna Kłosowska

Art conservator. She studied at the Faculty of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Kraków (1989–1995). Her diploma thesis was awarded by the General Conservator of Monuments in a competition for the best study, scientific and popularisation papers. Since 1997, she has been working at the National Museum in Kraków, where she heads the Sculpture and Contemporary Art Conservation Studio. Author and co-author of numerous conservation projects, including works by contemporary artists: Alina Szapocznikow, Wanda Czełkowska, Barbara Zbrożyna, Alina Ślesińska. She is a conservation expert in exhibition and investment projects at the National Museum in Kraków. She conducts research on new materials and the conservation of contemporary art. Author and co-author of scientific publications and presentations at scientific conferences in Poland and abroad. She participated in three campaigns of the Polish archaeological mission in Saqqara, Egypt, led by Prof. Karol Myśliwiec (1998–1999, 2001). She lectured at the Institute of Art and Culture History at the Pontifical University of John Paul II in Kraków, in the field of Cultural Heritage Protection (2013). She collaborates with the Tadeusz Kantor Museum – Cricoteka in the field of conservation of collections. In 2019–2022, she was a member of a team of experts appointed by the National Institute of Museology and Monument Protection (currently NIM) to develop the concept and functional and utility programme for the Central Museum Collection Storage Facility in Lesznowola. Author and co-author of several dozen original work programmes and conservation projects concerning architectural monuments and the furnishings of sacred buildings. In 2023 and 2024, she was a member of expert teams evaluating applications submitted under the government programme ‘Support for museum activities – conservation’. Recipient of the Ministry of Culture and National Heritage’s honorary award ‘Meritorious for Polish Culture’.

prof. Jarosław Kozakiewicz

An artist whose works are situated at the intersection of sculpture, science and architecture. The human body has been at the centre of his art for over three decades. Kozakiewicz connects it with the surrounding world in sculptures, environment-type activities, architectural schemes and landscape design projects executed in Poland and Europe. Kozakiewicz’s artistic and architectural projects are inspired by a wide range of sources, including genetics, physics, astronomy, contemporary thinking on ecology and ancient cosmology. The artist’s explorations have resulted in, for example, utopian and critical projects in the field of architecture and land art. Some of them have won awards in prestigious architectural competitions. In 2004, the artist received an honourable mention in a competition for the design of the Centre for Contemporary Art in Toruń. In 2005, Kozakiewicz’s design won an international competition for the Park of Reconciliation near the Auschwitz-Birkenau museum, and in 2007, the Mars project was completed – an undertaking aimed at transforming the landscape of a former lignite mine around Lake Baerwalde in Germany. Other projects often include utopian proposals for ecological or symbolic solutions in the field of spatial planning (Transfer, 2006) or architecture (Oxygen Towers, 2005). In 2006, Kozakiewicz represented Poland at the 10th International Architecture Exhibition in Venice. The artist’s latest sculptural works refer to his works from the 1990s (created after completing his sculpture studies at the Academy of Fine Arts in Warsaw and Cooper Union for the

Advancement of Science and Art in New York). These projects – which are neither architectural schematics nor construction systems – should be understood, similarly to Malevich's architectonics, as objects that stimulate the imagination. The geometry of these works – analogous to Le Corbusier's Modulor, a system of proportions based on the human body – derives from the organisation of the human senses.

Barbora Kundračíková, Ph.D.

Aesthetician, art historian, university lecturer, curator. Between 2006 and 2016, she studied art history, history and aesthetics at Masaryk University in Brno. During her studies, she completed internships at the University of Durham and the University of Leeds, among others. Since 2012, she has been working at the Olomouc Museum of Art – Central European Forum Olomouc, where she headed the professional department from 2019 to 2024. Since 2021, she has been an assistant professor at the Department of Art History of the Faculty of Arts at Palacký University in Olomouc. She worked at the Centre for Photography Research at the Institute of Art History of the Czech Academy of Sciences (2018–2020). Her research focuses on European visual art of the 20th and 21st centuries, particularly technical representations, art history methodology and analytical approaches to aesthetics. She is a co-researcher on the OP JAK projects Problems of Access to Cultural Heritage in the Digital Age (2026–2028) and NAKI III Olomouc in 3D – A New Dimension of the City's Cultural Heritage: Past, Present, Future (2023–2027), among others. She co-edited thematic issues of the magazines *Umění* (3/2022) and *Espes* (1/2019). She is the author and co-organiser of international conferences and workshops focusing on the relationship between photography and science, new media, and institutional politics (CEAD.space, RE:Senster, etc.). She has prepared a number of exhibition and publication projects (Olomouc Museum of Art, Academia / Kunsthalle, Kant Publishing House, Books & Pipes Publishing House, etc.). She is a member of the International Association of Art Critics (AICA).

Paulina Kurc-Maj

Art historian and museum professional. Since 2025 she has been the director of the Centre of Polish Sculpture in Orońsko. Between 2001 and 2024, she worked at the Museum of Art in Łódź: from 2001 as curator and head of the Modern Art Collection Department, then as deputy director for Promotion and Outreach at the Museum of Art in Łódź.

Curator and co-curator of numerous exhibitions, including: Joseph Beuys. Polentransport 1981 (with A. Saciuk-Gąsowska, Bratislava 2003); Swinging London. The Grabowski Collection (with A. Saciuk-Gąsowska, Łódź 2007), Afterimages of Life. Władysław Strzemiński and Rights for Art (with J. Lubiak, Łódź 2010–2011), Un Mundo Construido. Polonia 1918–1939 (with J. M. Bonetem, Madrid 2011), Changing the field of vision. Modern print and the avant-garde (Łódź 2014), Dada Impuls/e. The Egidio Marzona Collection (with P. Polit, Łódź 2015), Superorganism. The Avant-Garde and the Experience of Nature (with A. Jach, Łódź 2017), Organisers of Life. De Stijl Polish avant-garde and design (Łódź 2017–2018), The Great War (with A. Saciuk-Gąsowska and P. Polit, Łódź 2018–2019), Nowosielski in Łódź (with J. Goździk, Łódź 2023). Author of numerous texts and lectures on interwar avant-garde art and 20th-century art, she co-edited, for example, the following books: *Międzynarodowa Kolekcja Sztuki Nowoczesnej grupy „a.r.”* (i.e. The International Collection of Modern Art of the 'a.r.' Group) (Łódź 2019) and *Sala Neoplastyczna. Stan początkowy* (i.e. Neoplastic Room. Initial State) (Łódź 2023). Co-curator of the conference: *Maszyna do Komunikacji. Wokół awangardowej idei Nowej Typografii* (i.e. Communication Machine. Around the Avant-Garde Idea

of New Typography) (with D. Muzyczuk, Łódź 2014), *Impuls dadaistyczny w polskiej literaturze i sztuce dwudziestowiecznej* (i.e. *The Dadaist Impulse in Polish Literature and Art of the Twentieth Century*) (with P. Polit, Łódź 2015). Since 2025, she has been the editor-in-chief of the *Orońsko Sculpture Quarterly*. In 2015, she received the honorary award of the Minister of Culture and National Heritage, 'Meritorious for Polish Culture'. Member of the Association of Art Historians.

dr hab. **Marta Leśniakowska**, Professor at the Polish Academy of Sciences

Art historian at the Institute of Art of the Polish Academy of Sciences, academic lecturer (including at Collegium Civitas, the Academy of Fine Arts, the University of Warsaw, and the Polish-Japanese Academy of Information Technology); supervisor and reviewer of numerous PhD dissertations, postdoctoral and scientific theses. She has extensive research interests, including studies on modern architecture, sculpture and visual culture from a transdisciplinary perspective, and the methodology of history. Author of numerous books (including *'Polski dwór': wzorce architektoniczne, mit, symbol* (i.e. *The Polish Manor House: Architectural Models, Myth, Symbol*), Warsaw 1992, 1st edition; Warsaw 1996, 2nd edition, ISPAN; *Co to jest architektura?* (i.e. *What is Architecture?*), Warsaw 1996, Agencja Kanon; *Architekt Jan Koszczyc Witkiewicz [1881-1958] i budowanie w jego czasach* (i.e. *Architect Jan Koszczyc Witkiewicz [1881-1958] and building in his time*), Warsaw 1998, ISPAN) and academic texts. She has published, for example, in *Teksty Drugie* (i.e. *Second Texts*), *Konteksty* (i.e. *Contexts*), *Modus*, *Biuletyn Historii Sztuki* (i.e. *Art History Bulletin*), *Rocznik Historii Sztuki* (i.e. *Art History Yearbook*), *Nowe Książki* (i.e. *New Books*), and numerous domestic and foreign collective publications. She is a member of scientific expert bodies (including the Ministry of Science and Higher Education, the National Science Centre, the National Programme for the Development of Humanities, and the Foundation for Polish Science), programme councils (Zachęta – National Art Gallery – twice, the Council for the Historic Campus of the Warsaw School of Economics, the Council for Cultural Heritage of Warsaw at the Mayor of Warsaw, and the Team for Historical Art Studios of Warsaw at the Mayor of Warsaw) and foundations dealing with contemporary artistic culture (Profile, Architecture Centre, Culture of Place, etc.). Member of art exhibition jury teams. Scholarship holder of the President of the Polish Academy of Sciences and the Ministry of Culture and National Heritage.

In addition to her scientific and expert activities, she practises art – photography, participating in over 50 exhibitions in Poland and abroad and winning over 60 awards. Her photographs are in private and public collections (including the National Museum in Wrocław, the Museum in Bydgoszcz, Zachęta – National Gallery of Art) and are published in various publications, including *'Konteksty. Polska Sztuka Ludowa'* (i.e. *Contexts. Polish Folk Art*) (published by the Institute of Art of the Polish Academy of Sciences).

She was awarded the Gloria Artis Silver Medal for Merit to Culture (2014) by the Minister of Culture and National Heritage for her outstanding contribution to culture.

dr **Anna Maria LEŚNIEWSKA**

Art historian and critic, academic lecturer at Collegium Civitas (2013–2015), postgraduate studies in Art History, Music, Theatre and Film at the Institute of Art of the Polish Academy of Sciences and the Film School in Łódź; independent curator of contemporary art exhibitions with a particular focus on spatial art in Poland since the 1960s. She deals with issues of form in the context of contemporary visual narratives, as well as curatorial strategies for presenting sculpture exhibitions and multimedia impulses present in sculpture.

Author of numerous articles and monographs, such as: Henryk Morel (1996), Antoni Mikołajczyk (1998), Puławy '66 (2006), Barbara Zbrożyna (2008), Nowe miejsce rzeźby w sztuce polskiej lat 60. XX wieku jako wyraz przemian w sztuce przestrzeni (i.e. The new place of sculpture in Polish art of the 1960s as an expression of changes in the art of space) (2015), Magdalena Więcek. Działanie na oko (i.e. Visual impression) (2016). She conducted research on contemporary art at the ISPAN Contemporary Art Studio and the National Museum in Warsaw. Member of the International Association of Art Critics (AICA).

Katarzyna Lipecky

She graduated in painting from the Academy of Fine Arts in Kraków. In 2008, she completed a photography project on the set of the film *Młyn i krzyż* (i.e. The Mill and the Cross) directed by Lech Majewski. Since 2014, she has been the director of the Kate Lipecky Sculpture Foundation, which aims to promote contemporary art, popularise and broaden access to knowledge about visual culture and its traditions, as well as support artists' activities on the market.

In 2015, her sculpture was presented at the European Museum of Modern Art in Barcelona and at the Mark Rothko Art Centre in Latvia, and in 2024, the artist's works were exhibited at Arsenal Contemporary in Montreal. Her works are also included in the permanent collection of the National Museum in Gdańsk and the Trahan family's Majudia collection, considered one of the most important and influential collections of contemporary art in Canada. Lipecky's works are also found in many private and institutional collections in Dubai, Belgium, the United States, France, Canada, Poland and Lithuania.

The artist's works combine traditional techniques, such as classical sculpture, with trends such as New Naturalism and organic modernism, which are inspired by biological forms, nature and organic structures. In 2019, Lipecky received a scholarship in the Jutronauci competition, organised by the newspaper *Gazeta Wyborcza* and Sebastian Kulczyk Investments, aimed at the most talented Polish artists and scientists who have a significant impact on the future of innovation. In 2025 her large-format ceramics were purchased by the city of Szczecinek as part of the nationwide programme, *Rzeźba w przestrzeni publicznej dla Niepodległej* (i.e. Sculpture in Public Space for Independent Poland), implemented by the Centre for Polish Sculpture and co-financed by the Ministry of Culture and National Heritage.

Agata Małodobry

Art historian and museum professional. Curator in the Contemporary Art Department of the National Museum in Kraków, where she oversees the sculpture collection. She is interested in the impact of sculpture in social space and the place of Polish sculpture in the context of world art. Her second great fascination is geometric abstraction. Curator of exhibitions, author of scientific and popular publications on 20th and 21st century art. The work of Maria Jarema occupies a special place in her oeuvre.

Kristina Mizgirytė-Kryžauskė

is a curator and cultural manager specializing in contemporary sculpture and installation. She studied Art History at the University of Bologna and completed a Master's degree in Arts Administration and Cultural Policy at Goldsmiths, University of London. She gained international experience working at Christie's Auction House and the White Cube gallery in London. Since 2011, Kristina Mizgirytė-Kryžauskė has been the director

and founder of (AV17) Gallery in Vilnius, the only gallery in Lithuania dedicated exclusively to contemporary sculpture. She has curated over one hundred exhibitions and projects, including large-scale outdoor sculpture displays at Bernardine Gardens and Vilnius Town Hall Square, as well as international presentations at art fairs such as Volta (New York), art KARLSRUHE (Germany) and Artissima (Italy). She also leads educational programs, including Everyday Objects in Art, bringing contemporary sculpture to regional communities across Lithuania.

Jerzy Norkowski

Author of intermedia installation artwork, performer, organiser of grassroots and non-institutional exhibitions. In 2018, he obtained a master's degree from the Faculty of Arts at the Maria Curie-Skłodowska University in Lublin, in Jan Gryka's Drawing and Intermedia Studio. He is currently preparing his PhD dissertation under the supervision of Robert Kuśmirowski at the Doctoral School of Humanities and Arts at the Maria Curie-Skłodowska University. Between 2016 and 2018, he was the president of the Towot Squat Foundation. He has worked with the Socially Engaged Art Studio – Rewiry, the Labirynt Gallery, the Biała Gallery in Lublin, the Centre of Polish Sculpture in Orońsko, the Pracownia Otwarta Artistic Association in Lublin, ACKiM 'Chatka Żaka' in Lublin, the Centre for the Meeting of Cultures in Lublin, the 'Piękno Panie' Foundation and the PKO Bank Polski Foundation. Together with Kamila Czosnek, he co-founded the Great Love Collective.

In his works, he combines objects, audiovisual techniques and performance art, and sets his activities in the context of space, preparing interdisciplinary exhibitions and projects. He is interested in new media and changes in art in the context of emerging technologies. In his recent works, he explores the illogicality and absurdity present in the contemporary world. Through independent and spontaneous projects, he criticises the dependencies, inadequacies, and the peculiar rotation and repetitiveness that exist in the world order.

Anna Podsiadły

Art historian, curator. Graduate of art history at the Catholic University of Lublin, diploma under the supervision of Prof. Lechosław Lameński (2002). Currently a participant in Postgraduate Museum Studies at the Faculty of Culture and Art Sciences at the University of Warsaw. Since 2002, she has been associated with the Centre of Polish Sculpture in Orońsko. Curator and co-curator of over 70 exhibitions, including Antoni Janusz Pastwa, monographic exhibition (2005), Maciej Szańkowski. Kilka pomników (i.e. Several monuments) ... (2005), Jerzy Fober. Na obraz i podobieństwo (i.e. In the Image and Likeness) (2009), Magdalena Więcek-Wnuk, retrospective (2013), Adam Myjak. Rzeźba (i.e. Sculpture) (2015), Józef Brandt. Wystawa w setną rocznicę śmierci Artysty (i.e. Exhibition on the 100th anniversary of the artist's death) (2015), Katarzyna Józefowicz. Poza słowami (i.e. Beyond words) (2019), Tomasz Domański. Pomniki czasu (i.e. Monuments of Time) (2021) and others. Curator and coordinator of the exhibition and educational project Alfabet rzeźby (i.e. Alphabet of Sculpture) (2007–2015) and artistic and exhibition programmes, including the International Platform for Academic Cooperation (2015–2019) and the International Symposium of Contemporary Sculpture (since 2020). Since 2020, she has been heading the Centre's original programme Rzeźba w przestrzeni publicznej dla Niepodległej (i.e. Sculpture in Public Space for Independent Poland). Author of texts

on art published in, for example, the Orońsko Sculpture Quarterly, individual and collective exhibition catalogues. She was awarded the honorary badge 'Meritorious for Polish Culture'.

mgr inż. arch. **Ewa Rombalska**

Representative of the Director of the National Institute of Architecture and Urban Planning in Warsaw. She studied at the Faculty of Architecture at the Warsaw University of Technology. She holds building, design and construction licences. Member of the Association of Polish Architects SARP (4 terms as the president of the Management Board of the SARP Olsztyn Branch). She has carried out architectural projects in Polish design studios and in her own studio. She is the author of commercial, cultural, educational, industrial and residential buildings. She has worked in various bodies of the Chamber of Architects since its inception. For many terms, she was a member of the Audit Committee of the Warmia-Masuria Regional Chamber of Architects and the National Chamber of Architects. SARP competition judge. She is a member of the Urban Planning and Architectural Committee in several cities in the Warmińsko-Mazurskie Province. She has participated in many architectural competitions organised with the participation of SARP as a participant, judge and secretary of competitions. At the National Institute of Architecture and Urban Planning, she is responsible for organising the NIAIU diploma competition, architectural and urban planning conferences, exhibitions and meetings. She organises partnership between the NIAIU and the Association of Polish Architects, the National Association of Architects of Ukraine, the Chamber of Architects of the Republic of Poland, architecture faculties and other entities, such as the Poznań International Fair, the Gdynia Development Agency and the National Heritage Institute.

dr **Monika Rydiger**

Graduate of art history at the Jagiellonian University; Doctor of Humanities in art history (PhD dissertation: *Na granicy sztuk. Architektoniczne implikacje rzeźby XX wieku* [i.e. On the borderline of arts. Architectural implications of 20th-century sculpture], written under the supervision of Prof. Piotr Krakowski and Prof. Tomasz Gryglewicz, defended at the Jagiellonian University in 1999). From 1987 to 1999, she was an assistant at the Kraków University of Technology in the Faculty of Contemporary Architecture under Prof. T. Przemysław Szafer, and later under Prof. Andrzej Kadłuczka in the Department of 19th and 20th Century Architecture History and Monument Restoration. Since 1999, she has been associated with the International Cultural Centre, where she works at the Exhibition Centre. Curator of exhibitions and author of texts on sculpture and contemporary architecture. Member of the Polish Section of AICA and vice-president of the Kraków Branch of the Association of Art Historians.

Jan Sajdak

Graduate of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, diploma with honours in the studio of Prof. Antoni Janusz Pastwa (2016). Scholarship from the Adam Mickiewicz Institute for an artistic residency in Kilombo Tenonde in the Brazilian state of Bahia (October 2018 – January 2019). Scholarship from the City of Warsaw for the project *Dla wierzby* (i.e. For the Willow) – stained glass windows in the hollows of an old tree in the moat of the Warsaw Citadel (2018). Winner of the international competition *Foret Monumentale* organised by Metropole Rouen in France (2023). Author of projects in public spaces,

for example, as part of the programme *Rzeźba w przestrzeni publicznej dla Niepodległej* (i.e. Sculpture in Public Space for Independent Poland), he created an experimental group of works entitled *Kolonia* (i.e. Colony) at the Żoliborz Gardens, a housing estate of the Warsaw Housing Cooperative (2024); the sculpture *Syrenka* (i.e. Mermaid) for the Wawer district of Warsaw (2022). He has carried out his projects in Poland, Brazil, Germany, France, Belgium, Armenia and Slovakia.

He is involved in many fields of art and likes to experiment. An important area of his expression is land art, art created from natural materials and placed in the open air, in harmony with the surrounding landscape. Wicker is one of the materials he uses most often. He has been developing his designs for woven tree nests for people for many years. He is also a musician and plays the Afro-Brazilian instrument *berimbau*.

dr hab. **Bartłomiej Struzik**, Professor at the Academy of Fine Arts

Graduate of the Jan Matejko Academy of Fine Arts in Kraków. Diploma from the Faculty of Sculpture under the supervision of Professor Jerzy Nowakowski (2003). The supervisor of his doctoral thesis was Professor Andrzej Getter. Bartłomiej Struzik also obtained a degree in cultural diplomacy at the Collegium Civitas in Warsaw, where he wrote a diploma thesis under the scientific supervision of Ambassador Ryszard Żółtaniecki. In addition, he studied at the Faculty of Architecture of the University of Technology in Kraków (postgraduate studies). Since 2017, he has been the head of the Department of Architectural and Sculptural Design at the Faculty of Sculpture of the Academy of Fine Arts in Kraków. Currently he is the vice-rector for partnership at his alma mater. Visiting professor at the Hubei Institute of Fine Arts from 2015 to 2020. He completed a teaching internship at the Zürcher Hochschule der Künste in Switzerland as part of the Swiss-European Mobility Programme. Since 2022, he has been an associate and research scholar at Florida Atlantic University in the USA. He has given guest lectures and participated in symposia at many art universities in Europe, Australia, China and Israel. He has been awarded the Cross of Merit, the Medal of the National Education Commission and the Gloria Artis Medal for Merit to Culture.

He is the initiator and chairperson of the Programme Council of Somaesthetics and the Arts Centre. He is a member of international associations: Centre for Art, Society and Transformation, Melbourne, Australia, Moving.Lab – European Interdisciplinary Laboratory of Culture and Education in Luxembourg. He is a member of the European Parliament of Culture. Winner of international competitions, mainly in Japan, including the Kajima Sculpture – Architecture – Space Competition in Tokyo, the Kanazawa Machinaka Sculpture Competition, the Sakaide Art Grand Prix, the Kobe Biennale, and Wa-no Contemporary in Takamatsu. Scholarship holder of the Minister of Culture and the Creative Scholarship of the Mayor of Kraków.

Magdalena Ujma

Art critic and historian, curator of contemporary art exhibitions. A graduate of art history at the Catholic University of Lublin and postgraduate studies in cultural institution management at the Ecole de Commerce in Dijon. Since 2018, she has been associated with the Tadeusz Kantor Art Documentation Centre CRICOTEKA, where she is the curator of the collection, and since 2021 with the Jan Matejko Academy of Fine Arts in Kraków, where she is the editor-in-chief of the magazine *Restart*. During her studies, she became involved with the Lublin-based NN Theatre, where she managed a gallery together with Ernest Malik). She was responsible for the “Art” section of the literary quarterly *Kresy*. From 1997 to 2001, she worked

at the Museum of Art in Łódź, and in 2002 she began work at the Bunkier Sztuki Gallery in Kraków, where she organised solo exhibitions by Oskar Dawicki, Łukasz Skąpski, Janek Simon and Elżbieta Jabłońska, to name but a few. At the same time, she formed the curatorial collective Exgirls (with Joanna Zielińska), the most important achievements of which were the exhibitions *Bad News* and *Last News* at the Kronika Cultural Centre in Bytom and the Łaźnia Gallery in Gdańsk, respectively. Between 2012 and 2018, she was an independent curator, and her most significant achievements during this period include: a series of exhibitions on the theme of autobiography in art, *Dzień jest za krótki* (i.e. *The Day Is Too Short*) (for example at the Wrocław Contemporary Museum), the *Grodzka 5* project devoted to the history of a tenement house in Lublin's Old Town (*Warsztaty Kultury* [i.e. *Culture Workshops*]), and the exhibition *pany chłopcy chłopcy* at BWA and the open-air museum in Nowy Sącz (together with Wojciech Szymański). She has published the books *Sztuki wizualne: skandale* (i.e. *Visual Arts: Scandals*) (2011) and *O krytyce* (i.e. *On Criticism*) (2024), and has written several hundred reviews, essays, dissertations, columns, interviews and catalogue texts. She ran a blog devoted to art criticism, *Krytyk sztuki na skraju załamania nerwowego* (i.e. *Art Critic on the Verge of a Nervous Breakdown*), workshops on writing about art, and lectures on art criticism and selected issues in contemporary art (currently at the Doctoral School of the Academy of Fine Arts in Kraków). From 2020 to 2023, she was the president of the Polish Section of the International Association of Art Critics (AICA). She is a three-time scholarship holder of the Ministry of Culture and National Heritage and a scholarship holder of the City of Lublin. She lives in Kraków.

dr Michał Wiśniewski

Doctor of Humanities, specialising in art history, assistant professor at the Department of Economic and Social History at the University of Economics in Kraków. Head of the Education Centre – Heritage Academy at the International Cultural Centre, responsible for the implementation of postgraduate studies at the Heritage Academy. Graduate of the Institute of Art History at the Jagiellonian University and the Faculty of Architecture at the Kraków University of Technology. Fulbright scholarship holder (Columbia University). Co-founder and member of the Management Board of the Architecture Institute Foundation. Author or co-author of several dozen publications on architecture in Poland and worldwide in the 19th and 20th centuries, including monographs on Kraków architects Ludwik Wojtyczka, Adolf Szyszko-Bohusz, Witold Cęckiewicz and Tomasz Mańkowski. Author or co-author of exhibitions on architecture organised by the International Cultural Centre and the Architecture Institute Foundation, including *Impossible Objects*, shown at the Polish Pavilion during the 14th International Architecture Biennale in Venice in 2014. Co-creator of the internet project *Krakowski Szlak Modernizmu* (i.e. *Kraków Modernism Trail*).

Natalia Żak

Art historian, curator, author of texts on 20th and 21st century art. Graduate of the Jagiellonian University. She has collaborated with exhibition institutions in Poland and abroad (including the National Art Gallery in Vilnius and the Art Museum in Olomouc). She is associated with the International Cultural Centre in Kraków, where she has been working as a curator for over a decade. In her work, she focuses on the art and cultural heritage of Central Europe, cultural diplomacy, photography and architecture. She is the co-author and curator of exhibitions presenting art from the Czech Republic, Slovakia, Lithuania, Estonia, Hungary and Germany, to name but a few. Including: *Socmodernizm. Architektura w Europie Środkowej czasu zimnej wojny*

(i.e. Socmodernism. Architecture in Central Europe during the Cold War) (2024/2025, together with Michał Wiśniewski and Łukasz Galusek), Litwa. Dwa stulecia fotografii (i.e. Two Centuries of Photography) (2023, with Adam Mazur), Wędrujące obrazy. Małgorzata Mirga-Tas (i.e. Wandering Images) (2022, with Wojciech Szymański), Nie tylko Bauhaus. Międzywojenna fotografia niemiecka i polskie tropy (i.e. Not Only Bauhaus. Interwar German Photography and Polish Traces) (2021, with Adelheid Komenda, Sebastian Lux et al.), Fotoblok. Europa Środkowa w książkach fotograficznych (i.e. Photoblock. Central Europe in Photographic Books) (Kraków 2019/2020, Olomouc 2020, Vilnius 2021; with Adam Mazur, Łukasz Gorczyca), Architektura niepodległości w Europie Środkowej (i.e. Architecture of Independence in Central Europe) (2018 / 2019, with Łukasz Galusek, Żanna Komar et al.), Koszycka moderna (i.e. Košice modernism) (2016, with Zsófia Kiss-Szemán), Zsolnay. Węgierska secesja (i.e. Hungarian Art Nouveau) (2017, with Orsolya Kovács), M. K. Čiurlionis. Litewska opowieść (i.e. M. K. Čiurlionis. A Lithuanian Story) (2015/2016, with Vaiva Laukaitienė). She is currently working on a project devoted to design in Central Europe after 1945. She was awarded the honorary badge 'Meritorious for Polish Culture' (2021).

The congress is organised as part of:

An original programme of the Polish Sculpture Centre in Orońsko

Sculpture in the public space for Niepodległa– 2025

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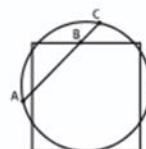
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