

DYSTANS

● gallery



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FEATURED ARTISTS BY DYSTANS GALLERY 2021

MISIAK,¹²

GUMIENNA,²⁸

GŁOGOWSKA,⁴⁰

MALIBORSKI,⁵²

WYJADŁOWSKI,⁶⁴

CYGAN,⁸⁰

ZUZELA,⁹⁴

PRZEBINDOWSKI,¹⁰⁴

WYCISK,¹¹⁴

LASKOWSKA,¹²⁴

JAGÓRA¹³⁴

DYSTANS
● gallery

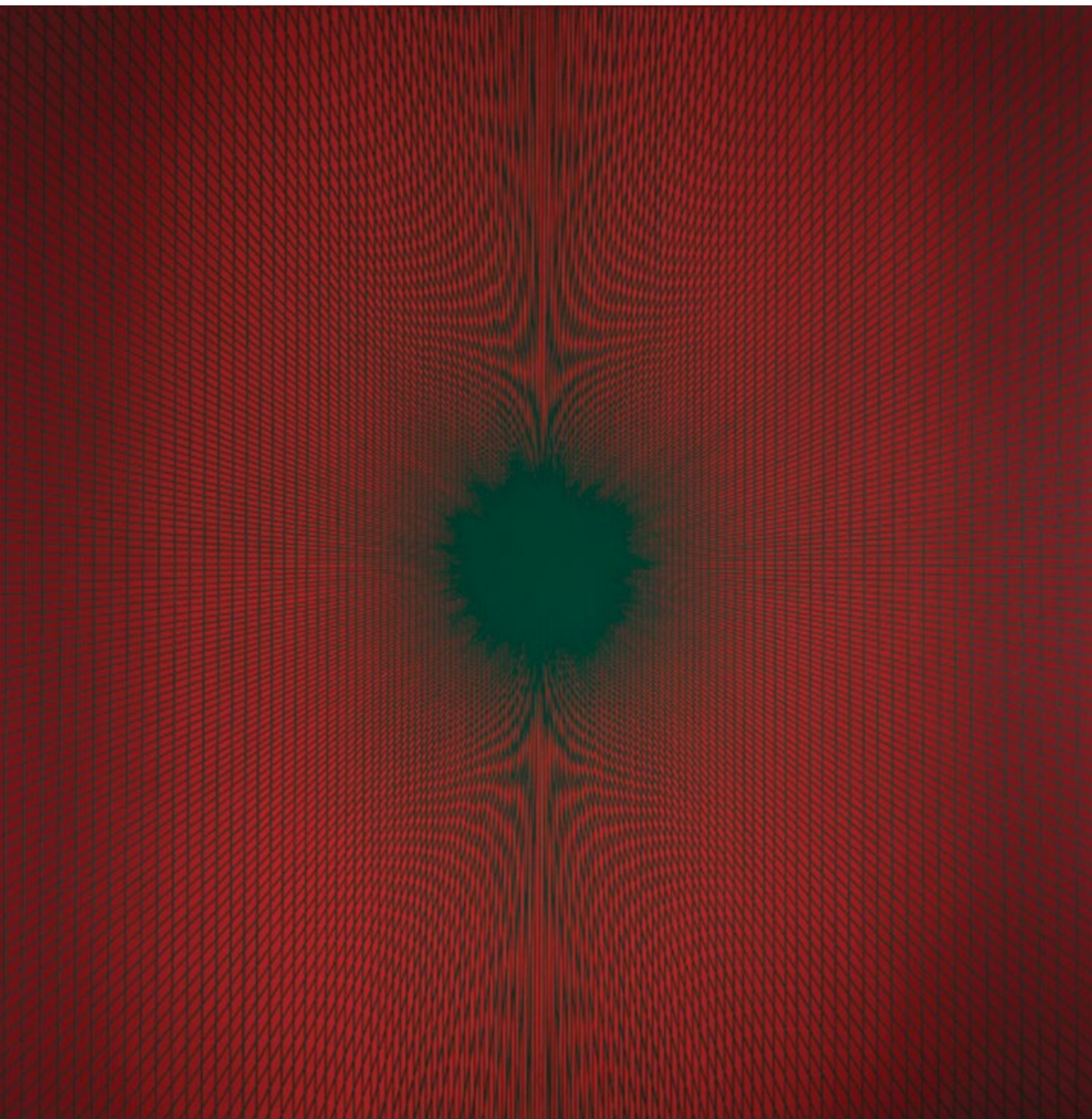
INTRO- DUCTION

Inspired by the desire to present the best, modern Polish art, the Dystans Gallery aims to discover, promote and sell the works of young artists with an original approach to presenting their art and excellent technique. In the heart of Kraków, we have opened a space for the personalities of the world of painting, sculpture, graphic art and design to rise, create and present their works. We are active participants and creators of the Polish art market and are as active in the foreign markets, visiting art fairs and collaborating with galleries around the world.

Dystans Gallery has also opened the 4 Style Foundation to support and promote students and young graduates of the

Academy of Fine Arts. It is a publisher, provides curator's support for the most gifted artists and organizes their first exhibitions in order to prepare them for a capable, independent artistic life. The foundation has been organizing an annual competition for the students "Call4Arts" discovering the best artists in the Academy of Fine Arts in Kraków.

With the help of both institutions, we are able to present Polish contemporary art in a unique way – from the very beginning until its mature form.



Michał Misiak, I-15, oil on canvas, 120x120 cm, 2013

MICHAŁ MISIAK

Born in 1973 in Tarnów, Poland.

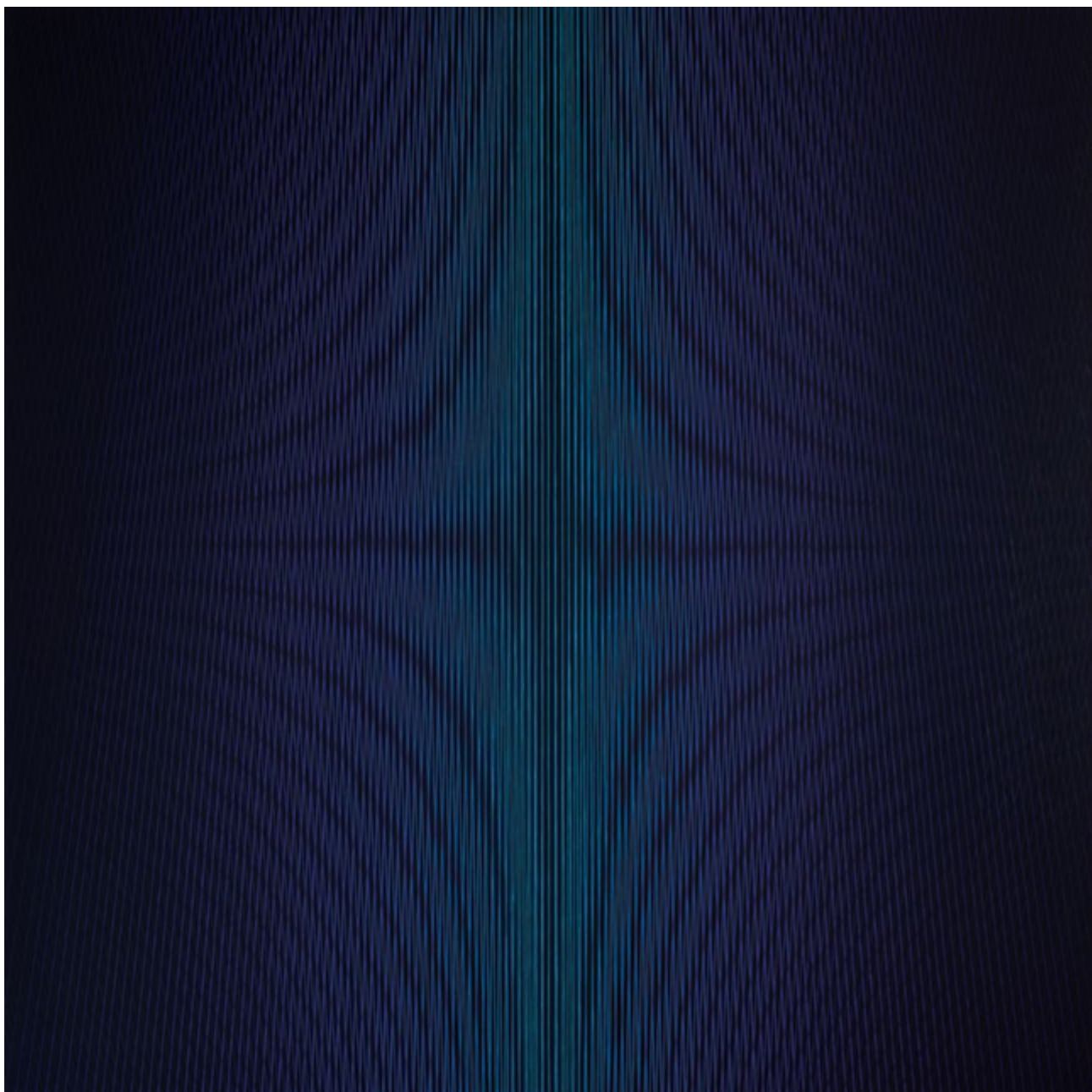
In 1999 he graduated with distinction from the Jan Matejko Academy of Fine Arts in Krakow under the supervision of prof. Stanisław Rodziński. Nowadays he is a professor at the Laboratory of Structures of Spatial Activities and Colour at the Faculty of Interior Design.

His works are a part of the collections of Kulturhistorisches Museum Gorlitz, Museum Jerke in Recklinghausen, Centre of Polish Sculpture in Orońsko, Mazovian Centre for Contemporary Art „Elektrownia”, Jacek Malczewski Museum in Radom, International Print Triennial Society in Kraków, Muzeum Kresów in Lubaczów as well as private collections.

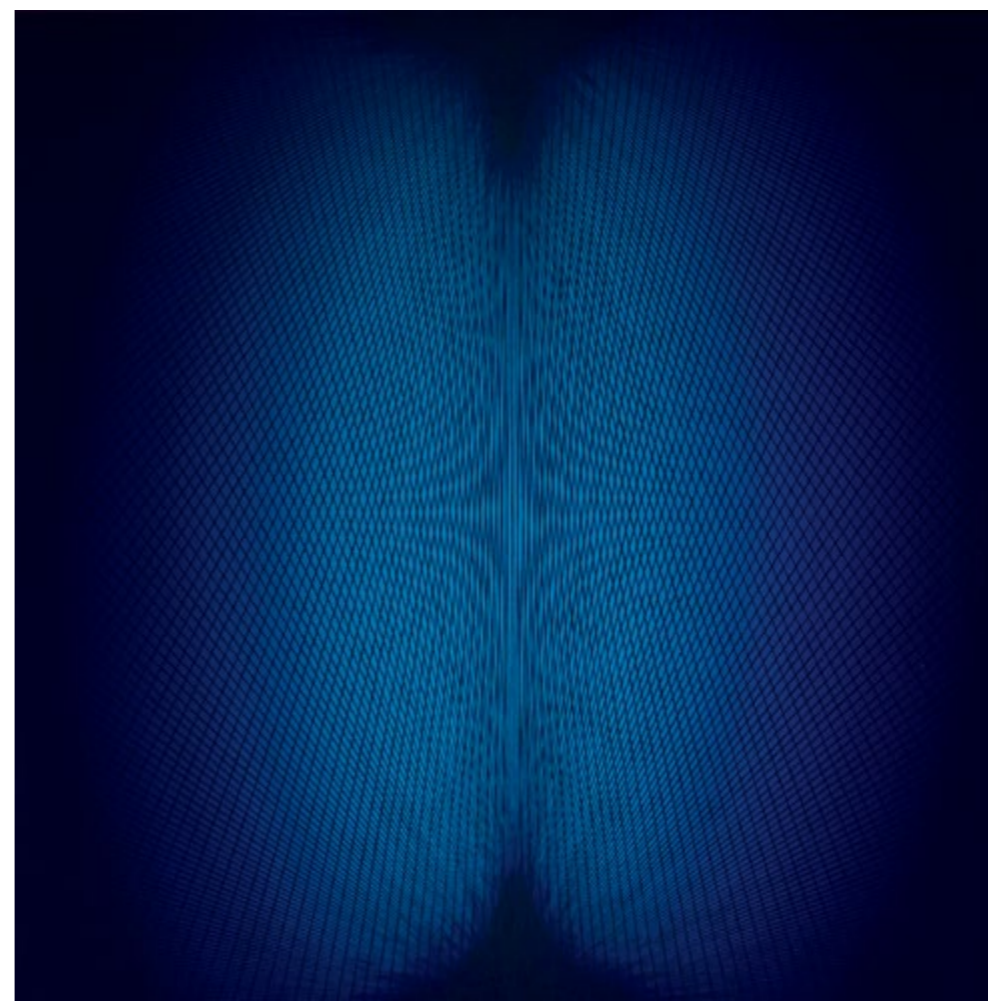
The visible world that surrounds us has one more dimension, an “invisible” one. It is a number, pattern, energy, wave, vibration, and frequency. Our cells, our bodies, the Earth, and the universe all have a frequency that shapes everything it affects. The works of Michał Misiak are a frequency themselves and they tell us about it. Their colours are the different frequencies of the visible light: red, blue, green - they are the only ones we can see. The strength of single colours, energy, and mutual penetration results from their physical properties and our anatomical constraints. Misiak's abstraction is a visualised pattern of everything that surrounds us, it reveals a hidden meaning that can

only be seen when we change our perception. Michał Misiak meditates while painting. Ultimately, it is difficult to say what was first, the act of the painstaking work of a hand-drawn line leads the painter into meditation, while at the same time, the very meditation influences the images he creates. Contemplation, the clearing of the mind of intrusive thoughts, unwanted discourses, and straying, allows one to go deeper. What does it mean? Liberation, opening to the truth, insight into oneself, reaching the essence of things. Abstract images convey this truth. They are a link between dimensions, resonating to create a space just in front of the canvas, a kind of energy that is released between lines, figures and colours. Our eyes can read tensions between colours, frequencies, it can read tonal transitions, both real and the misleading ones, lines, their rhythms, patterns, repetitions, and illusions. Confused by the geometric systems that end and start again with every glance, the eyes get tired of the constant attempt to put it all in order. Looking at the painting mesmerises, a tired mind that starts to surrender just like during the meditation, ignores any indirect stimuli. This state of affairs is the most important in Misiak's painting because it creates a common space, a connection between the viewer and the artist. Meditation can influence frequencies, create physical changes, this is the power of Michał Misiak's paintings. If we can sense an abstract painting physically, it is the painting.

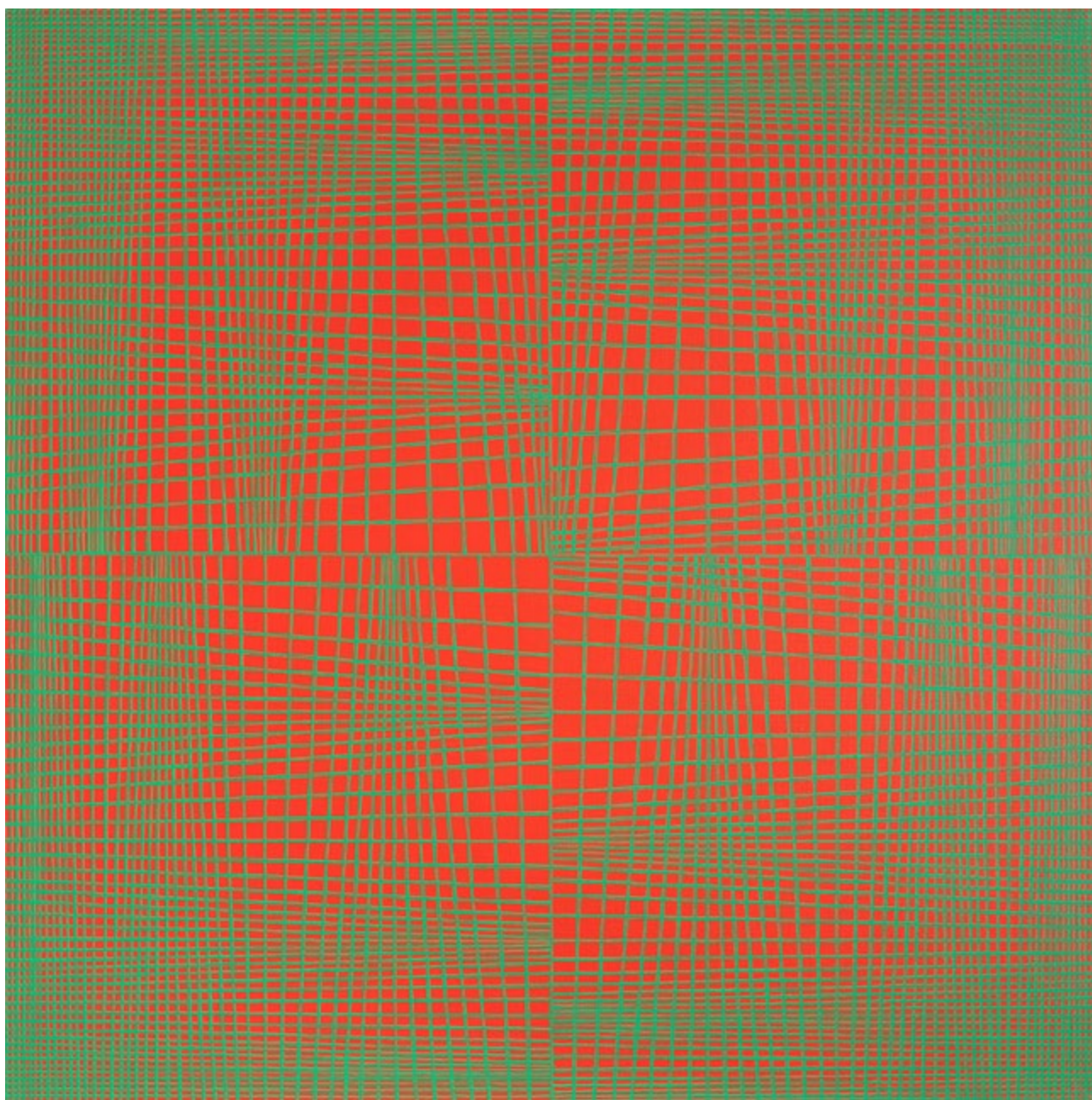
Adriana Mazur



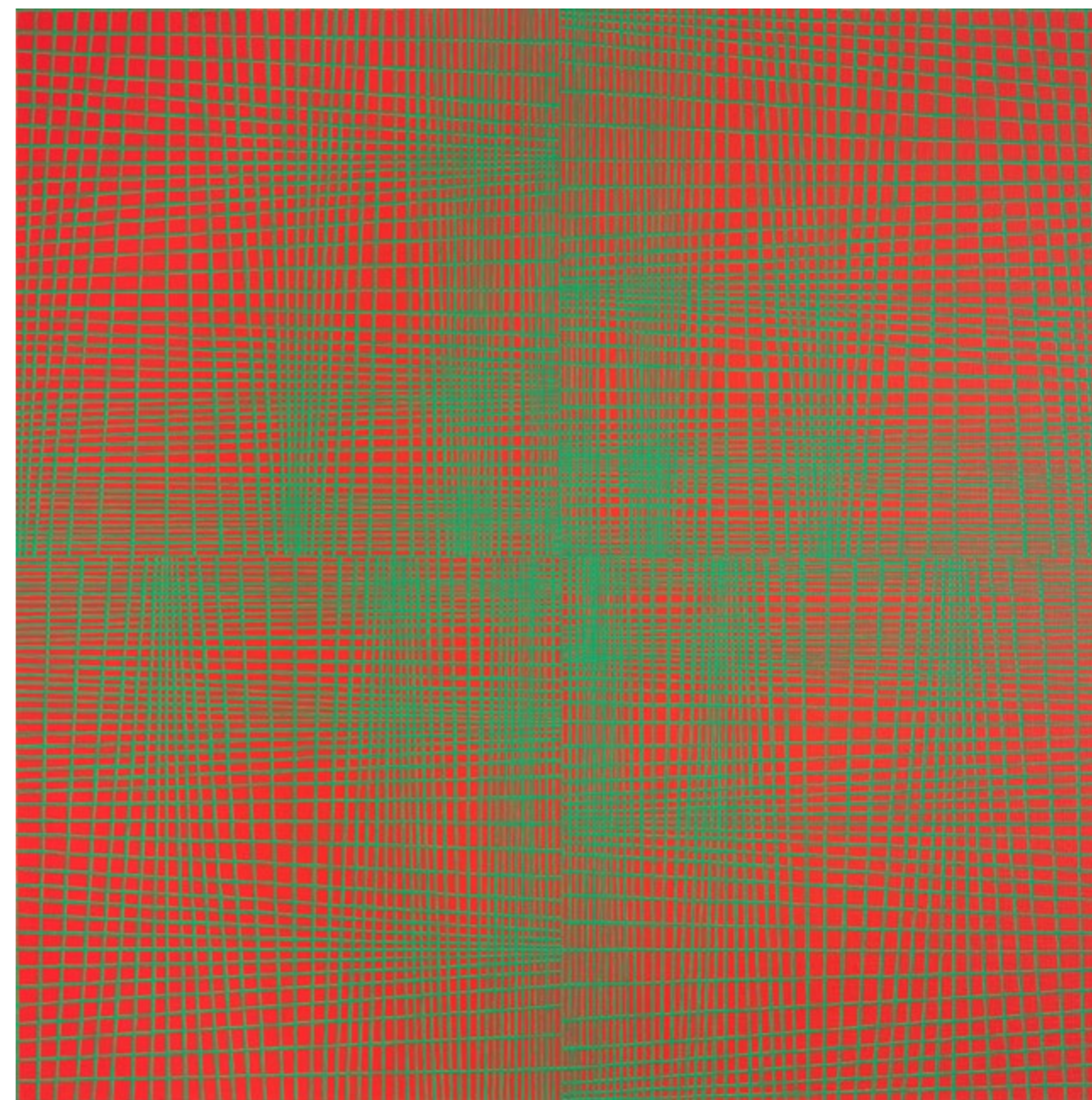
Michał Misiak, R-10, oil on canvas, 150x150 cm, 2015



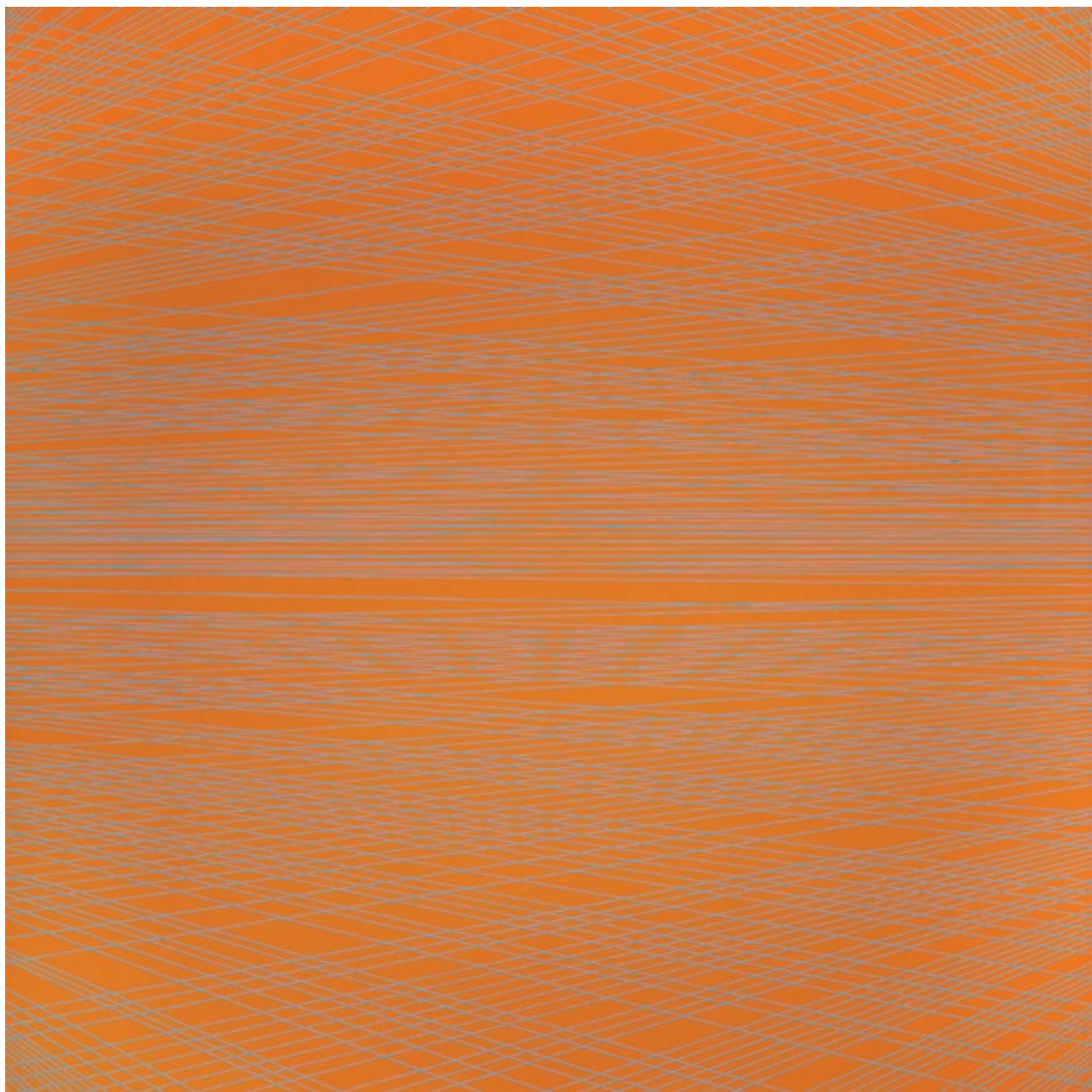
Michał Misiak, I-11, oil on canvas, 100x100 cm, 2011



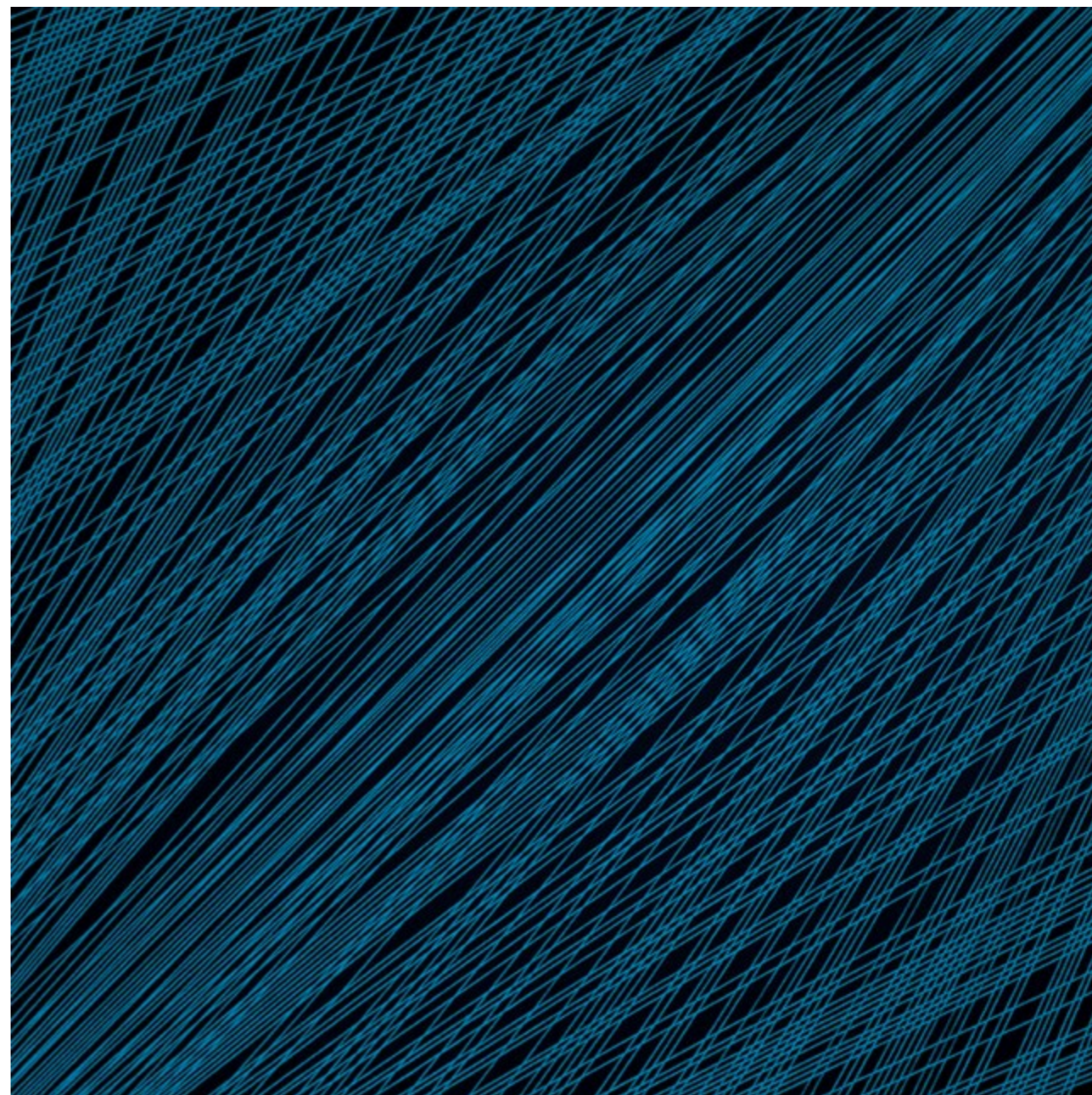
Michał Misiak, FR-7, acrylic on canvas, 60x60 cm, 2020



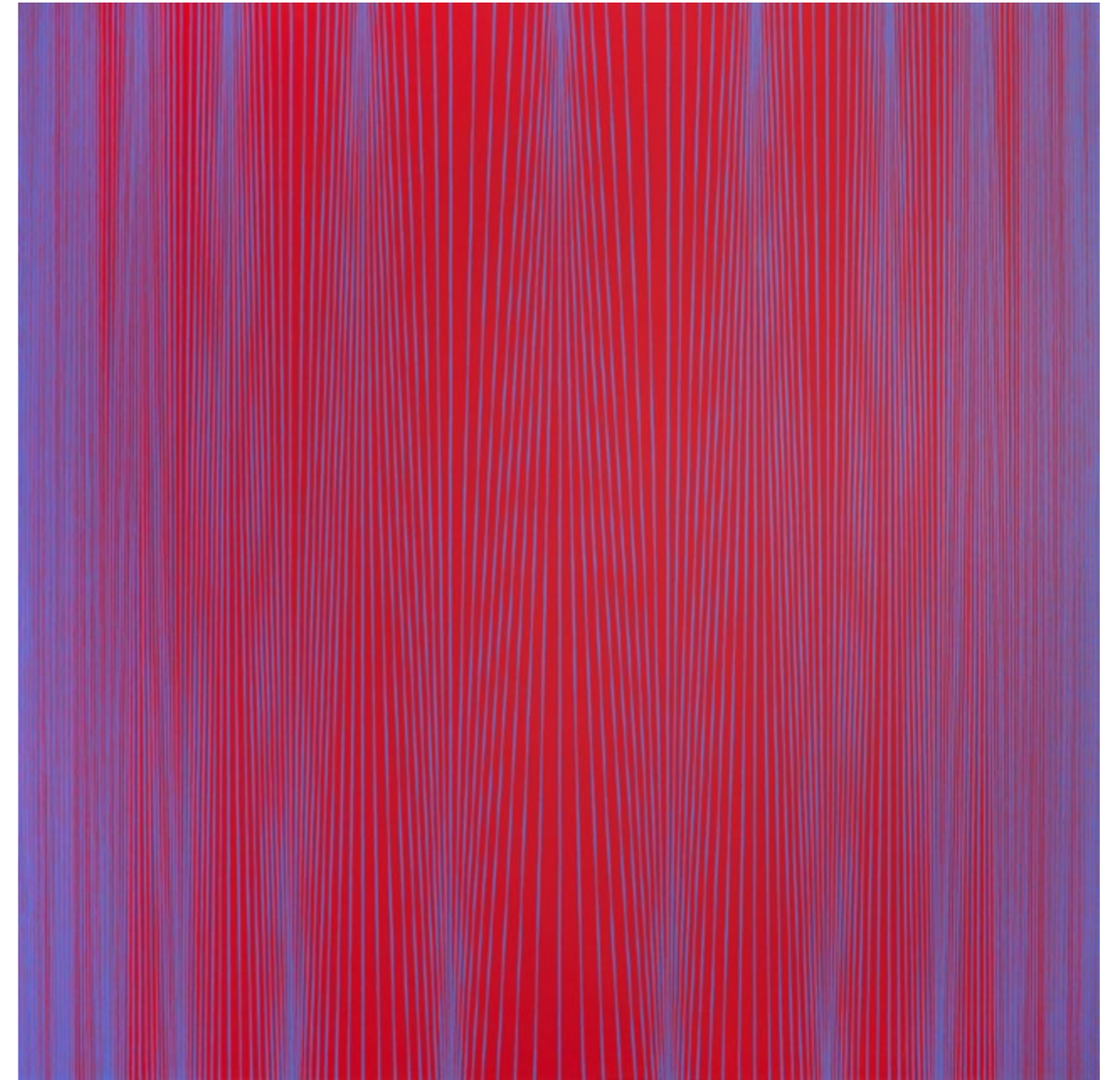
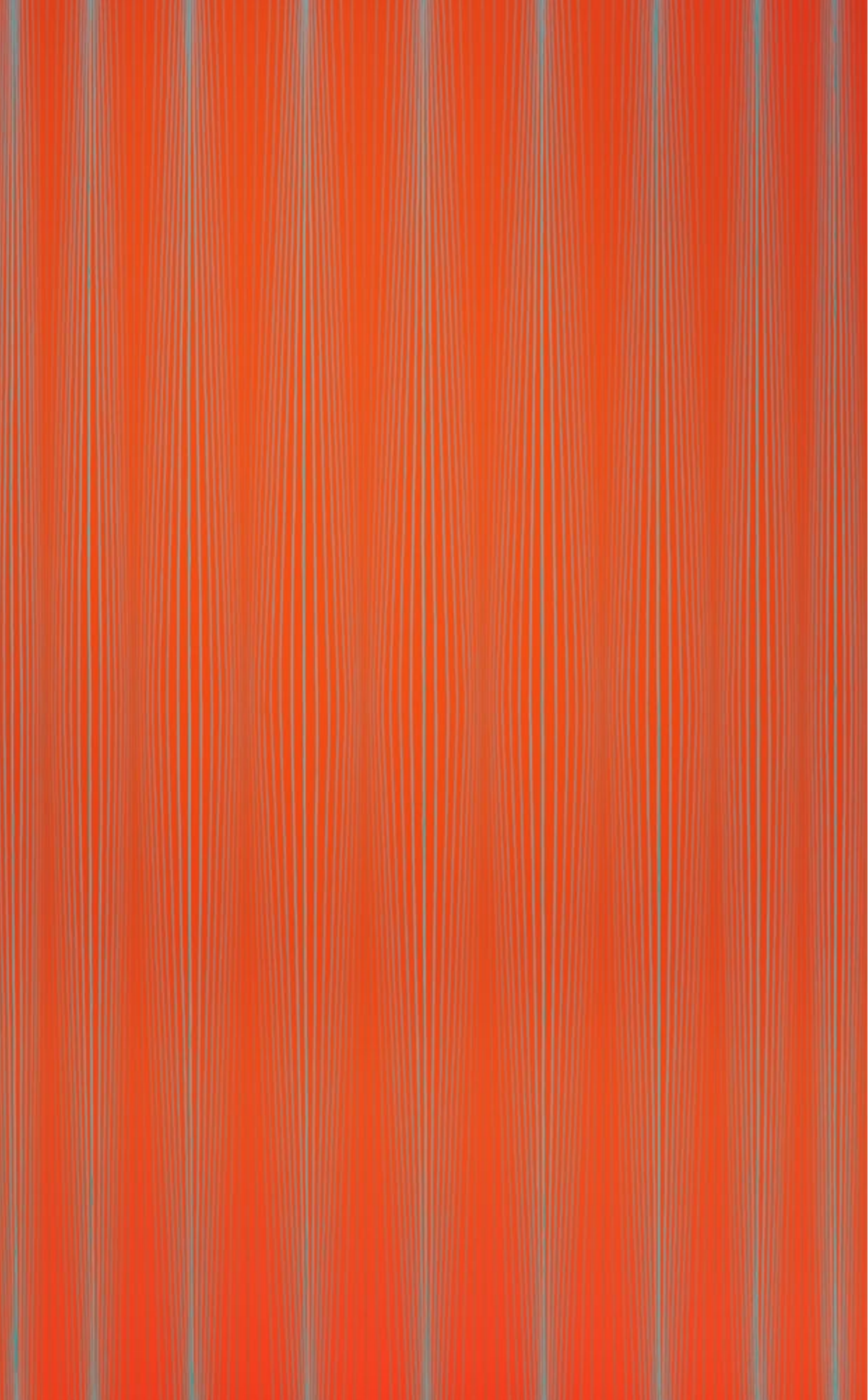
Michał Misiak, FR-9, acrylic on canvas, 60x60 cm, 2020



Michał Misiak, R-7, oil on canvas, 150x150 cm, 2015



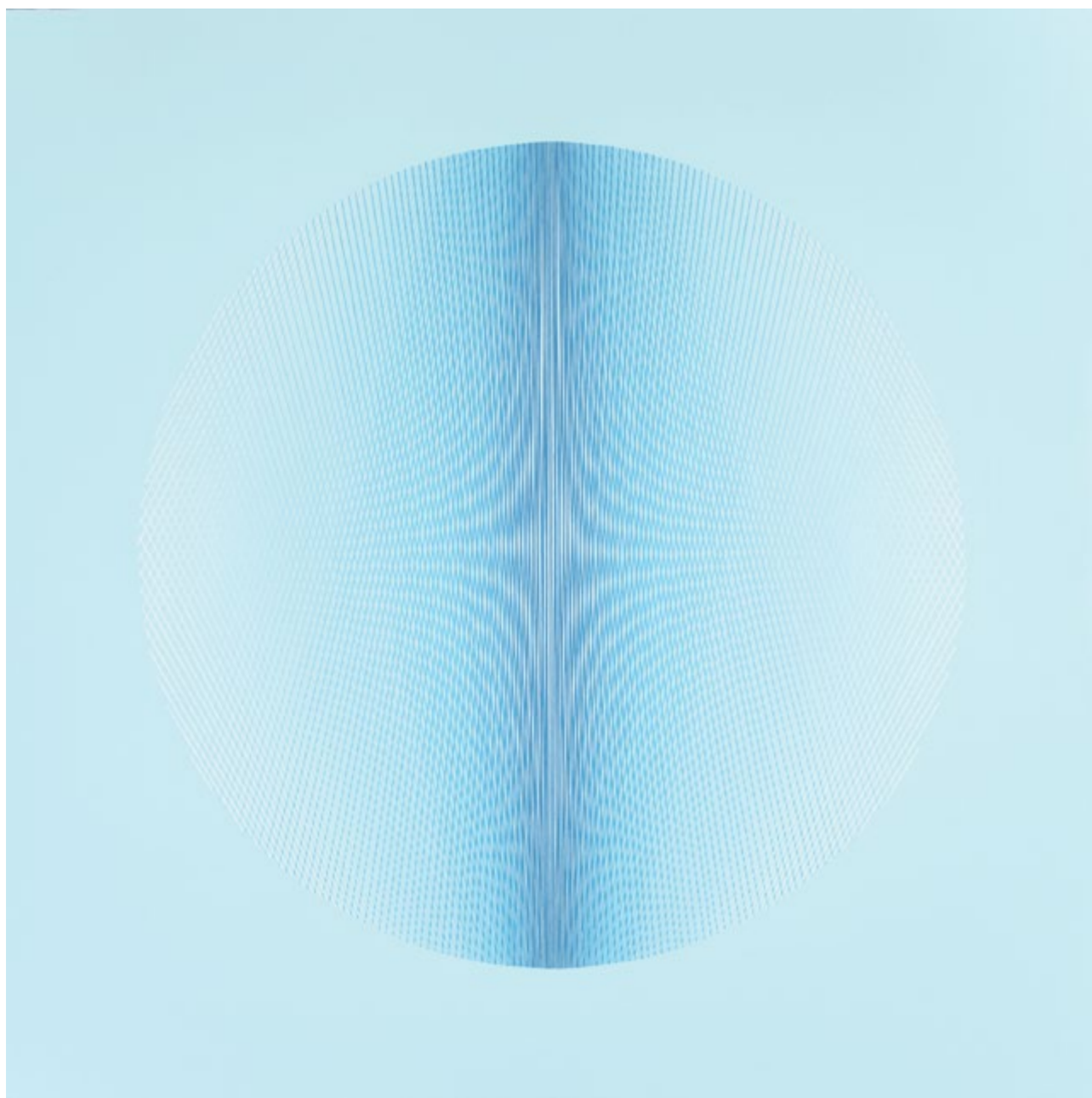
Michał Misiak, F-36, oil on canvas, 100x100 cm, 2018



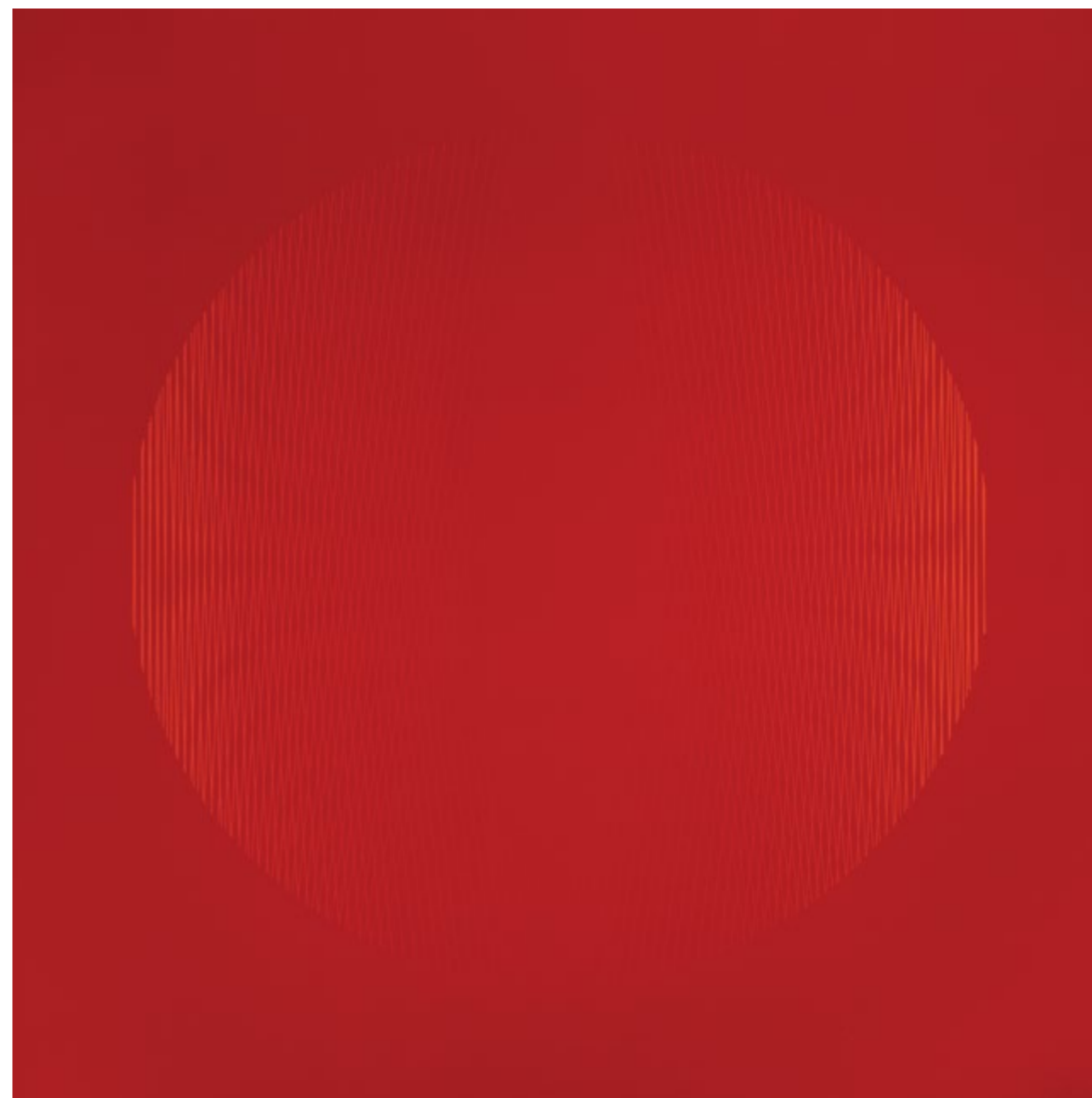
Michał Misiak, FR-31, oil on canvas, 150×150 cm, 2020

< Michał Misiak, FR-29, oil on canvas, 170×105 cm, 2021

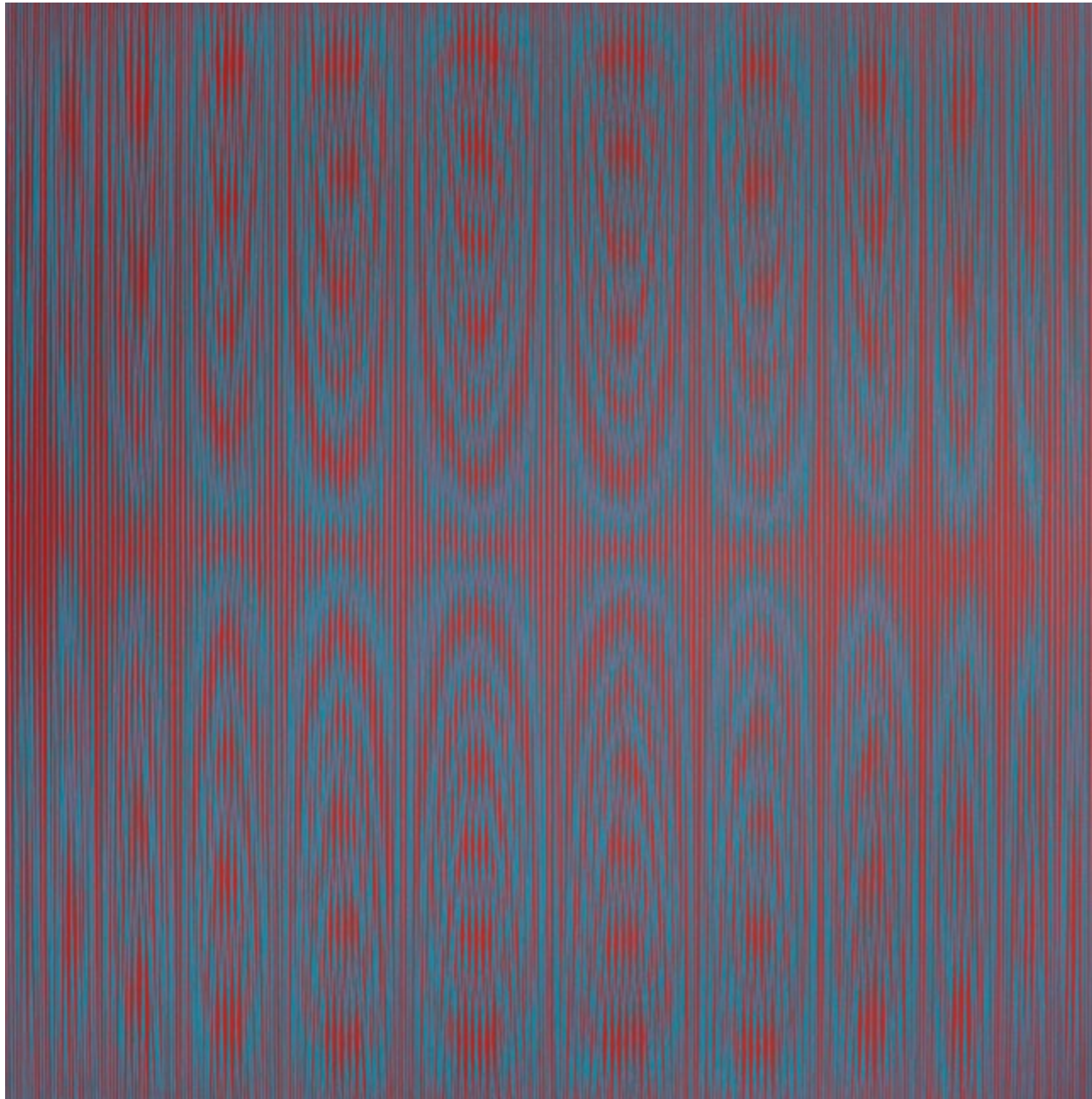
Michał Misiak



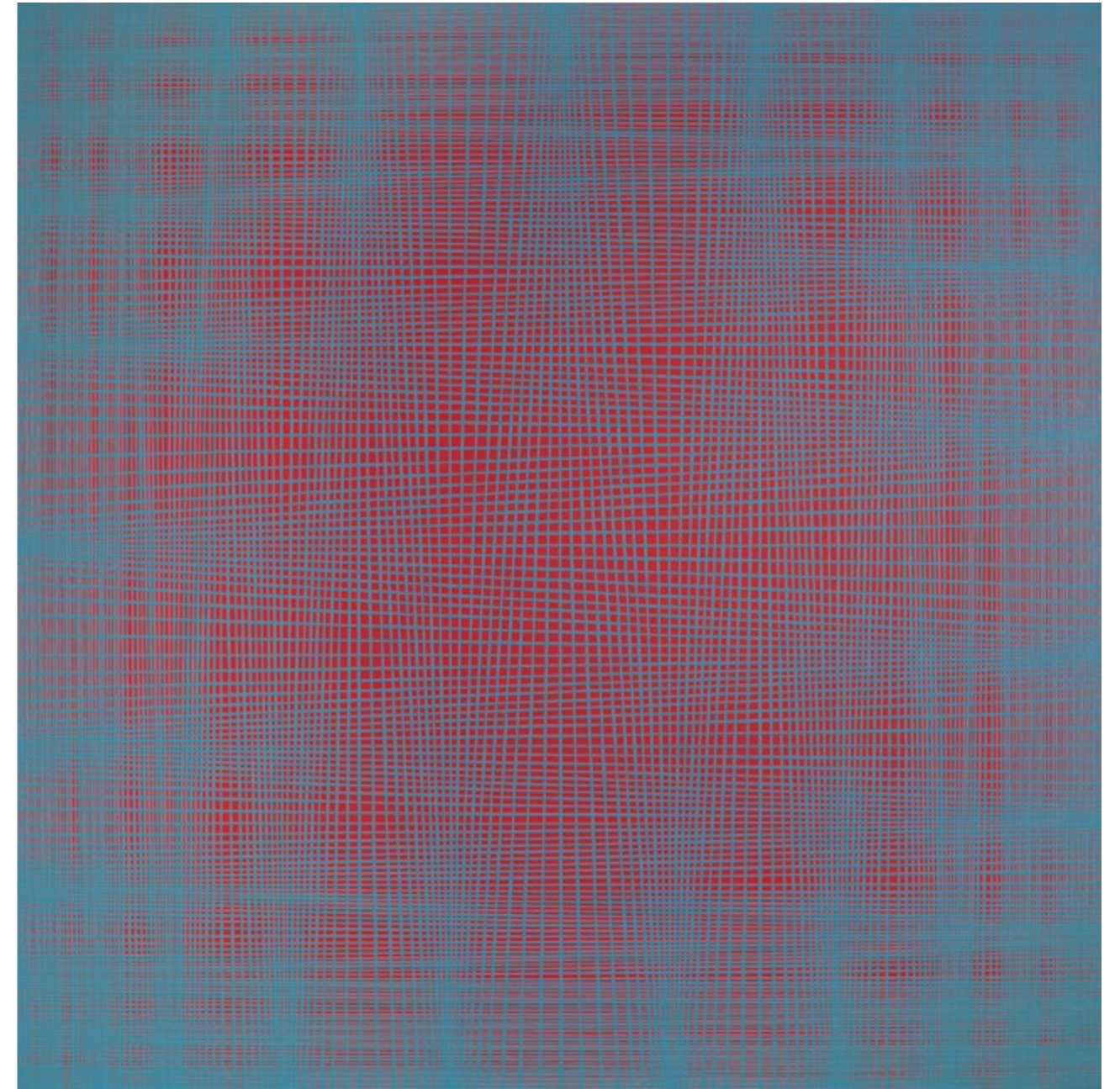
Michał Misiak, S-71, oil on canvas, 100x100 cm, 2017



Michał Misiak, R-3, oil on canvas, 150x150 cm, 2014



Michał Misiak, FR-2, oil on canvas, 120x120 cm, 2020



Michał Misiak, FR-25, oil on canvas, 120x120 cm, 2020



Ewelina Gumienna, without title, oil, acrylic on canvas, 40x50 cm, 2019

EWELINA GUMIENNA

Born in 1997 in Jasło, Poland.

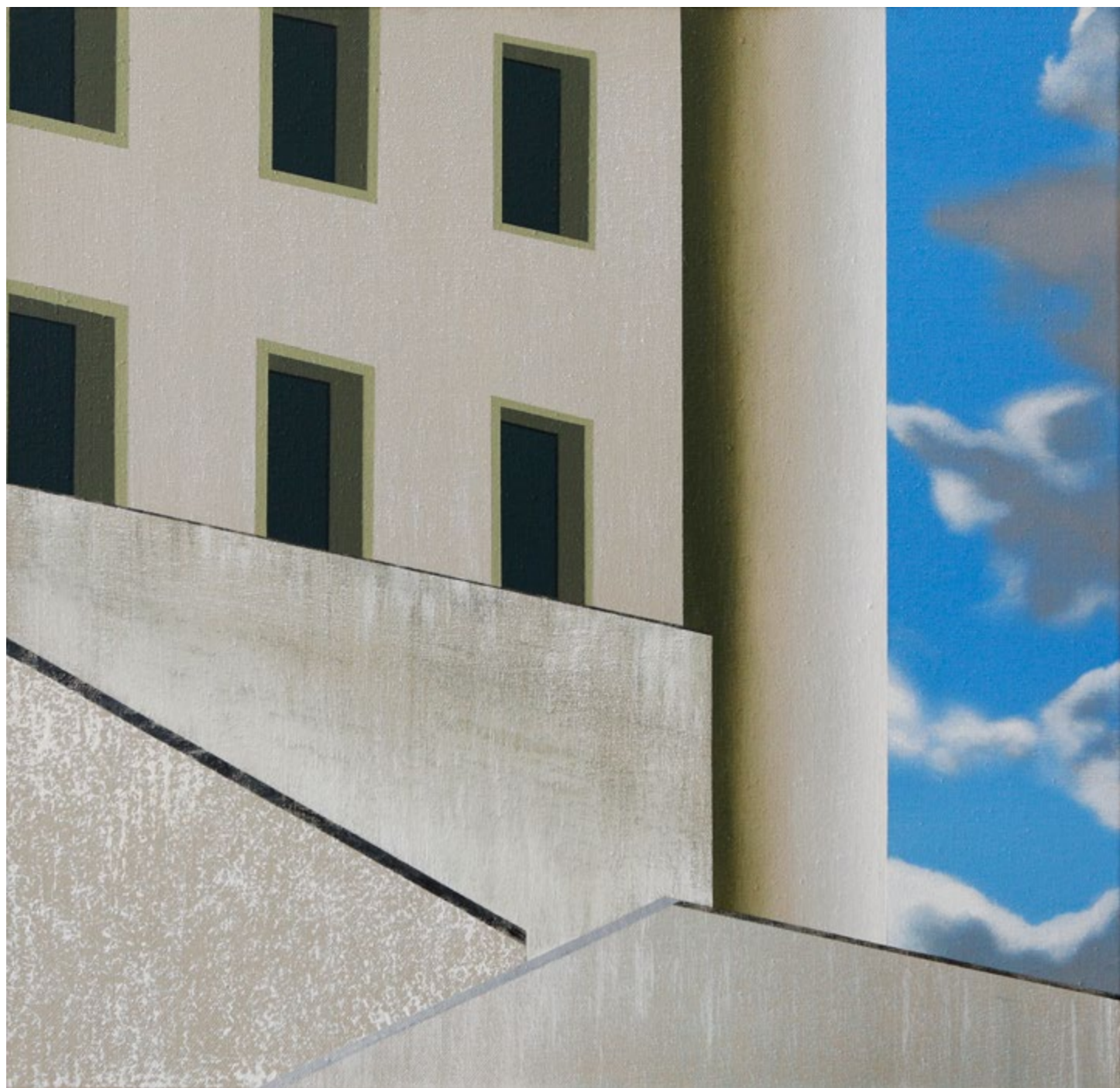
In 2021 she graduated from the Faculty of Painting of the Jan Matejko Academy of Fine Arts in Kraków under supervision of prof. Adam Wsiołkowski and prof. Bogusława Bortnik-Morajda.

For me, art is a natural way to respond to the world around me. Painting is a form of preserving the motifs I come by in the real world and contemplating them in the creative process. I am inspired by ordinary places and things that no one would probably pay attention to. I strive for a maximum synthesis of their forms and colours.

Ewelina Gumienna

The works of Ewelina Gumienna require no titles because everything we should know about them is right in front of us. No need for additional commentary. What we see is the very substance of the work, it is a record of what the artist can see around her. The inspirations are clear, it is the surrounding life, discovered because it exists just beside us, hidden because it goes completely unnoticed. Rural houses, city buildings, abandoned factories, technical buildings, and small stores. Places built in the past, abandoned, and claimed by nature whose role in Ewelina's works is crucial. The way it takes over the place, overgrows buildings, structures, walls, sidewalks, and roofs. The slow decay of surfaces, corrosion, cracks become the subject of the paintings. Nature, tamed for the moment, lends us its land, but in a lapse of attention, it demands it back. In the paintings, although nature is beautiful, saturated, full of light, sometimes symbiotic, it is like a memento mori for us.

Adriana Mazur



Ewelina Gumienna, without title, acrylic on canvas, 50×50 cm, 2019



Ewelina Gumienna, without title, acrylic on canvas, 50×40 cm, 2020



Ewelina Gumienna, without title, acrylic on canvas, 40x100 cm, 2019



Ewelina Gumienna, without title, acrylic on canvas, 100x100 cm, 2021



Ewelina Gumienna, without title, acrylic, oil on canvas, 70x70cm, 2019



Ewelina Gumienna, without title, oil on canvas,
80x100cm, 2020



Ewelina Gumienna, *Lady*, oil,
acrylic on canvas, 55x37,5 cm, 2019

Ewelina Gumienna, *without title (Gucci)*,
oil on canvas, 80x79,5 cm, 2019 >





Agata Głogowska, Skin, oil on canvas, 60x70cm, 2020

AGATA GŁOGOWSKA

Born in 1981 in Tarnów, Poland.

In 2006 she graduated from the Faculty of Graphic Arts of the Jan Matejko Academy of Fine Arts in Krakow under the supervision of prof. Henryk Ożóg.

On the one hand, human skin as a painting's object is a limitless source of inspiration. Its softness, delicacy, transparency... and at the same time, it is something that protects us and is a sensitive sensory carrier. The series of works poses a question about the limits of intimacy and cultural contexts. I have always found it amusing that we do not feel undressed when we are on the beach, although, we have so little to cover us, and in a different situation, a view of a person wearing underwear or lingerie suggests a very intimate context, an admission to the utmost privacy.

Agata Głogowska

Our skin separates the inner from the outer, the self from the alien, our soul from the surrounding superficiality. Our perception of it changes with every moment, it can be objectified, like a cloak, it can be erotic and provocative, completely covered, and passionless, completely naked. Its role and power depend on the circumstances in which it finds itself, what affects it, who looks at it, who touches it. Agata Głogowska's works depict situations in our reality, which can be an ordinary everyday life or the most erotic images we have seen in our lives.

Adriana Mazur



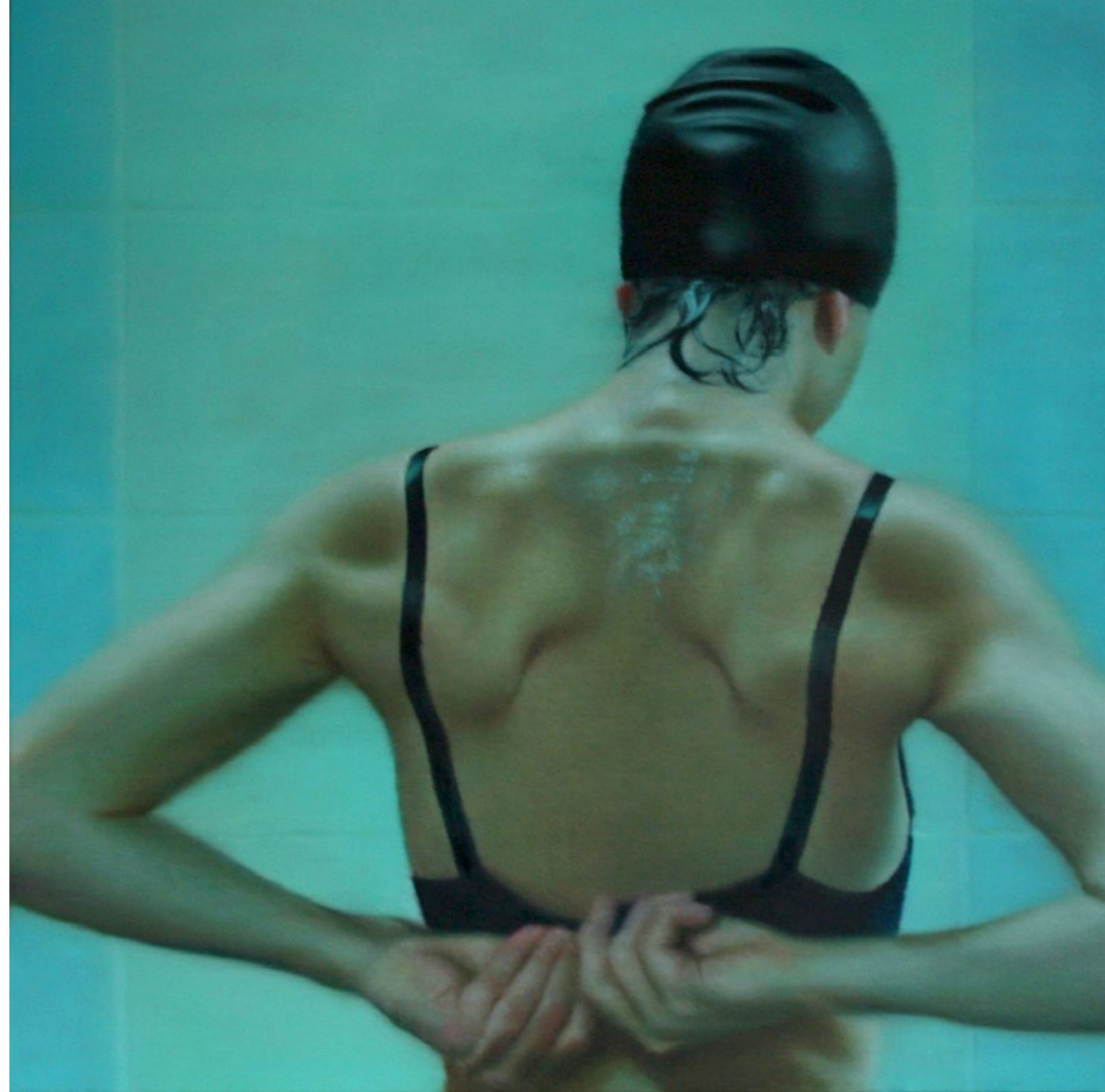
Agata Głogowska, without title, oil on canvas, 50x50cm, 2020



Agata Głogowska, Dark room, oil on canvas, 50x50cm, 2020



Agata Głogowska, Birth, oil on canvas, 40x40 cm, 2021



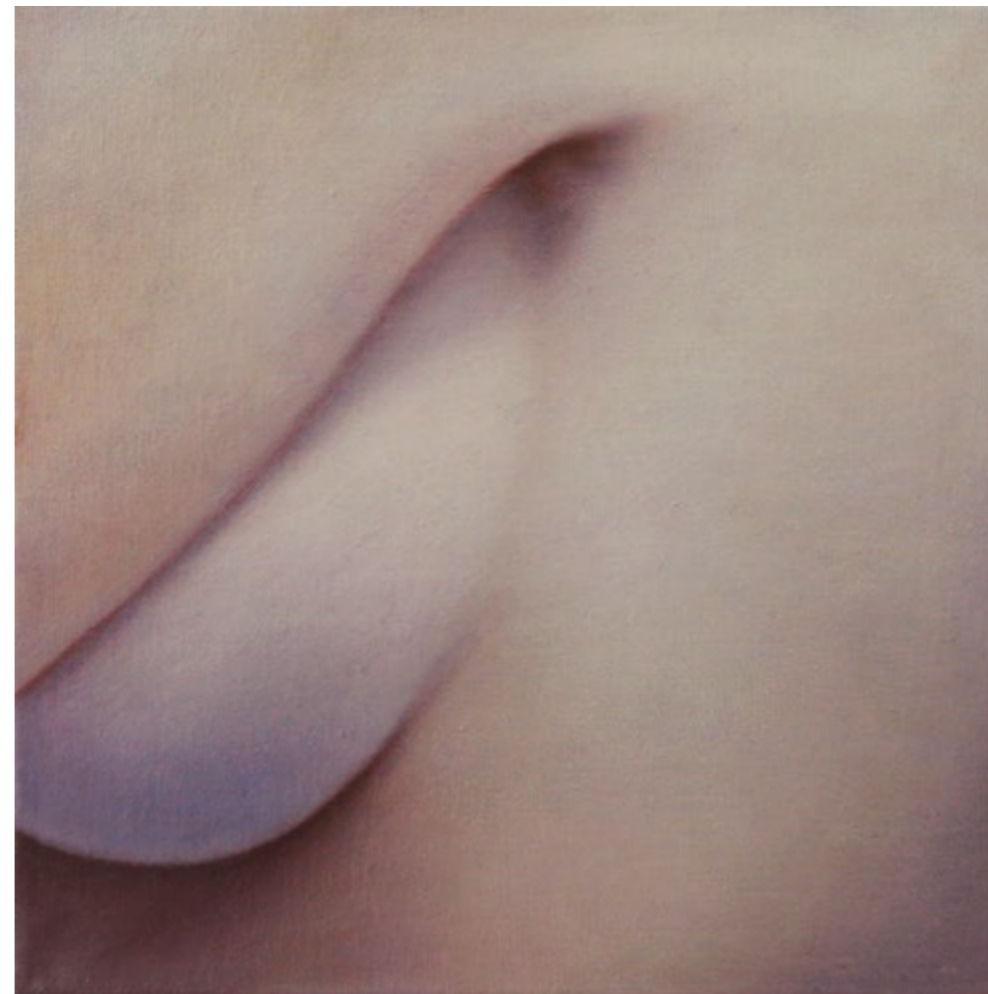
Agata Głogowska, Pływaczka, olej na płótnie, 60x60 cm, 2020



Agata Glogowska, *Overreaction II*,
oil on canvas, 100×130 cm, 2021



Agata Glogowska, *You're going to hell*, oil on canvas, 60x60cm, 2016



Agata Glogowska, *without title*, oil on canvas, 30x30cm, 2021



Agata Glogowska, Mirror, oil on canvas, 60x60cm, 2021



Agata Glogowska, Elena, 60x70cm, oil on canvas, 2020



Mateusz Maliborski, 18M2021, 100x100 cm, oil on canvas, 2021

MATEUSZ MALIBORSKI

Born in 1990 in Kolbuszowa. He graduated from the Academy of Fine Arts, Faculty of painting in Kraków, completing his dissertation work under professor Adam Wsiołkowski (2015).

The first paintings entitled "Museum" were made in 2014 and inspired by the interiors of the Vienna museums where tradition mixes with modernity giving the exhibited works a completely different context. The distinctness of those spaces and how the works and people functioned there has in time become a subject/pretext for further pursuits, both formal and ideological. With each work, the meaning of the man on the painting, the painting inside the painting, the light on the painting and the architecture itself evolved. Initially, the works presented the museum as the so-called white cube treated in a literal, architectonic way, with defined sources of light, white walls and straight angles, centrally placed, undefined and unspecified paintings and unspecified human. Such takes provoke questions: about the role of the institution, the power of its space and myth, which decides what is art and what isn't, it also provokes a question about the recipient himself, recipient who seems to be lost in the labyrinth of paintings just as he is drifting in the world of art. Later works show flawless painting skills and technique, white walls change into a perfect gradation of color. Only the intensity helps us to

get a grasp of the space and the system thereof. It is illusory and non-material. The light is more important than ever, it is not just a skylight or halogen in a museum anymore, instead, it becomes an unspecified source of illumination that outlines the whole presentation. With time, paintings are slowly giving way to people who transform from black, impersonal shadows to real figures. With the help of dematerialized space, they are devoid of any point of reference and remain suspended and unsure. Fragmentary nature of depictions on Maliborski's paintings brings to one's mind Edward Hopper's paintings, where the scenes capturing everyday life do so by embracing a deep black and vague light, creating a non-material void. Also, the way of presenting is similar - the viewer becomes a voyeur who is only peeping at the situation he came upon. The portrayed figure is rearward-facing, stripped of any context, the only way we can define it is by clothes or gesture, whatever it is looking at or thinking about is impenetrable for us. Their loneliness and alienation are ambiguous and we don't know exactly what is the source. There is no narration, story-telling, there's only light that is associated with mystery and answer at the same time.

Adriana Mazur



Mateusz
Maliborski,
Orsay Museum I,
oil on canvas,
140×90 cm, 2019



Mateusz
Maliborski,
11M2021,
oil on canvas,
140×80 cm, 2021



Mateusz Maliborski, 21M2021, 100x120 cm, oil on canvas, 2021



Mateusz Maliborski, M.02.2020,
oil on canvas, 150x80 cm, 2020



Mateusz Maliborski, 19M2021,
100x100 cm, oil on canvas, 2021

Mateusz Maliborski



Mateusz Maliborski, M.01.2020,
oil on canvas, 130×90 cm, 2020

< Mateusz Maliborski, M.01.2020,
oil on canvas, 130×90 cm, 2020





Mateusz Maliborski,
Museum CXLI, oil on canvas,
130×100 cm, 2019

< Mateusz Maliborski,
Museum CXXXVIII, oil on canvas,
140×100 cm, 2019



Mateusz Maliborski



Erwin Wyjadłowski, Difficult relationship II, oil on canvas, 55x55cm, 2021

ERWIN WYJADŁOWSKI

Erwin Wyjadłowski: born on 29.09.1980 in Proszowice.

In 2012, he graduated from the Painting Faculty of Jan Matejko Academy of Fine Arts in Kraków under the supervision of Professor Leszek Misiak.

In 2020 he completed Ph.D. studies of Jan Matejko Academy of Fine Arts in Kraków under the supervision of Professor Rafał Borcz.

Erwin Wyjadłowski is an artist, or should we say, a pop-artist who is recalling images from the past in order to speak about timeless. Quite consciously, he chooses the form and content or as he puts it, they chose him back when he was a child when the subject of wars and politics was very vivid in his family home. Tanks, uniforms, planes drew by his father on the margins of the newspapers which featured the history are still an inspiration to him. Should they be publications from the West, probably, the sketches would be in contrast with the advertisements of mass consumption not information about the falling communism in Poland, however, regardless of the different reality, I call Wyjadłowski a pop-artist because just as the representatives of the trend, in his works, he uses elements of propaganda/marketing language addressed at masses, which in this case implements not a product but an idea, i.e. communism. Pop-art and particularly its American version developed during the

time of mass production which gained its momentum during the WW2. Economic prosperity and supply of countless goods led to the development of advertising strategy and policy which were to shape the desires of the whole societies. Consumption culture era has already started. Development of TV and print advertisement made people pay more attention to the power of image, it became the main way of communication and marketing, has been a way to influence decision-making and behavior of a specific group of recipients. It applies to communication relating to product, service, institution or idea. Advertisement creates needs, indicates subjects of desire, creates the world to which we want to aspire. Implementation of those needs offers the feeling of fulfillment, if it is a mass product, it gives you the feeling of equality, that we are actually the same, it builds affiliation and safety. The most essential goal of the advertisement/propaganda is to facilitate the introduction of a new idea among the recipients, increase their awareness, make them believe that the choice they make is the right one, accelerate system implementation process, continue relation with market/state and develop new groups of recipients. Pop-artists often worked in advertising agencies and new perfectly the reality, therefore, constructing their own images and paintings, they used an attractive form of products and their commercials, contrasting colors, sophisticated fonts, modern packaging, idealistic images of women. They composed them out of

quotes taken from the marketing campaigns in order to comment on their own reality. In totalitarian countries, in order to convince the whole society to accept and build a new system, the authorities needed truly extensive marketing. Similarly to the commercials in the Western countries, they had to convince their recipients that the new order of things is the right one, indicating material and non-material profits that come from the choice and the most important, ensure an elusive feeling of safety and equality that people desired so much after WW2. The idea of communism involved equality and classless order, collectivism and joint share of goods, at the same time, it required eliminating own individualism for the overall good. If the symbols of the rotten West became coca-cola, dollars or Marilyn Monroe, the images of communism were the pictures of happy masses and heroes of the working class. Perfect activities that complied with those requirements included: Spartakiadas that took place mostly in the Soviet Union, Czechoslovakia, and Poland, whereas, North Korea is organizing nowadays Arirang Festivals and parades. Spartakiadas were sports campaigns on a mass scale, synchronized, joint exercises, full of ideological subtexts. The name itself was selected to be understood outside of the country, in addition, it was the person who combined the ideas of the proletariat, social revolution, and physical fitness. The event became the working peoples' festival and at the same time, it created a positive image of the authorities. In order to implement those ideas, the party spent tremendous amounts of money on propaganda promoting the event, brochures, posters, slogans, and banners on the

front pages of newspapers. Choreographies were very aesthetic, almost perfect, exquisite and sophisticated, geometrical shapes were in favor as they were to be the visual proof of not just physical fitness and culture but the culture in general. A typical feature was beauty and joy, at the same time, the subtleness of female and the strength of male body was highlighted.* Similar is the meaning behind the sport and dance festivals, Arirang, organized by North Korea but they are incomparable in terms of the visual sphere. Very complex and complicated arrangements that involve an unprecedented number of acrobats and dancers, abundant colorful clothes and decorations with the main subject that is the grandiose and power of the country. War-related themes prevail as they are an opportunity to present military readiness of North Korea to fight the enemy. Parades and army marches carry also a strong propaganda message, in communist countries, they consolidated belief in the country's power but at the same time, they made the citizens realize the power that may also be addressed at them. The listed phenomena have been a way to keep the power in the country, the power that had to find its way to promote/advertise its idea. Wyjadłowski is using this form in his paintings in a perfect way. Similarly to pop-art, he uses the whole quotes from the "commercial" in order to tell us what's behind it. His works are multidimensional and timeless, therefore, so different when to read. The first dimension is the aestheticizing layer, often constructed from repeated women and men of proportional bodies, arranged in sophisticated gymnastic poses, accompanied sometimes by additional sports props, such as balls, wheels

or national symbols, including flags and scarfs. In a parade rhythm, also the army is captured, with perfect symmetry and even parade step. Dualities and multiplications in Wyjadłowski's paintings develop the painting, both in terms of formal and semantic meaning. Color is pure, strong, vivid, contrast, full of white and restricted by black. The visible borders between the splashes of color give each other shapes and their multiplication turns into a pattern, almost a template. The purity of colors combined with the rhythm leads to decorativeness and elusive insignificance of the subject of the painting. This way, the artist is perfectly masking and disguising his works, he alludes and attracts. The disguised is another dimension, it is the image of a man who, being an element of the whole, became part of the pattern that develops a total mechanism. He gave up his individuality in order to become part of a mass, safely follows it, free of thinking and making choices. Rhythm is a movement and the movement is inextricably linked with a change. On the paintings, the whole human collective is moving according to a rhythm. We don't know who set it into this motion and what was the goal, only the reference to the past gives us a hint that such elimination of free will and thoughtless subordination can be dangerous. This concern is additionally invoked by summarily painted faces of the characters, the eyebrows, lips, shape of faces, highlighted with a simple black stroke as if showing pain and discontent. However, with time, Erwin's paintings start showing a change, color and mass repetitions are replaced by an elusive emptiness. He introduces "white splash" into his painting. It is a sort of elusive freedom,

whereas, it holds invisible power that is disclosed in the dynamically arranged bodies who resist and fight with somebody or something. This white color on the painting is also changing its meaning, it evolves out of the power that enforces its will, into subordinating space that resembles a stage for characters that will be captured. They take it over with their strength and brutality, they want to present themselves right now and right there, they only want to show their rationale. There is an endless number of rationales on the painting, they are announced in the name of somebody and something but always with the same strength. Erwin Wyjadłowski is using the form that he scooped from the propaganda campaigns conducted by communistic countries in order to use them to tell about all those things that became forgotten for a moment but are still vivid for us, about the fight between an individual and authority: being free individual, responsible for oneself and giving up freedom together with responsibility. He tells us about choices that we have to make and their consequences, about our truths that we want to believe in or believe in, he talks about how far we can go so that our truth is... the only truth.

Adriana Mazur

Agnieszka Hahuła, Spartakiada – Sports competition in Czechoslovakia during the time of Soviet Union's domination, in: *Historia Slavorum Occidentis* 1(4), Poznań, Adam Mickiewicz University in Poznań, 2013, pp.179-185.



Erwin Wyjadłowski, Free time, oil on canvas, 2019

Erwin Wyjadłowski, Swordsmen II, oil on canvas, 170×130cm, 2019 >





Erwin Wyjadłowski,
without title, oil on canvas,
130x170 cm, 2019



Erwin Wyjadłowski, *Sensory power*, oil on canvas, 60x60 cm, 2018



Erwin Wyjadłowski, *without title*, oil on canvas, 75x65cm, 2020



Erwin Wyjadłowski, Field of paranormal activities, oil on canvas, 90x90cm, 2020

< Erwin Wyjadłowski, without title, oil on canvas, 85x70cm, 2020



Erwin Wyjadłowski, System failure, oil on canvas, 200x150cm, 2021



Erwin Wyjadłowski, without title, oil on canvas, 120x130cm, 2020



Erwin Wyjadłowski, Swordsmen IV, oil on canvas, 160x180 cm, 2021



Michał Cygan, Grindadráp, acrylic on canvas, 130x120 cm, 2020

MICHAŁ CYGAN

Born in 1989 in Wadowice, Poland.

He graduated from the Academy of Fine Arts in Katowice, where he studied in 2011-2016. He graduated with honors in the Digital Graphics Studio under prof. Adam Romaniuk.

A representative of the new generation of Polish painters, a young citizen of Poland and the world who closely observes the settings that surrounds him. The development of his artistic creativity coincided with the dynamics of today, which was immediately reflected in his painting. The reality in which the artist lives is local and global at the same time, whereas, the changes that happen in small communities are transposed into the country or even the world, and vice versa. As in his paintings, they are composed of single events which, when shown in mass, take the form of a phenomenon. Youth gives him a natural sensitivity, which is manifested in the subjects of his works, such as the destruction of nature, violence, hypocrisy, extreme interpersonal relations, and the clash of social movements and religious views. In his images, he is very direct, painting things as they are, as he perceives them directly from the observer's position, creating a reportage that is very similar to a photo essay. Caricatured characters, distortions, and pervasive irony help to face the reality and talk about it.

Adriana Mazur



Michał Cygan, Smog II, acrylic on canvas, 120x92 cm, 2021



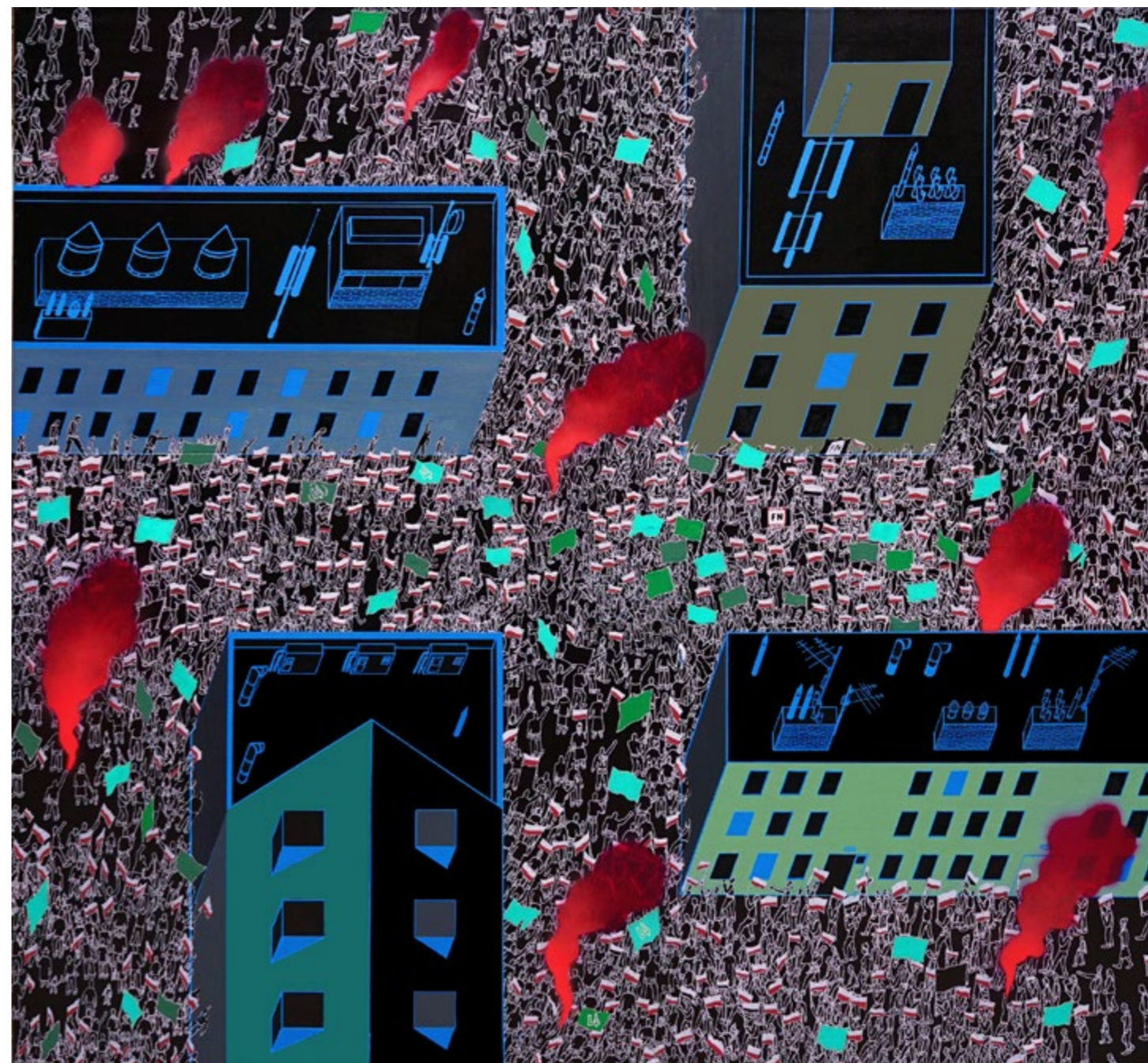
Michał Cygan, The sun, acrylic on canvas, 120x92 cm, 2021



Michal Cygan, Tractor,
oil on canvas, 120x92 cm, 2020



Michał Misiak, *Free zone*, oil on canvas, 120×92 cm, 2020



Michał Cygan, *Independence march*, oil on canvas, 120×130 cm, 2019



Michal Cygan, *The immigrants*, oil and acrylic on canvas, 70x200cm, 2019



Michał Cygan, Protective field, acrylic on canvas, 130x120 cm, 2021



Michał Cygan, Indulgence, acrylic on canvas, 150x100 cm, 2020



Michał Cygan,
The place where dogs die,
acrylic on canvas, 120×92 cm, 2021

ANNA ZUZELA



Anna Zuzela, I do not look, I do not hear, oil on canvas, 60x45 cm, 2021

Born in 1995 in Kraków, Poland.

Currently, she is a fourth-year student at the Faculty of Painting of the Jan Matejko Academy of Fine Arts in Cracow in the atelier of Professor Witold Stelmachiewicz.

The subjects of my works focus on the normativity connected with lustfulness. What captures me most, is the attempt to define the relationship between the “beautiful” body image and one’s own gender identity as well as the need to live in harmony with one’s “naturalness”. Many of my works are very personal, and as a consequence of that, I mainly work with the female body. I deliberately choose representations that go against the classical rules of how the body should be exposed/pictured. As a shell functioning in public and cultural space, it is entangled in being a product of consumer society. The hairiness is a shield, a protective coating, a barrier against the oppressive culture that tries to impose its body standards and norms on us.

Anna Zuzela



Anna Zuzela, Beck, oli on canvas, 150x130cm, 2020



Anna Zuzela, Ruddy buttocks, oil on canvas, 90x90cm, 2021



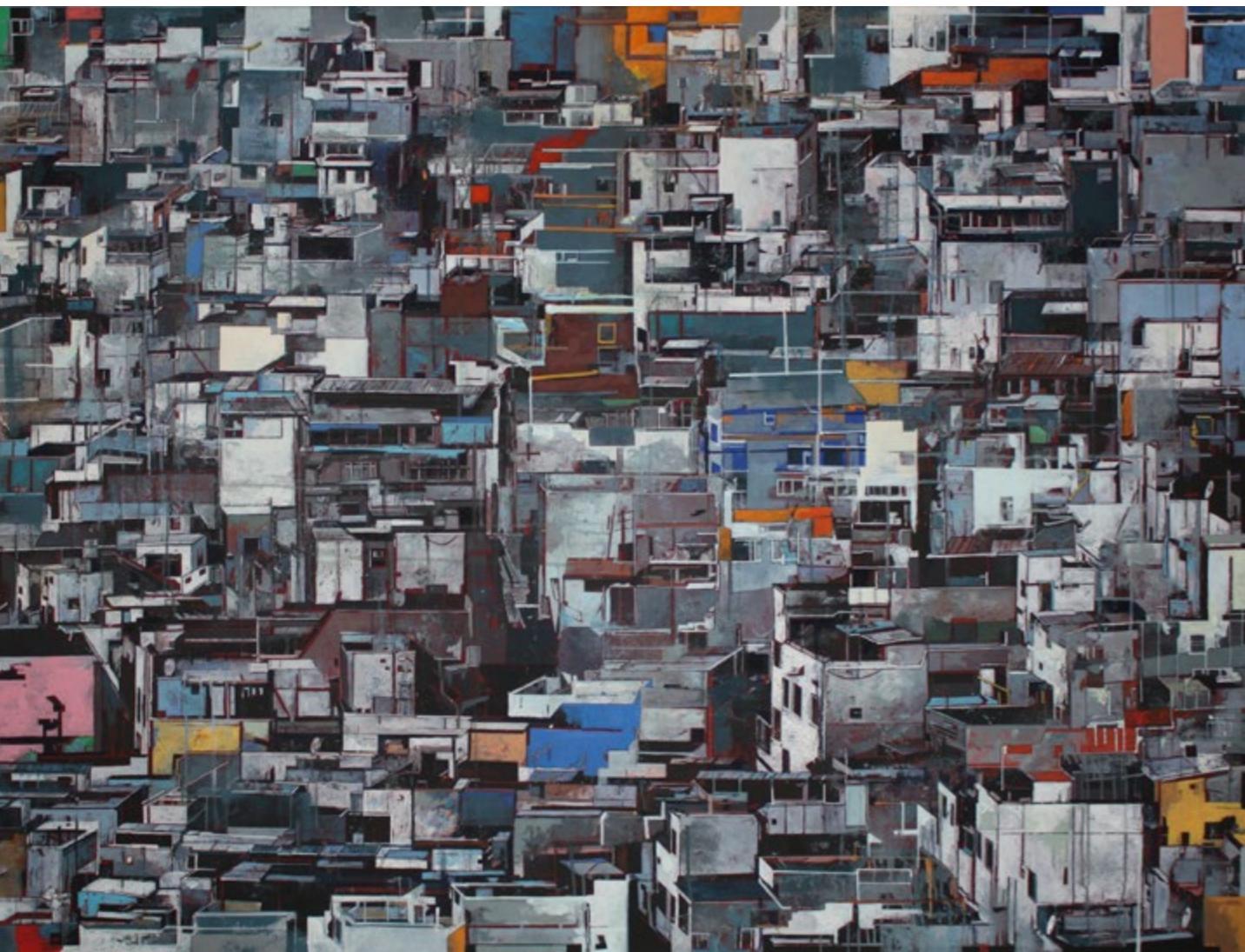
Anna Zuzela, Torso, oli on canvas, 85x100cm, 2020



Anna Zuzela, Flank, oli on canvas, 40x50cm, 2020



Anna Zuzela, Feet



Artur Przebindowski, Megalopolis XCVI, acrylic on canvas, 120x160cm, 2018–2019

ARTUR PRZEBINDOWSKI

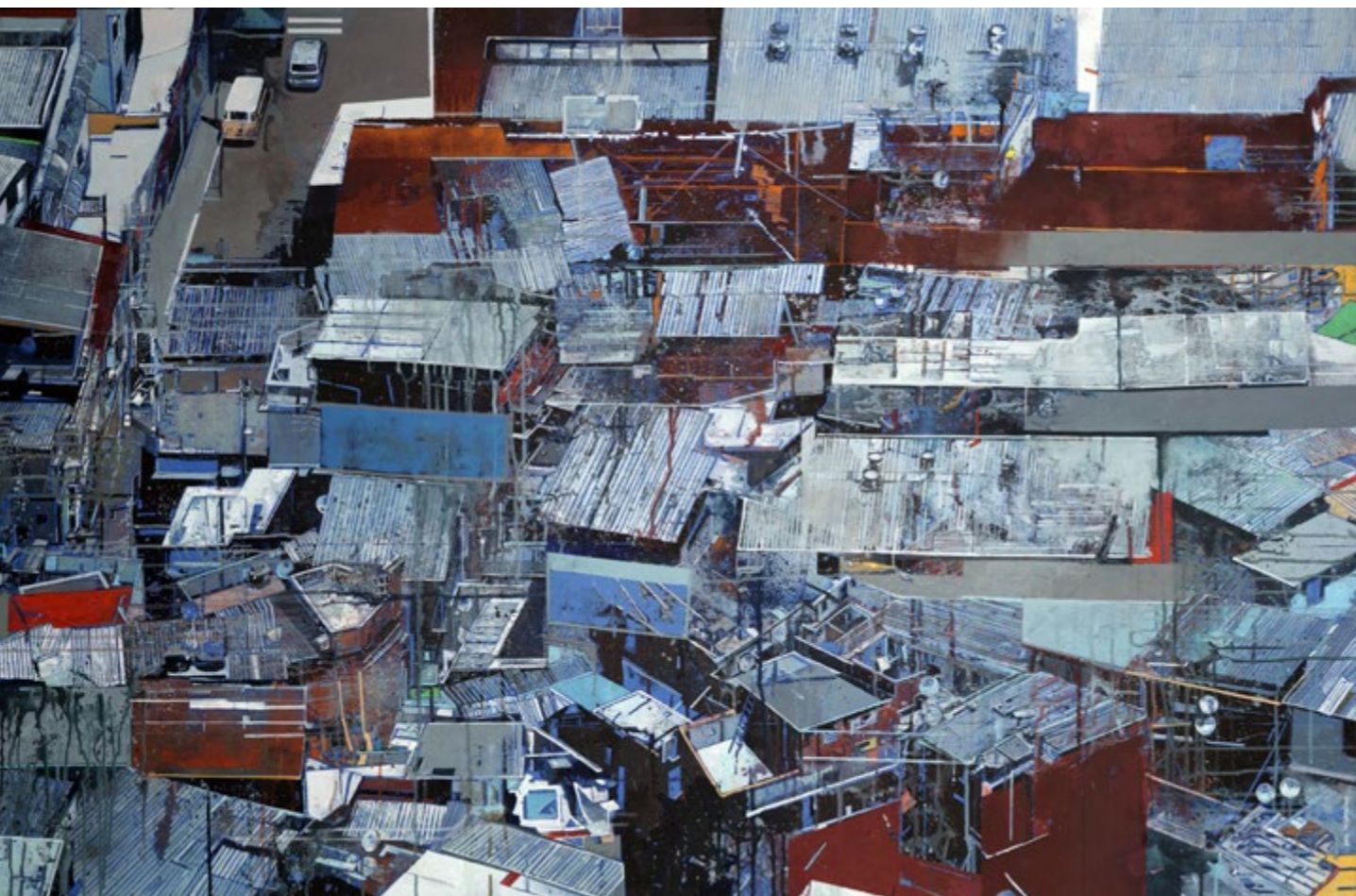
Born in 1967 in Chrzanów, Poland.

He graduated from the Faculty of Painting of the Academy of Fine Arts in Kraków. He completed his dissertation work under Professor Roman Bonaszewski (1993).

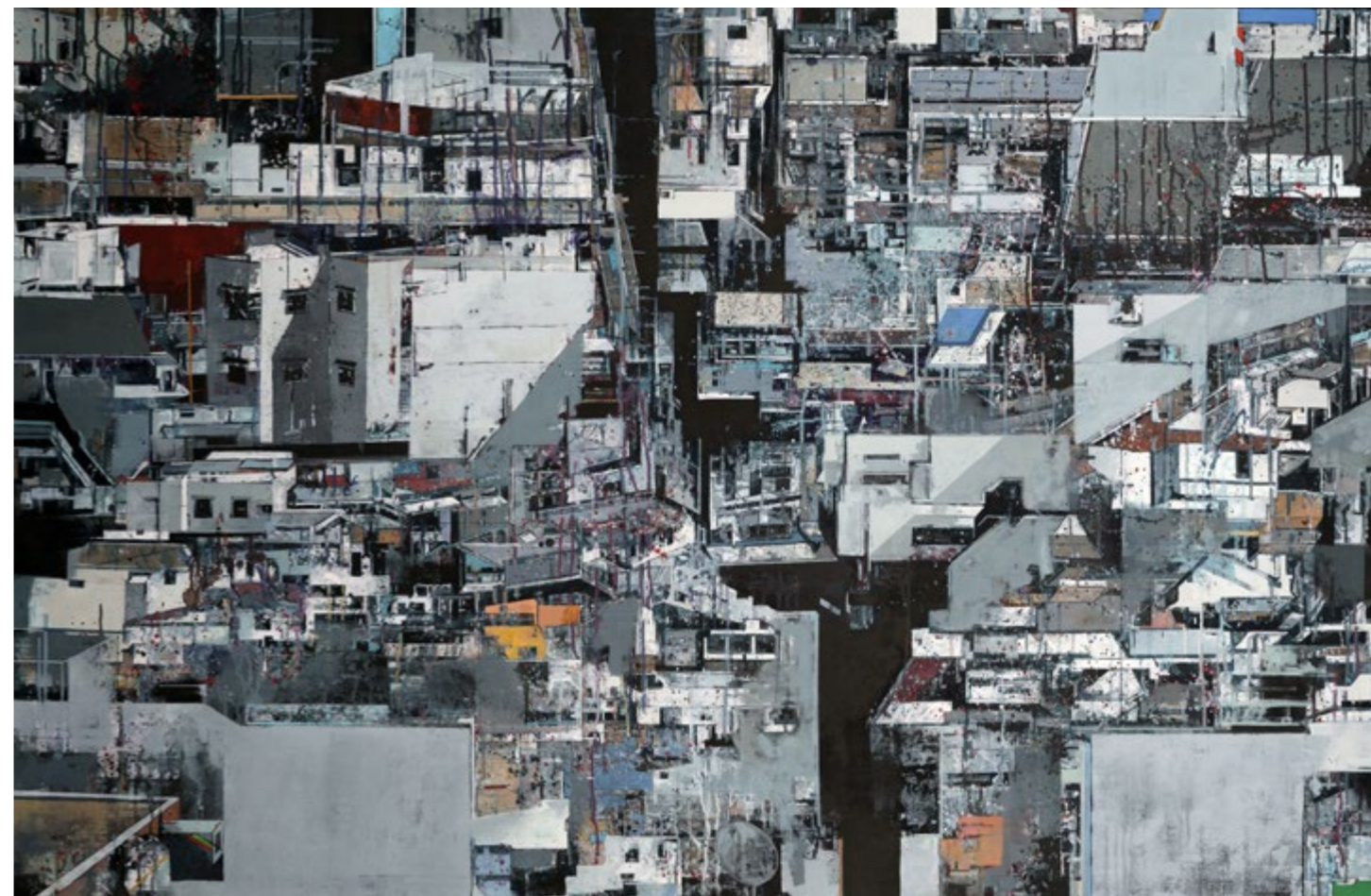
“Construction” and “Megapolis” are Artur Przebindowski’s main series of paintings, he has continued until today. Both titles are in fact describing all his works; painting them is just like constructing a big city every time. He constructs it with determination, filling every space of the canvass with the components of all agglomerations. He smashes the city into a thousand pieces, takes, perspective, elements in order to create a single, monolithic urban tissue full of internal tensions. There is no man in it, it is as empty as a shell, as a proof of its existence, the artifacts of human activity left over. Infrequently or rarely, he leaves behind a perfect architectonic idea, his heritage is the tentative development consisting of

a couple of uneven walls, forged windows, divisions falling apart, laid cables and connections as if it was a makeshift shelter for years. This vision captures not only the look of poor cities in South America but also the modern cities, even the wealthiest. Looking for his inspiration at the back end of the metropolises, in the side streets, backyards and in the suburbs, where human activity is unhampered by any pattern, he creates his own architecture, his own home and world basing on the wanted and unwanted. Meters of canvasses resemble maps of total and global places, almost abstract, riddled by a scar of streets and divisions. The material things seem to be visible in the artist’s gesture, in the running paint, splashes, and tears, just like a sign-off on a new building – I was here.

Adriana Mazur



Artur Przebindowski, *Megalopolis XCIII*, acrylic on canvas, 110x170cm, 2018–2019



Artur Przebindowski, *Megalopolis XCV*, acrylic on canvas, 110x170cm, 2018–2019



Artur Przebindowski, *Megalopolis CII*, acrylic on canvas, 195x300cm, 2021



Artur Przebindowski, *Megalopolis LXXXVI*, acrylic on canvas, 110x170cm, 2018–2019



Artur Przebindowski, Wall, XXII, acrylic on canvas, 60x80, 2020



Artur Przebindowski, Megalopolis LXXXV, acrylic on canvas, 110x170cm, 2018-2019

KAROL WYCISK

Born in 1994 in Katowice, Poland.

He graduated from the Faculty of Sculpture of the Academy of Fine Arts in Kraków. He completed his dissertation work under Professor Jan Tutaj (2020).

Karol Wycisk's sculptural works are a record of his search for the answer to a basic question: who am I. This young artist defined the basis of his IAM as the CONSCIOUSNESS, as our internal "legal system", extremely personal, established by us for us, and therefore completely voluntary and even more difficult to fulfil. It determines our choices, actions, deeds; it sets limits for us and allows us to do more. An, if our actions truly define who we are, is it our personality, identity? Based on these thoughts, a series of works was created, using materials, such as copper, brass, steel, as if they were primordial, the carriers of all our experiences-collisions. They capture our experiences, what consumes us and what pleases us, what creates furrows and irregularities, tears and welds, but also smooth polished surfaces in which we can sometimes see ourselves. Each work is a study of a man, it is a search for answers in the material, which, shaped by time, consistency and persistence, shows its true face.

Adriana Mazur



Karol Wycisk, Humility, stainless steel, diameter 90 cm, 2021



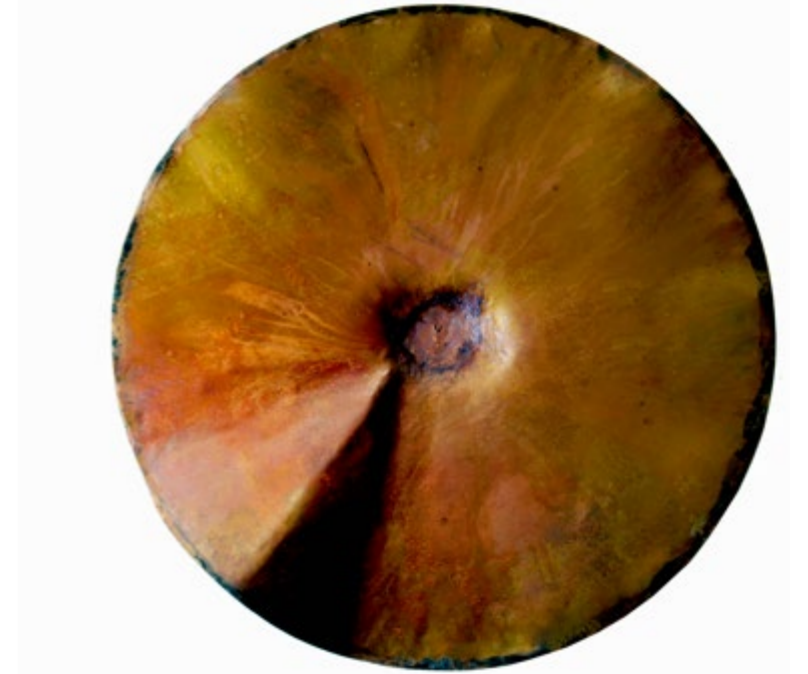
Karol Wycisk, Face, brass, diameter 90 cm, height 10 cm, 2021



Karol Wycisk, Face, brass, diameter 135 cm, height 10 cm, 2021



Karol Wycisk, without title, patinated copper, 80x180cm, 2021



Karol Wycisk, Identity I, black steel, diameter 90 cm, height 10 cm, 2019



Karol Wycisk, Identity, black steel, diameter 90 cm, height 10 cm, 2019



Karol Wycisk, Balance, steel, resin, diameter 90 cm, height 10 cm, 2019



Karol Wycisk, Identity, black steel, diameter 90 cm, height 10 cm, 2019



Magdalena Laskowska, Park, acrylic on canvas, 100x100 cm, 2020

MAGDALENA LASKOWSKA

Born in 1985 in Warsaw, Poland.

She graduated from the Academy of Fine Arts, Faculty of painting in Warsaw, completing her dissertation work under professor Stanisław Baj (2011).

Most of my paintings are notes from the places I visited, which impressed me in a peculiar way. They include local motives (...), sometimes from my journeys, e.g. to France, Italy. My sense of aesthetics was influenced by my growing up in Warsaw's district of Ursynów, an inspiration for my imagination, with its labyrinth of alleyways buried in the lush greenery of little gardens and blocks of flats, straight, monumental, concrete forms. I tend to synthesize, geometricize paintings but I also have a passion for details. (...) I like art that tells a story, takes you to another reality. I paint motives that exist here and now but could as well be in another place or time (...), which can be contemplated without rush and bring civilization and nature together in harmony. Voicing symbolic thinking, "metaphysics of places," "everyday mysticism," extraordinary of things that seem obvious is something I search for. (...) I am interested in all things I find original, surprising, distinctive, suggestive, magnetic, beautiful – a fragment of an article written by Magdalena Laskowska: Notes from Places, ed. by Aleksandra Kargul, Arteon, no 9, 2016

Magdalena Laskowska



Magdalena Laskowska, Peach abstraction with a dog, acrylic on canvas, 22x27 cm, 2019



Magdalena Laskowska, Pink lemonade by the pool, 80x80 cm, acrylic on canvas, 2020



Magdalena Laskowska,
Hot May, acrylic on canvas,
54x73 cm, 2019



Magdalena Laskowska, Forsythia, acrylic on canvas, 40x40 cm, 2021

>



Magdalena Laskowska, Out of the frame, acrylic on canvas, 60x60 cm, 2019



Magdalena Laskowska, *Winter*, alkyd on canvas, 81x100 cm, 2016

Magdalena Laskowska, *In the snow III*, 81x100 cm, alkyd on canvas, 2017 >





Malwina Jagóra,
In magical inspiration,
acrylic on canvas, 140x100 cm, 2020

MALWINA JAGÓRA

Born in 1990 in Łowicz, Poland.

She graduated from the Academy of Fine Arts in Łódź. She obtained her diploma in 2016 in the studio of dr hab. Monika Krygier, prof. Academy of Fine Arts in the Visual Communication Studio.

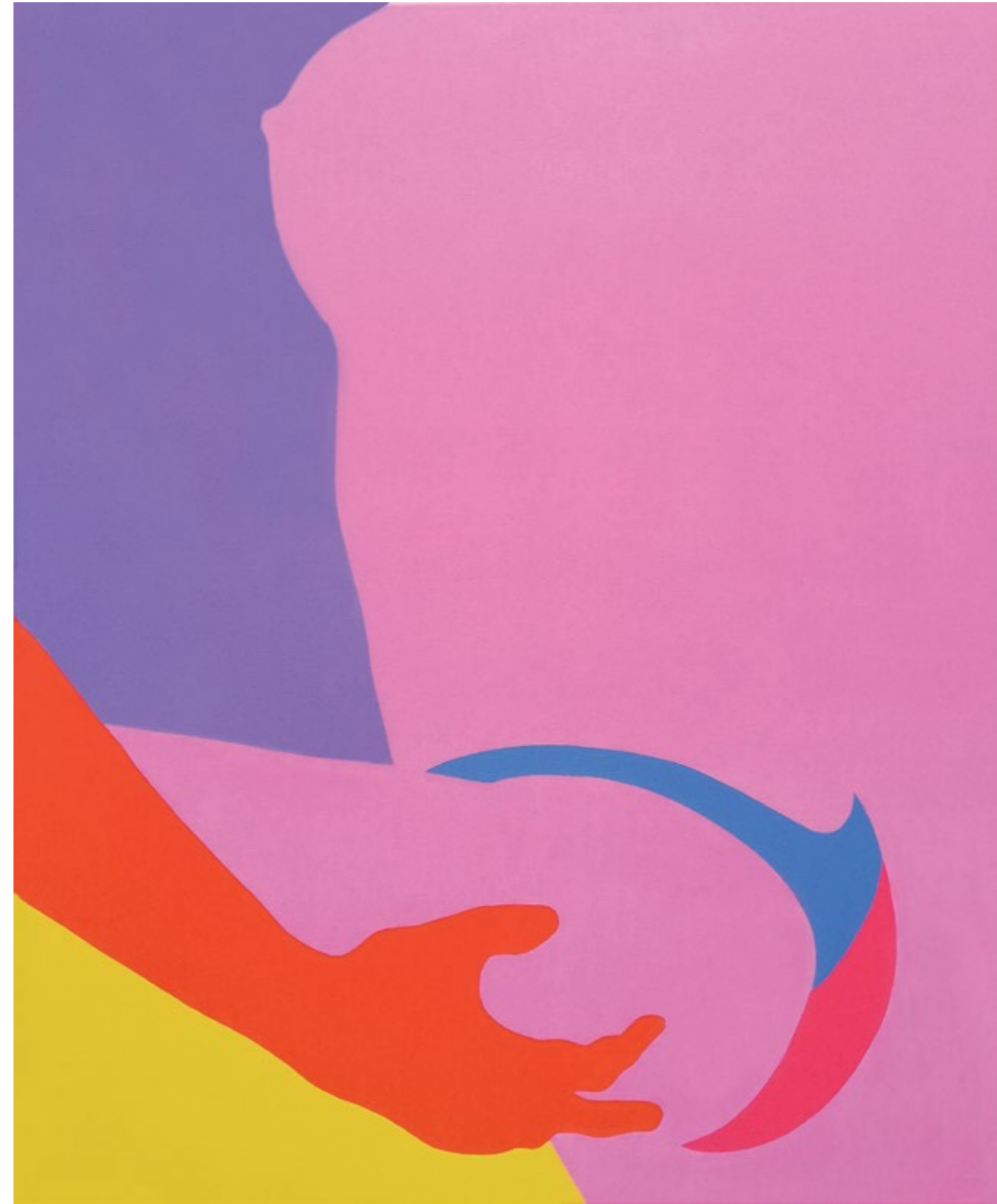
In the past, eroticism on the paintings offered us the voyeuristic pleasure of watching intimate encounters. Sometimes, it was dressed up in the painting's scenery, hidden as an almost imperceptible relationship, a tension between two people. Barely tangible but embarrassing for the beholder. Evoking certain connotations, it made us blush in embarrassment. The later chronicles of eroticism in the history of art is turbulent, just as the very eroticism happens to be, to finally come off the paintings, throw off

its mysteriousness and remain completely unambiguous. It has become an uninteresting, common, unambitious topic. Malwina Jagóra restores eroticism to the canvases of her paintings. She lets us feel today like we were in the old times. She paints eroticism ambiguously, through geometric arrangements, colours, and contrasts that both limit each other and create one another. We can only read them because of our instinctive associations, which may be embarrassing and intimidating, when we find a pair of naked, entangled bodies among the lines. The value of her works is the fact that she managed to talk about bold and courageous things in a way that offers us a chance to "play" with the subject of sex, making it possible to do our own research and make our own personal discoveries.

Adriana Mazur



Malwina Jagóra, Listening to the caressing voice of desire, acrylic on canvas, 100x100 cm, 2021



Malwina Jagóra, Puffy nipples of passion, acrylic on canvas, 120x100 cm, 2021



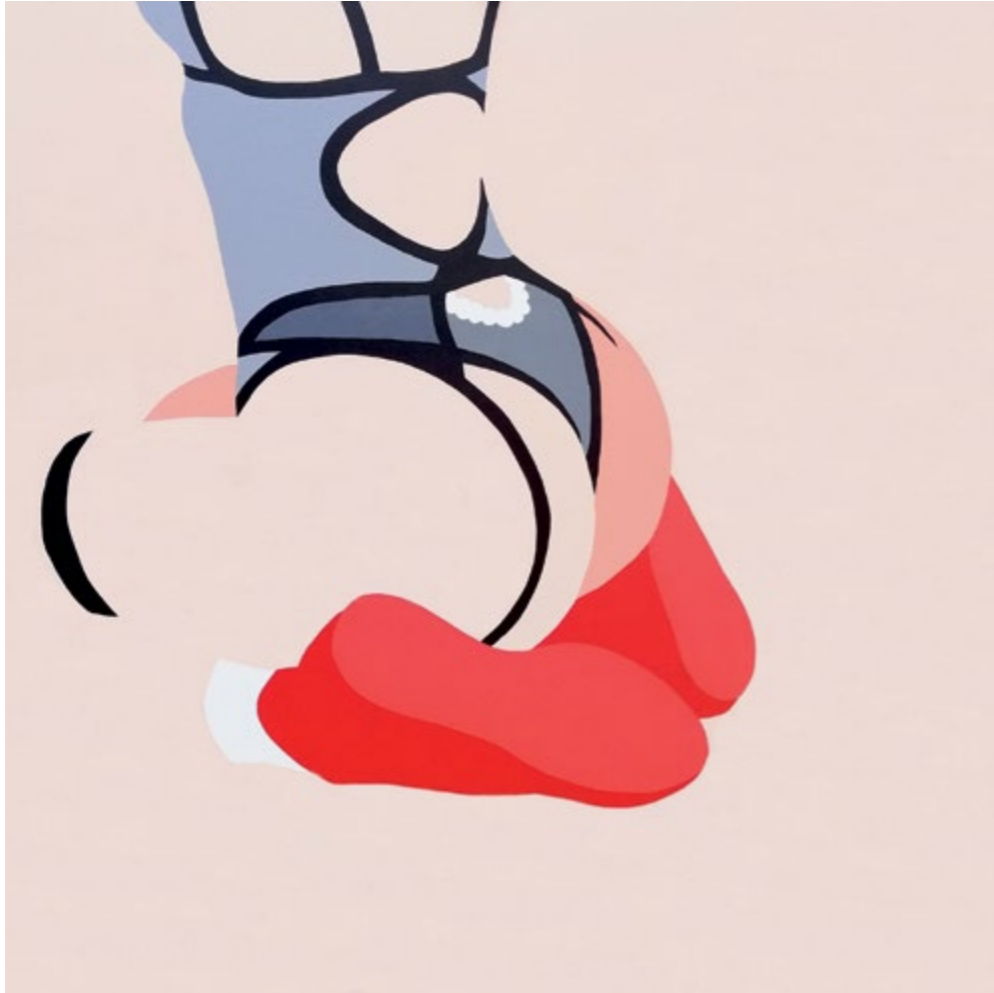
Malwina Jagóra, *Come between your tights*, acrylic on canvas, 80×80 cm, 2019



Malwina Jagóra, *Take everything off*, acrylic on canvas, 80×80 cm, 2019



Malwina Jagóra, Love in all forms of sexuality, acrylic on canvas, 100x140, 2020



Malwina Jagóra, *You are playing with it*, acrylic on canvas, 80x80 cm, 2020



Malwina Jagóra, *And you keep touching me*, acrylic on canvas, 80x100cm, 2020

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