

**DYSTANS**  
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**FEATURED ARTISTS BY DYSTANS GALLERY 2019**

**WYJADŁOWSKI<sup>12</sup>, PRZEBINDOWSKI<sup>30</sup>,  
LASKOWSKA<sup>38</sup>, STAROŚCIC<sup>48</sup>,  
MALIBORSKI<sup>54</sup>, KARPOWICZ<sup>66</sup>, SŁOTA<sup>72</sup>,  
KOWALIK<sup>78</sup>, OTHERS<sup>84</sup>**

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# 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.



Erwin Wyjadłowski, Games and fun, oil on canvas, 110x130 cm, 2018

# ERWIN WYJADŁOWSKI

Born in 1980 in Proszowice, Poland.

He graduated from the Painting Faculty of Jan Matejko Academy of Fine Arts in Kraków under the supervision of Professor Leszek Misiak (2012).

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

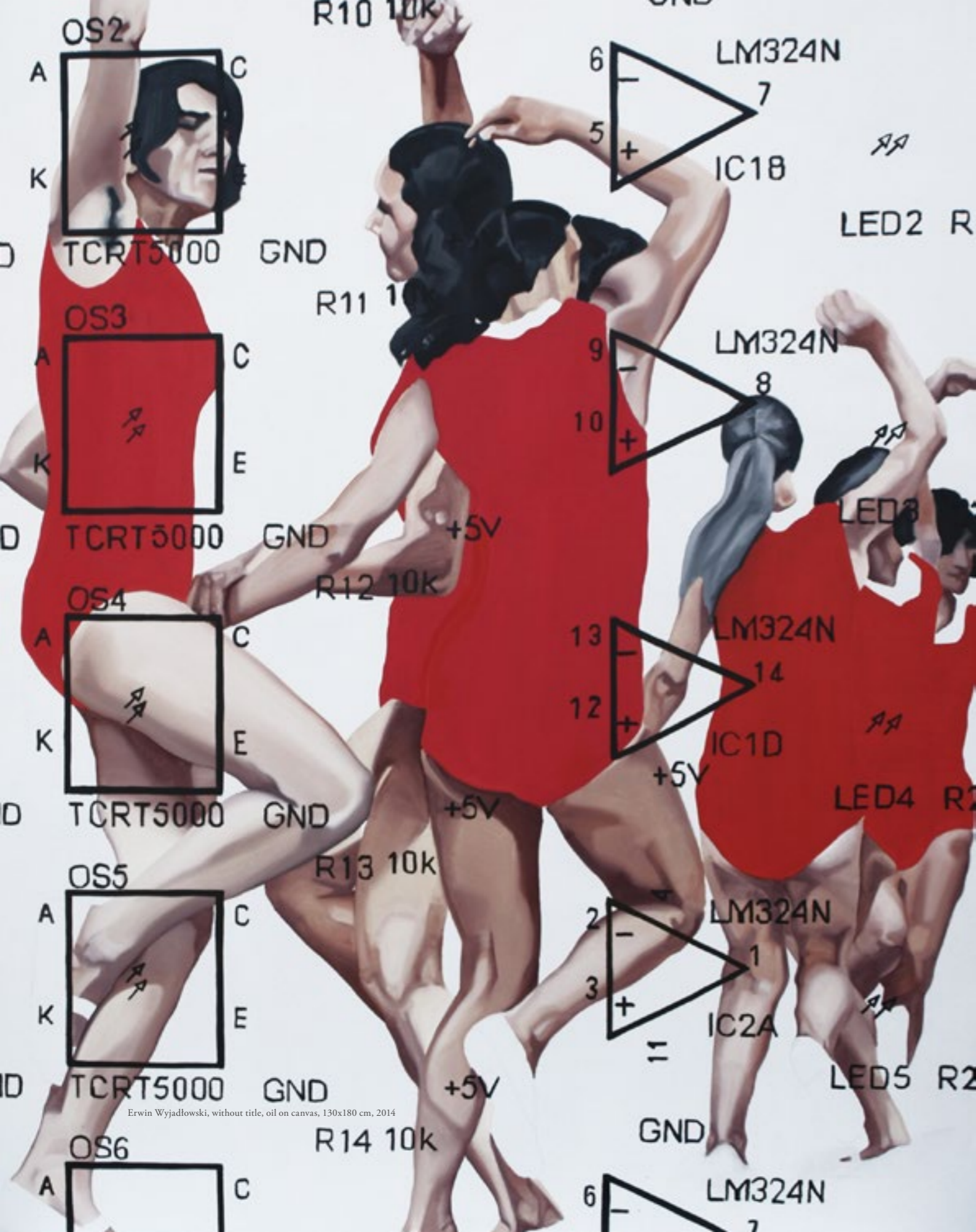
of white and restricted by black. The visible borders between the splashes of color give each other shapes and their multiplication turns into a pattern, almost a template. The purity of colors combined with the rhythm leads to decorativeness and elusive insignificance of the subject of the painting. 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.

Agnieszka Hahula, 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.

Adriana Mazur





Erwin Wyjadłowski, without title, oil on canvas, 130x180 cm, 2014



Erwin Wyjadłowski, without title, oil on canvas, 40x50cm, 2018



Erwin Wyjadłowski, Infection, oil on canvas, 130x170 cm, 2015



Erwin Wyjadłowski, without title, oil on canvas, 140x150cm, 2018



Erwin Wyjadlowski, without title, oil on canvas, 60x60 cm, 2018



Erwin Wyjadlowski, without title, oil on canvas, 120x140 cm, 2019



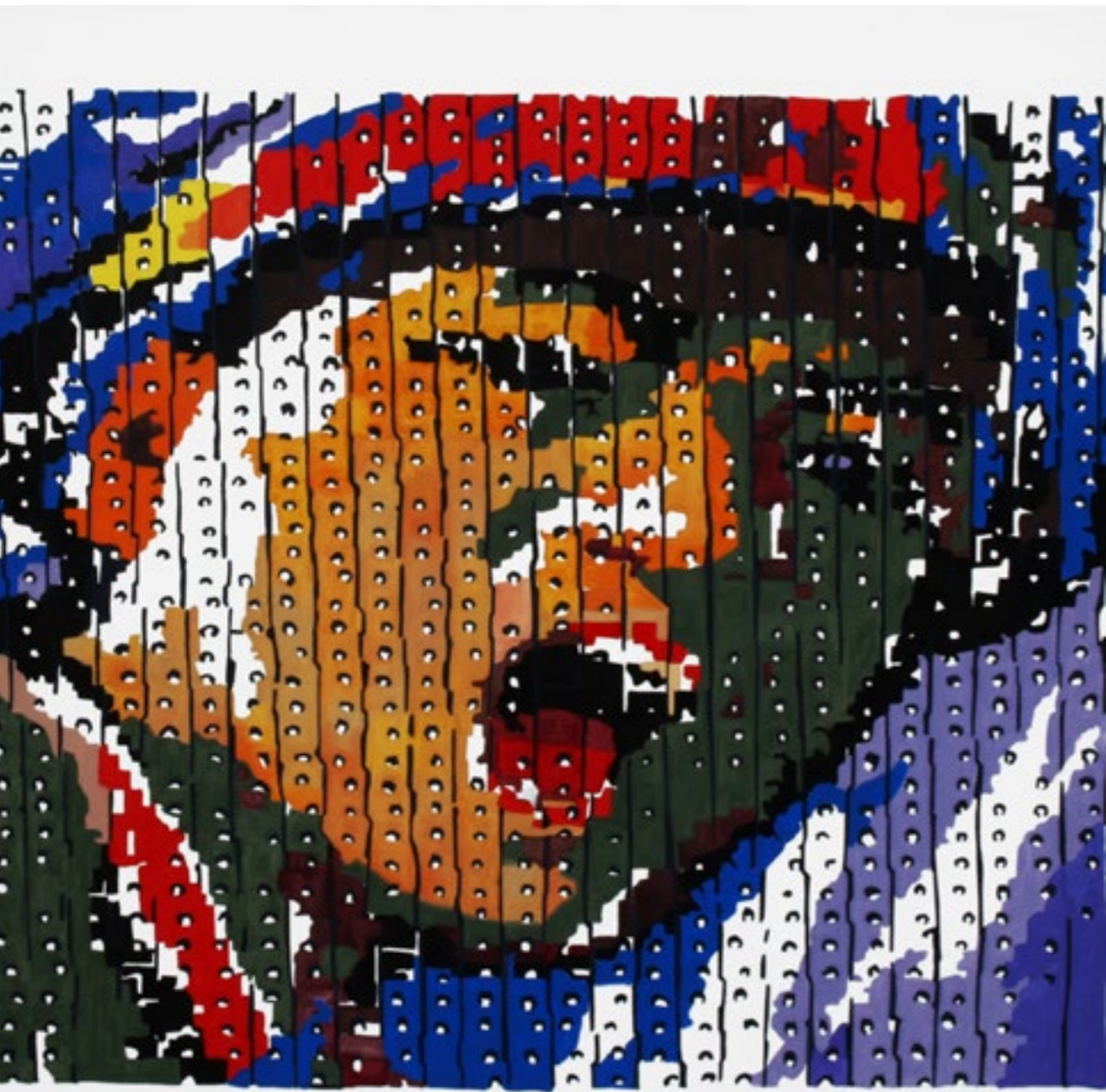
Erwin Wyjadłowski, without title, oil on canvas, 130x170 cm, 2015



Erwin Wyjadłowski, without title, oil on canvas, 150x170 cm, 2019



Erwin Wyjadłowski, without title, oil on canvas, 60x60 cm, 2018



Erwin Wyjadłowski, without title, 130x130 cm, oil on canvas, 2016



Erwin Wyjadłowski, without title, oil on canvas, 60x60 cm, 2018



Erwin Wyjadłowski, without title, oil on canvas, 20x79 cm, 2018



Artur Przebindowski, Megalopolis XLII, acrylic on canvas, 100x150 cm, 2012

# 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 “Megalopolis” 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,

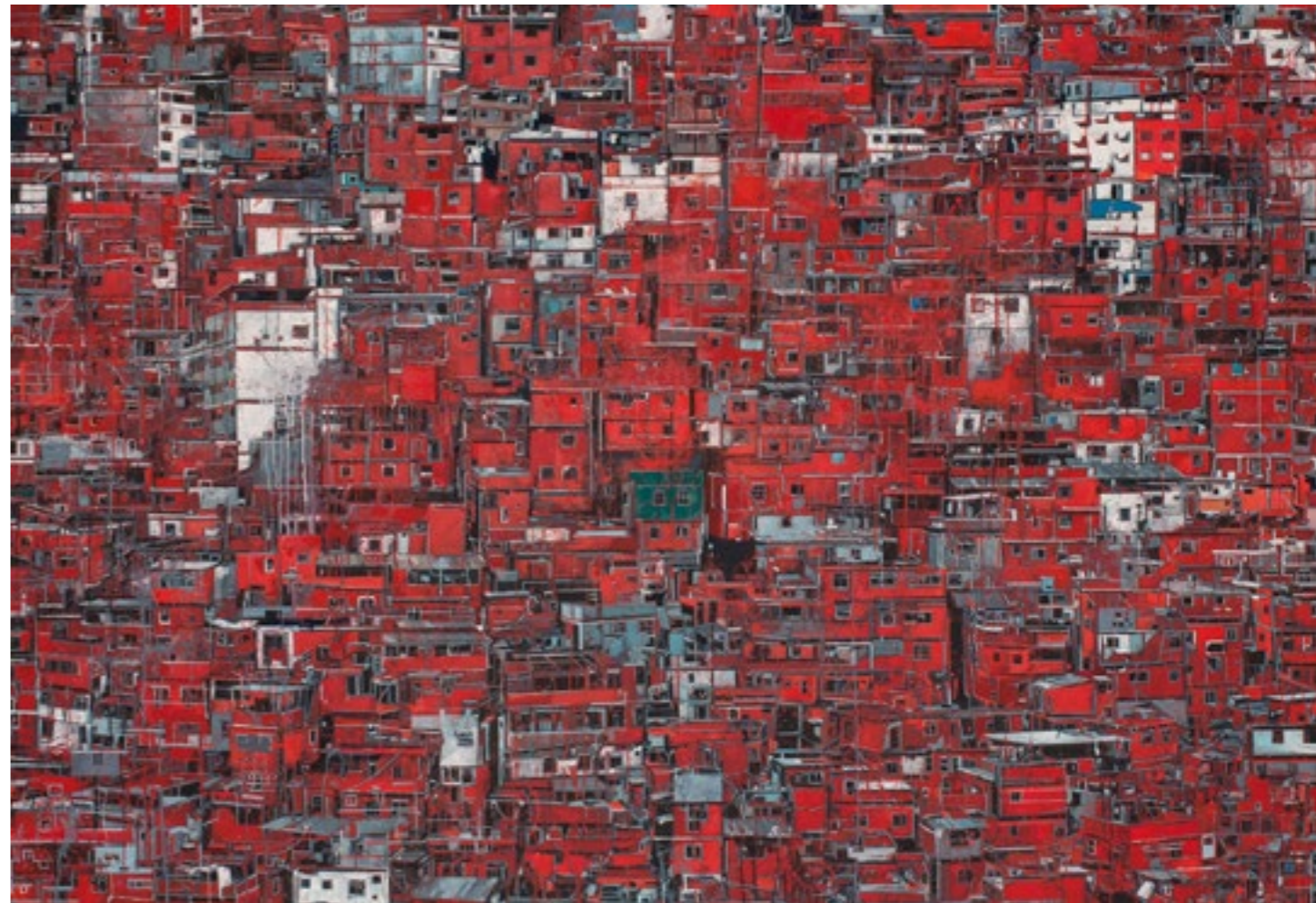
his heritage is the tentative development consisting of a couple of uneven walls, forged windows, divisions falling apart, laid cables and connections as if it was a makeshift shelter for years. This vision captures not only the look of poor cities in South America but also the modern cities, even the 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 LXXXIII, acrylic on canvas, 100x150 cm, 2018



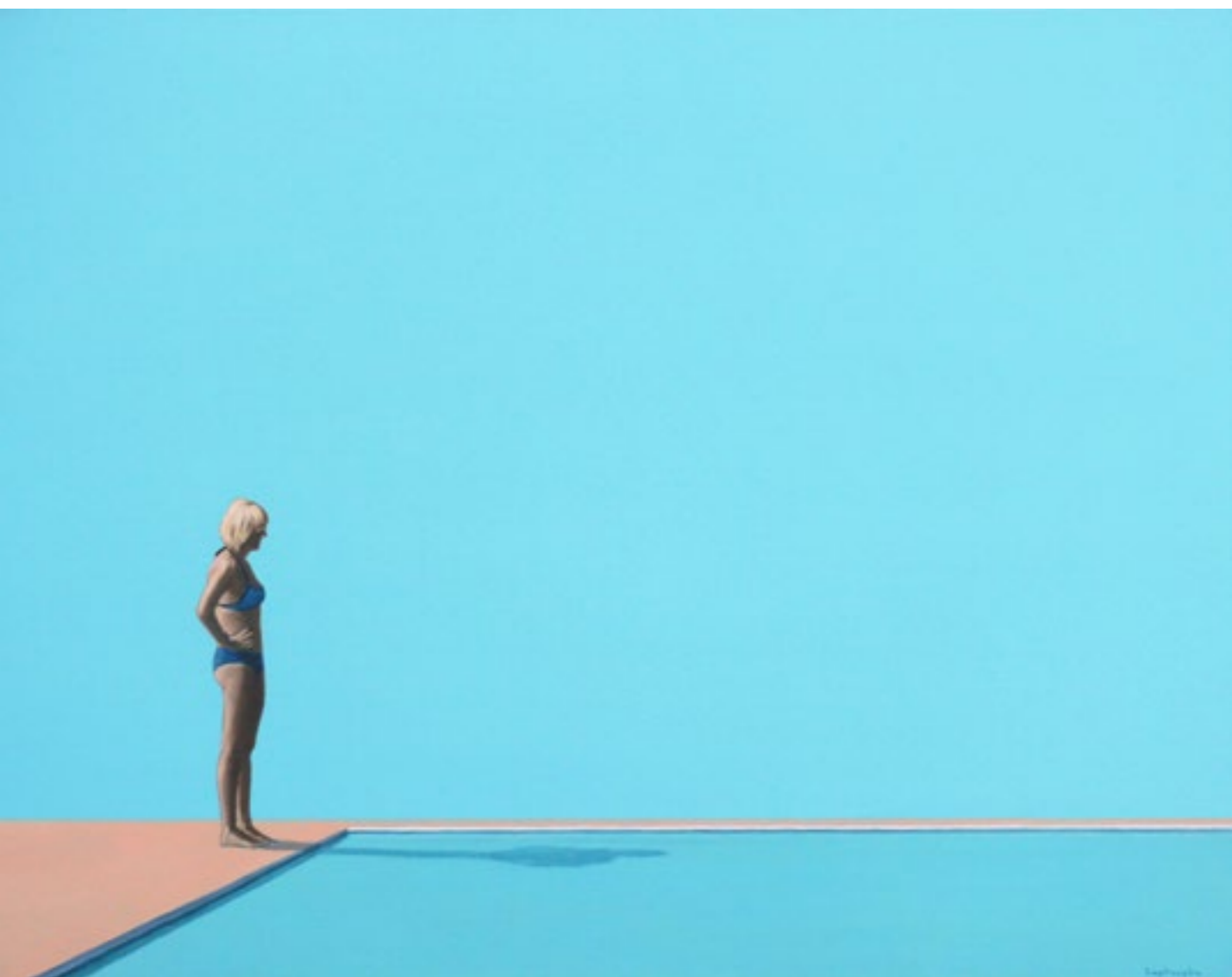
Artur Przebindowski, Megalopolis, acrylic on canvas, 167x250 cm, 2015





Artur Przebindowski, Construction II, acrylic on canvas, 140x200 cm, 2017

# MAGDALENA LASKOWSKA



Magdalena Laskowska, Abstraction at the pool, acrylic on canvas, 50x65 cm, 2019

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 Stanislaw 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.

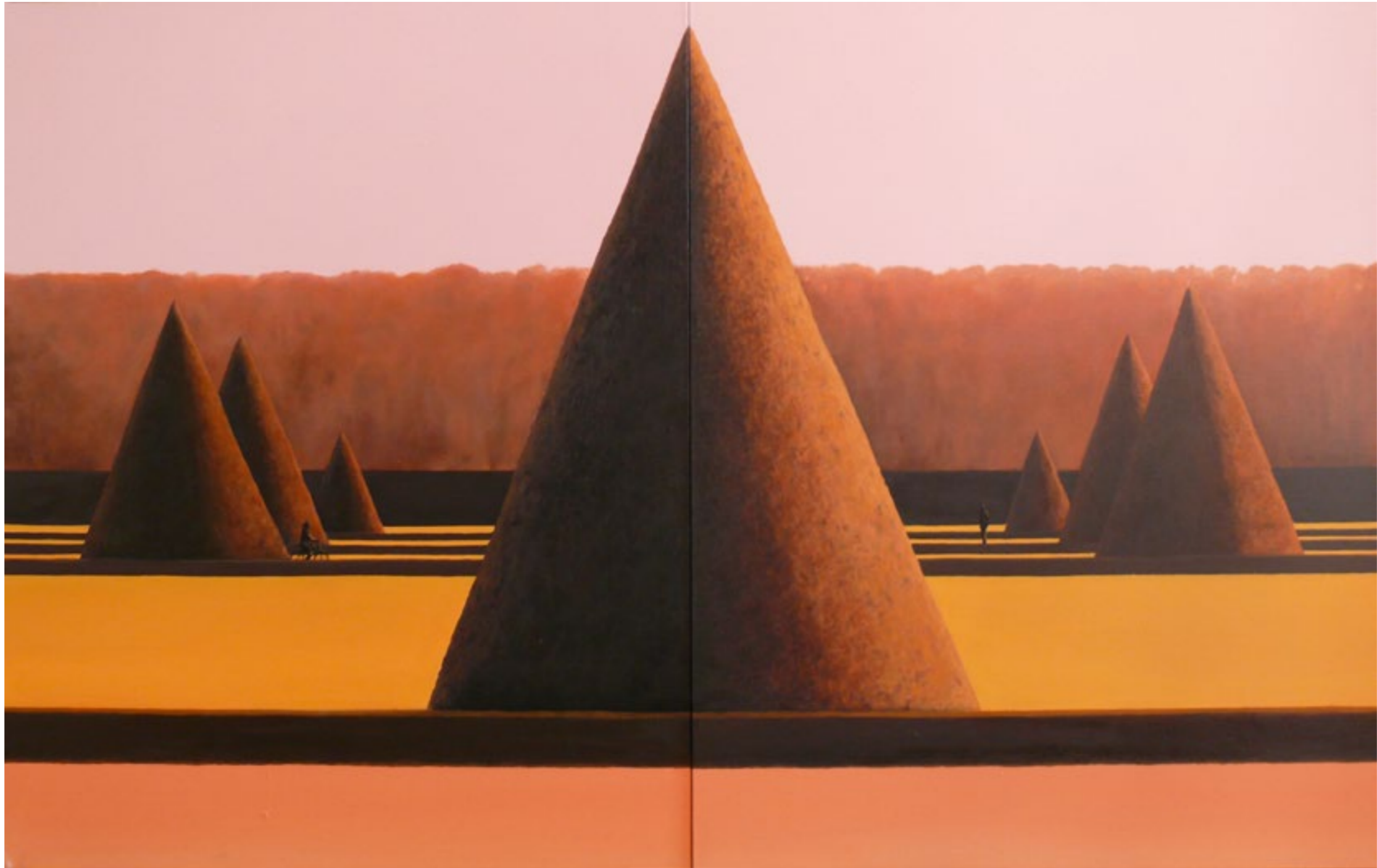
A fragment of an article written by Magdalena Laskowska: Notes from Places, ed. by Aleksandra Kargul, Artoon, no 9, 2016



Magdalena Laskowska, Clouds - Czersk I, alkyd on canvas, 120x90 cm, 2015



Magdalena Laskowska, The weaves, alkyd on canvas, 81x100 cm, 2015



Magdalena Laskowska, *Reverie*, alkyd on canvas, 65x130cm, 2015



Magdalena Laskowska, *Horizons. Concerto*, alkyd on canvas, 60x60 cm, 2018



Magdalena Laskowska, *Always the sun*, alkyd on canvas, 100x130 cm, 2017



Magdalena Laskowska, Mystic places III, oil on canvas, 80x80 cm, 2011



Magdalena Laskowska, That's how it's done, aklyd on canvas, 65x81 cm, 2015





Piotr Starościc, My yearning is the yearning of frozen planets longing for the sun, oil on canvas, 160x130 cm, 2019

# PIOTR STAROŚCIC

Born in 1992 in Chełm, Poland.

He graduated from the Faculty of Painting of the Academy of Fine Arts in Kraków. He completed his dissertation work under Professor J. Matuszewski (2017).

His portraits are an encounter between the painter and model in search for immortality. It is a note, recorded figure full of emotions and the matter of the paint that aims to capture what will be lost in a moment.

“The reason behind painting portraits is the fear of losing beauty. I call beautiful everything unique I notice in people who are close to me, even if they don't notice it themselves. Therefore I paint them because the world without them would be definitely poorer. The beauty needs to be shown, recalled and reopened by those who will be seeing my paintings. It is possible that it is also my desire for life that is transposed on others. The whole painting is enclosed in it; just like the relation between my desire for life and the people close to me. The biggest art gives an answer to the question - “How to be alive?” To put it simply, life can only be fulfilled among other people, hence the portraits of those who I came to love and who created me.”

Evanescence is ubiquitous, portraits are like moments, situations in life, or photographs that support our memory. They are far from studied images that follow numerous hours of posing and outline the most important, the things that the memory attempts to catch in order to rebuild the whole. Eyes, lips, hands painted in details, just as they were “remembered,” the rest is an outline to convey the impression of the person. The spiritual is separated from the material by light. It is cobalt, intensive, ethereal, often burned to become almost white. It is a light that creates;

by laying down on a body, it reveals it. The matter is full of color, it creates an expressive, dense texture highlighting the existing divisions.

In self-portrayals, the faces are brimming with power that supports the whole construction of the painting. It has the belief that can only be shown if one is portraying and being portrayed at the same time. Disguised in period clothes, lighted by an internal radiance, topped with an elliptical form that resembles a halo or a hat. It creates a certain kind of sacredness in the painting, mixes it with simplified forms, replacing meanings. Starościc's works skillfully redefine portraits; we can find Velázquez-like fascination with details, Rembrandt's subtlety, Hals' strength, Malcz-

Without a big and pure heart, that is without sufficient self-denial, one cannot paint. If it is to become something more than a mere game or a bet in a game, the painting must complete a long, never-ending work of asceticism during which self-denial helps self capturing. Becoming you can only happen after recognition, creation of the other who has always been you.”

*Piotr Starościc*

wski's light split and Wyczółkowski's trembling cobalt in them. He destroys and revives the power of portrait according to his own rules, surprising with what used to be so natural - the portrait of another person. With unique courage, confined by humbleness, he intentionally pursues his goal in order to one day create with “big heart.”

Adriana Mazur



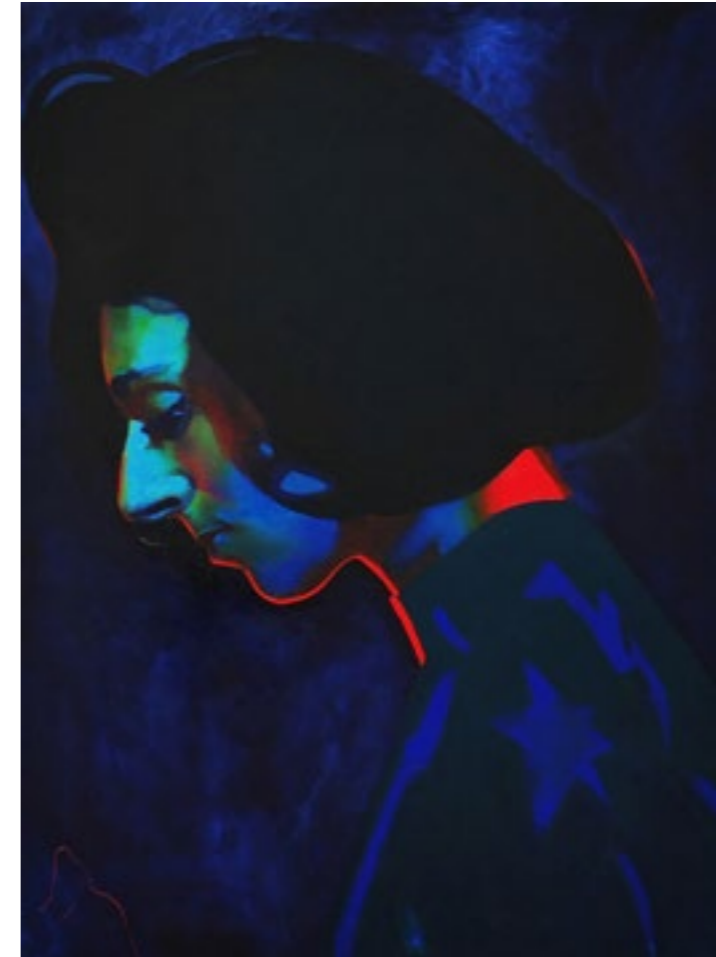
Piotr Starościc, Sarna, oil on canvas, 130x100 cm, 2018



Piotr Starościc, selfportrait, oil on canvas, 140x120 cm, 2018



Piotr Starościc, Kate, oil on canvas, 180x200 cm, 2017



Piotr Starościc, Marina II, oil on canvas, 200x150 cm, 2017



Mateusz Maliborski, Museum CXXIX, oil on canvas, 130x100 cm, 2018

# MATEUSZ MALIBORSKI

Born in 1990 in Kolbuszowa, Poland.

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 gra-

uation 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.

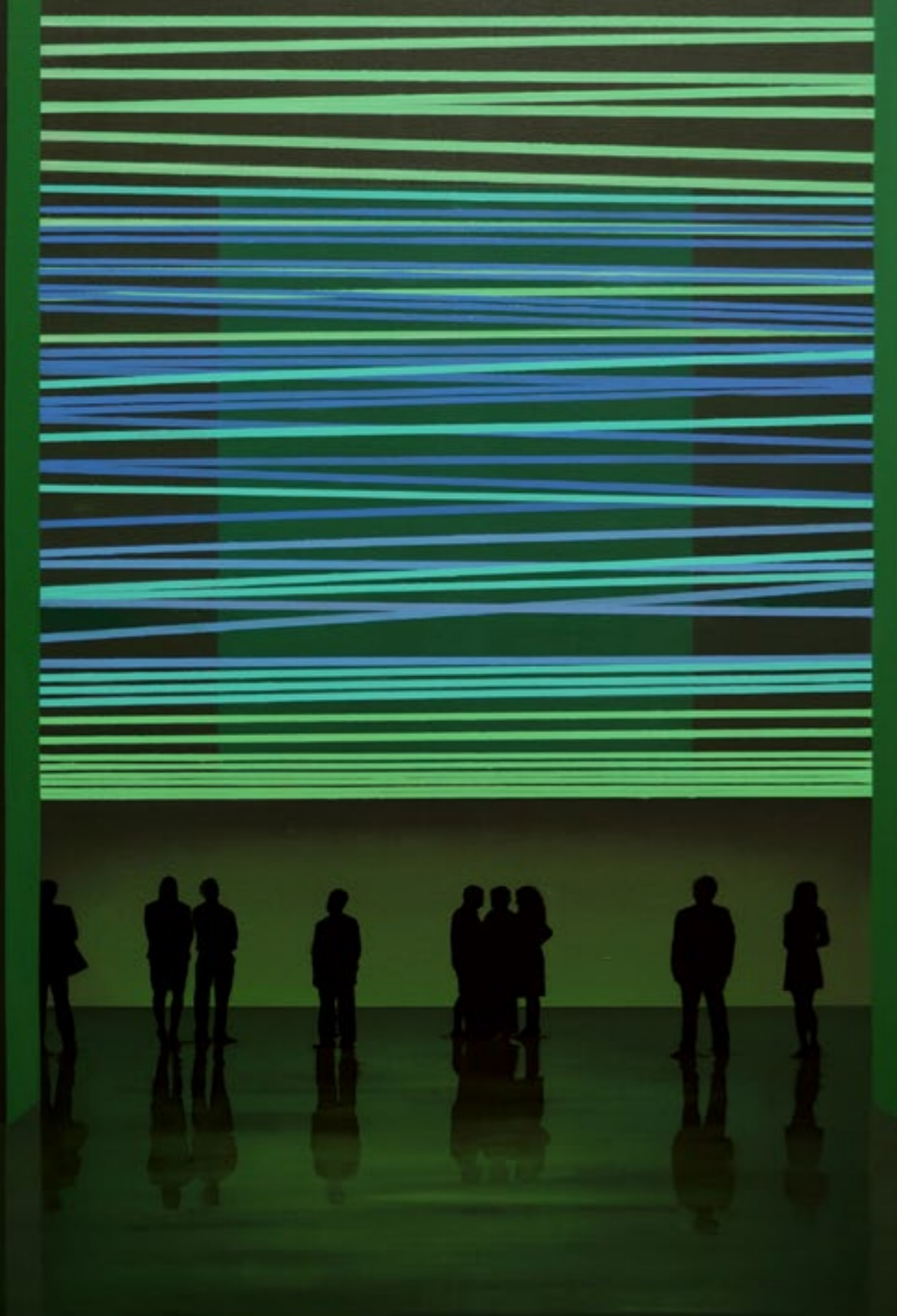
Adriana Mazur



Mateusz Maliborski, Museum LXXXIV, oil on canvas, 100x100 cm, 2017



Mateusz Maliborski,  
Museum CXLVI,  
150x80 cm, oil on canvas, 2019



Mateusz Maliborski, Museum CX, oil on canvas, 100x130 cm, 2018



Mateusz Maliborski, Museum CXVII, oil on canvas, 120x110 cm, 2018



Mateusz Maliborski, Museum CXXX, oil on canvas, 110x100 cm, 2018



Mateusz Maliborski, Museum LXVII, oil on canvas, 80x120 cm, 2017

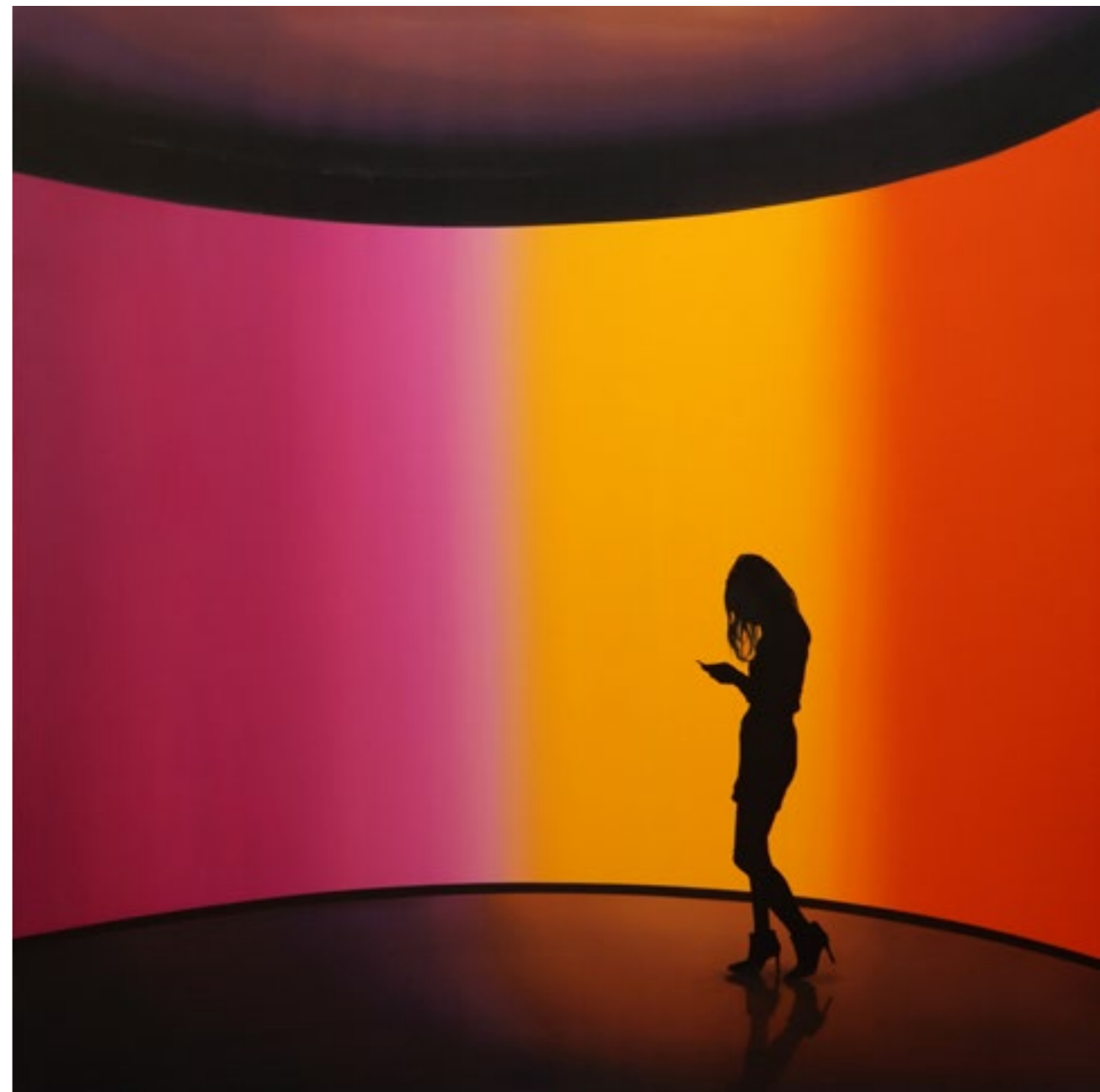


Mateusz Maliborski, Museum L, oil on canvas, 110x85 cm, 2016





Mateusz Maliborski, Museum LXI, oil on canvas, 100x100 cm, 2017



Mateusz Maliborski, Museum LXXXIX, oil on canvas, 100x100 cm, 2017

# KATARZYNA KARPOWICZ



Katarzyna Karpowicz, Whispers and roses, oil on canvas, 65x92 cm, 2018

Born in 1985 in Kraków, Poland.

She graduated from the Faculty of Painting of the Academy of Fine Arts in Kraków, completing her dissertation work under professor Leszek Misiak (2010).

Katarzyna Karpowicz's paintings are in many private collections in Poland and abroad but also in the collection of the Contemporary Art Museum in Gdańsk. In 2017 and 2018, according to Young Art Compass (Kompas Sztuki Młodych) she was the second in their ranking.

“When it comes to painting, I am interested in telling a story. By painting, I tell a story that keeps evolving, changing, developing. It is an illusory story, a story that has been made up but at the same time saturated with inspirations that come from my own life. Whatever I observe, experience personally, whatever I'm fascinated with, dream about, whichever moment of life I'm in and wherever it is - it comes back to me in my paintings. I have this internal need to translate everything that concerns me, personally, everything that nurtures me to the painting language. It is however not connected with the willingness to imitate the reality, just as it is. It is rather an interest in how to paint those things that are so important to me in this reality.

I paint a series of paintings and their subjects are inseparably linked with my interests. Usually, I compare myself to a child who paints intuitively whatever is close to its heart. I like this

honesty and straightforwardness of naive painting because I find in it those things that I value you the most in painters. Appetite for painting. I could split the subjects of my paintings into two groups. The issues that I revisit for years (including “Swimming pools”, “Travels”, “Man and Animal”, “Circus People”, “Solar Eclipse”, “Self-portrayal”, “Snow Blizzards”) and new subjects that may come back in the future (such as “Patisseries”, “Beer Places”, “Stores with Telescopes”, “Monoliths” etc.)

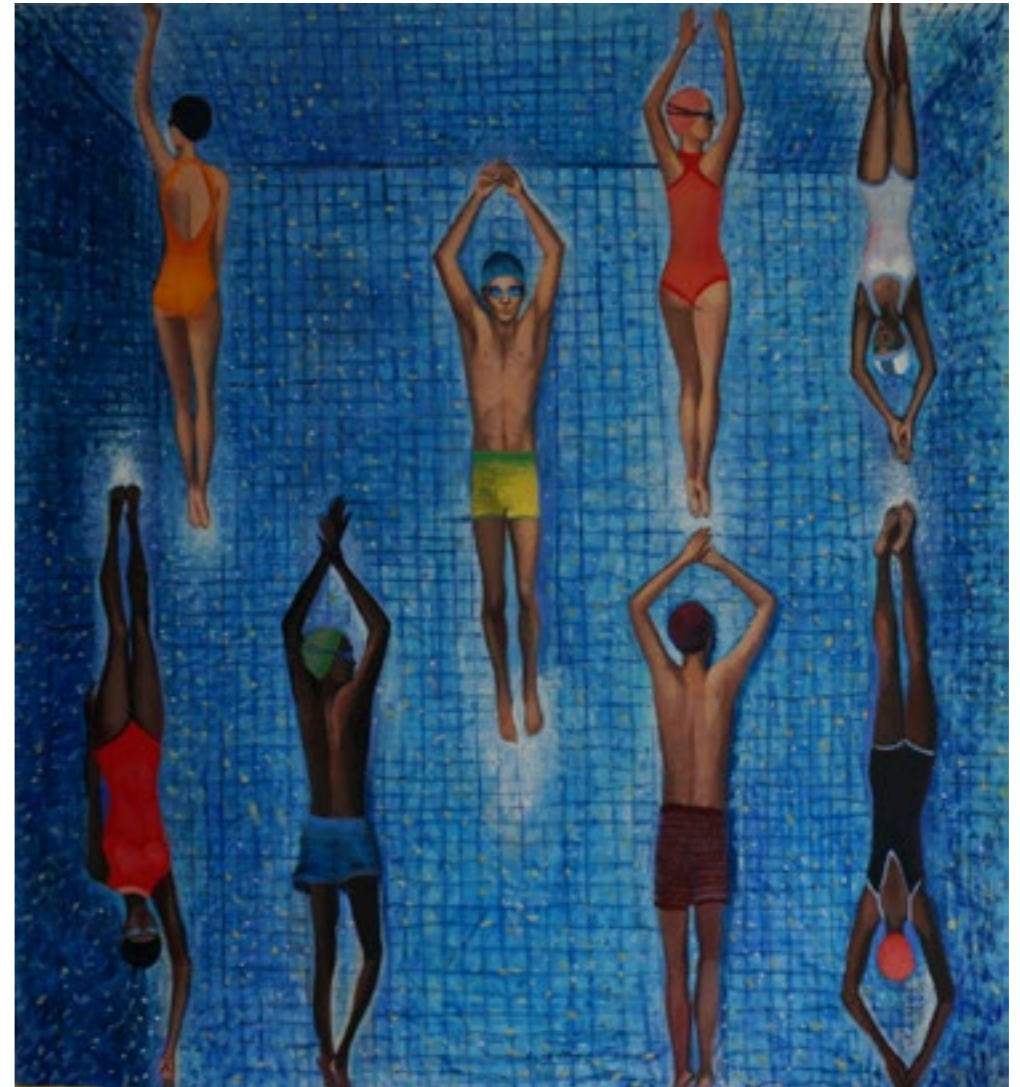
Everything is a pretext to tell a story about a man, whereas, I eventually try to find out something about me. The elements that keep coming back on my paintings are archetypal, symbolic; I construct them intentionally in part and in part intuitively: water, night, tree, solar eclipse, astral bodies, space, snowflakes or blooming cherry trees. Firstly, the man, traversing the canvass individually or in a relationship with another person, always stamped by a link, feeling, longing, desire, non-fulfillment. And finally, the multitude of figures who recreate a sort of reality theater, being partially in relation, playing together scenes and in the end everyone is an individual, lonely in the crowd.

I am nurtured by a man, I approach him with affection despite those things in him that are dark or in fact because of that.”

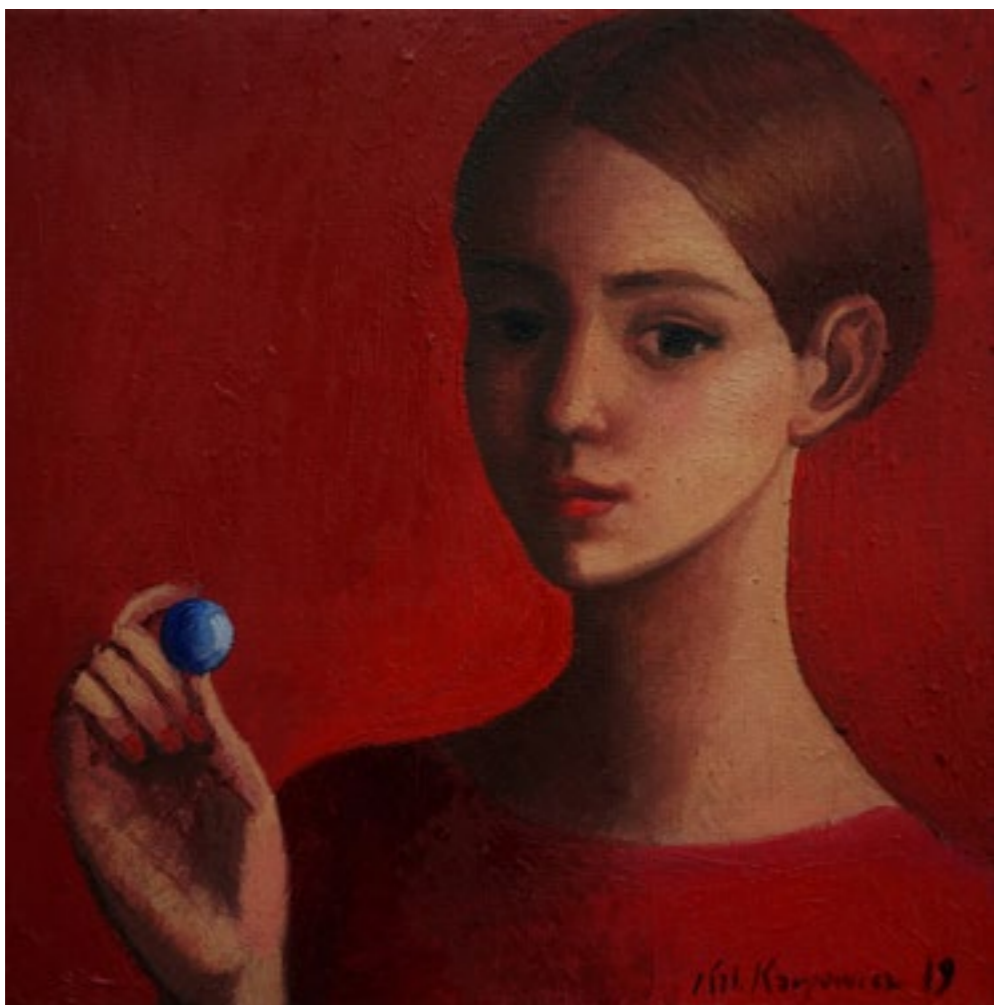
Katarzyna Karpowicz



Katarzyna Karpowicz, *The seaside street*, oil on canvas, 80x100 cm, 2017



Katarzyna Karpowicz, *People in the pool*, oil on canvas, 120x110 cm, 2015



Katarzyna Karpowicz, The blue ball, oil on canvas, 30x30 cm, 2019



Katarzyna Karpowicz, Town in winter, oil on canvas, 80x100 cm, 2019

# PAWEŁ SŁOTA



Paweł Słota, Spaces disclosed XXVII, oil on canvas, 100x150 cm, 2014

Born in 1989 in Częstochowa, Poland.

He graduated from the Faculty of Painting of the Academy of Fine Arts in Kraków, completing his dissertation work under professor Leszek Misiak (2017).

In his paintings, Paweł reveals a hidden space of the nocturnal city. Similarly to the darkness and blackness that comes with it bringing out city's lamps that illuminate streets, pavements, architecture, vehicles' headlights that cut through the night with one, long stroke, he reveals rows of bus and tram windows. A parallel world that exists only after the sunset, the more the sun disappears, the more this world rises. Time seems to be slowing down, city's lights are becoming saturated with color, intensified, they lure and hypnotize, just like the archaic fire used to did. Luminous points on the map of the metropolis look like a cacophony of sounds, they compose music of lights, reflecting in the city's windows, as elusive as a fleeting moment, an experience, the only thing they leave behind is a trail of colorful glare recorded on the canvass. Confined in a thick, oil paint, electric lights stretch through the canvass, as if it was a long exposure, they are recorded minute after minute, developing their full form and matter with every move.

Adriana Mazur



Pawel Slota, Spaces disclosed LXXXVIII, oil on canvas, 100x150 cm, 2018



Paweł Ślota, Spaces disclosed XV, oil on canvas, 100x130 cm, 2014



Paweł Ślota, Spaces disclosed LXXXIX, oil on canvas, 100x140 cm, 2019



Marcin Kowalik, 12C, acrylic on canvas, 130x130 cm, 2019

# MARCIN KOWALIK

Born in 1981 in Zamość, Poland.

He graduated from the Faculty of Painting of the Academy of Fine Arts in Kraków, completing his dissertation work under professor Adam Wsiolkowski (2006).

Assistant Doctor of Philosophy at the Faculty of Painting at the home university.

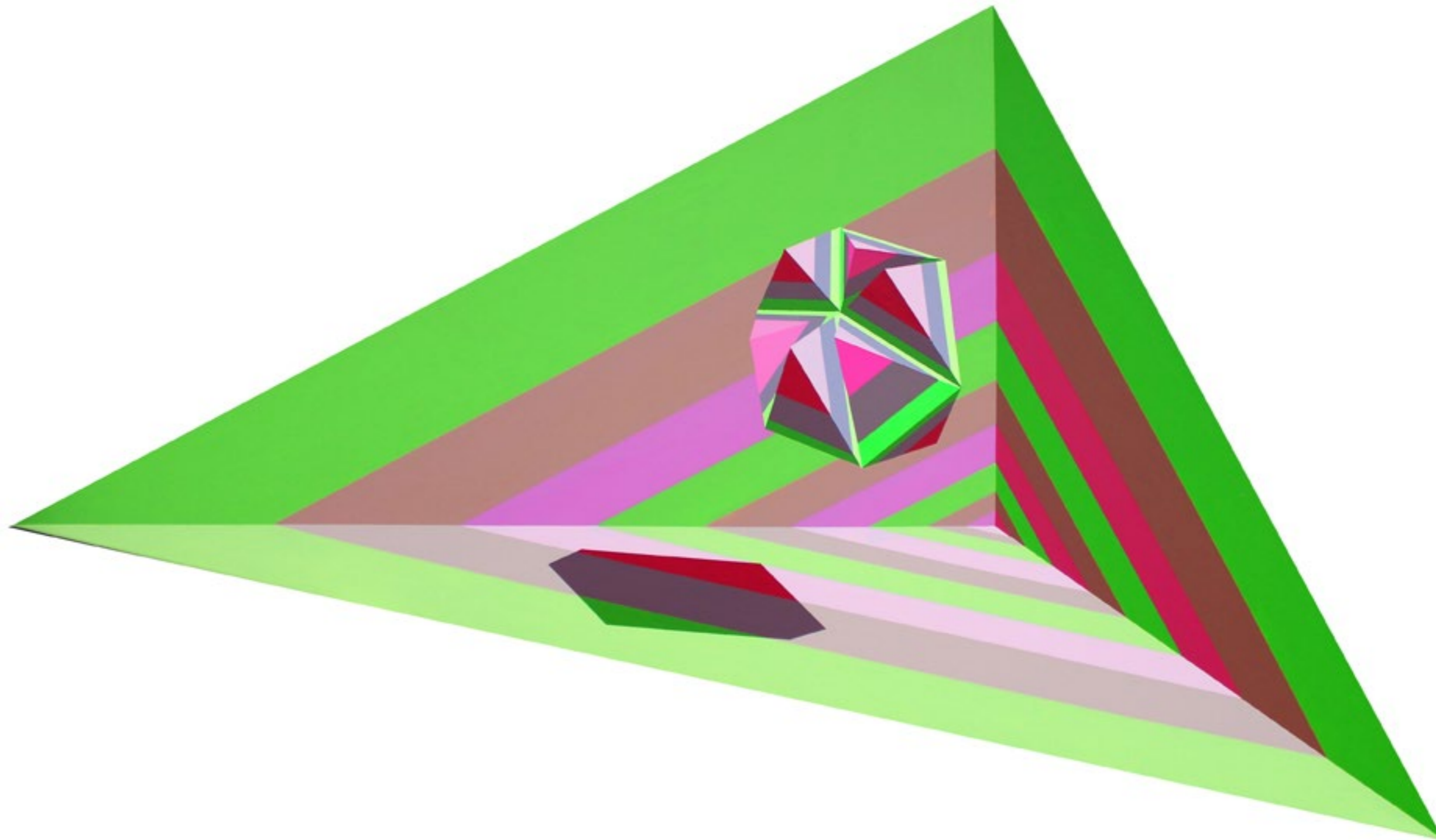
The newest works by Marcin Kowalik feature paintings with irregular, often untypical shapes. By using such forms, the artist tries to familiarise the audience with the painting element.

During more than 20 years of intensive painting, Kowalik has been analysing various painting processes in a painterly way. These include processes associated with both the creation and the reception of a work of art.

The effect of a (flat) painting in a three-dimensional room is highlighted by the important moment of the recipient's transition from the natural perception of the surrounding space to the painting space. The "Frame" is the border that separates these two spaces.

In recent years, the artist has been combining painting elements included in a picture with the painting's background and edges. Another step intended to help the recipient to enter the painting space is the attempt to dispose of the frame and the picture as a painting object in its standard, rectangular format, in favor of extracting the element itself - the essence of the painting. The minimalist, mathematically-illusory objects created in this way directly immerse the recipient in the thought processes of the artist at work.





Marcin Kowalik, 3, acrylic on canvas, 115x180 cm, 2019



Marcin Kowalik, 6D, acrylic on canvas, 100x85 cm, 2019



Marcin Kowalik, 12F, acrylic on canvas, 130x130 cm, 2019



Hugo Silva, Grimace, oil on wood, 50x60 cm, 2017

OTHERS



Hugo Silva, Tension, oil on wood, 50x60 cm, 2017



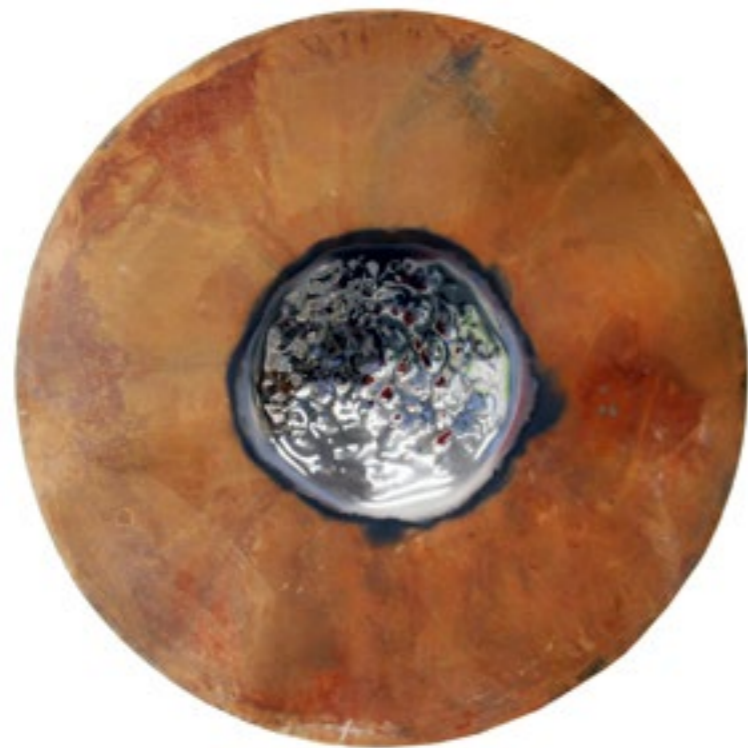
Hugo Silva, Lie, oil on wood, 60x50 cm, 2016



Jakub Ciężki, without title, mixed technique on canvas, 120x120 cm, 2012



Jakub Ciężki, without title, acrylic and oil on canvas, 200x150 cm, 2012



Karol Wycisk, The identity 2, steel, diameter 90 cm, 2019

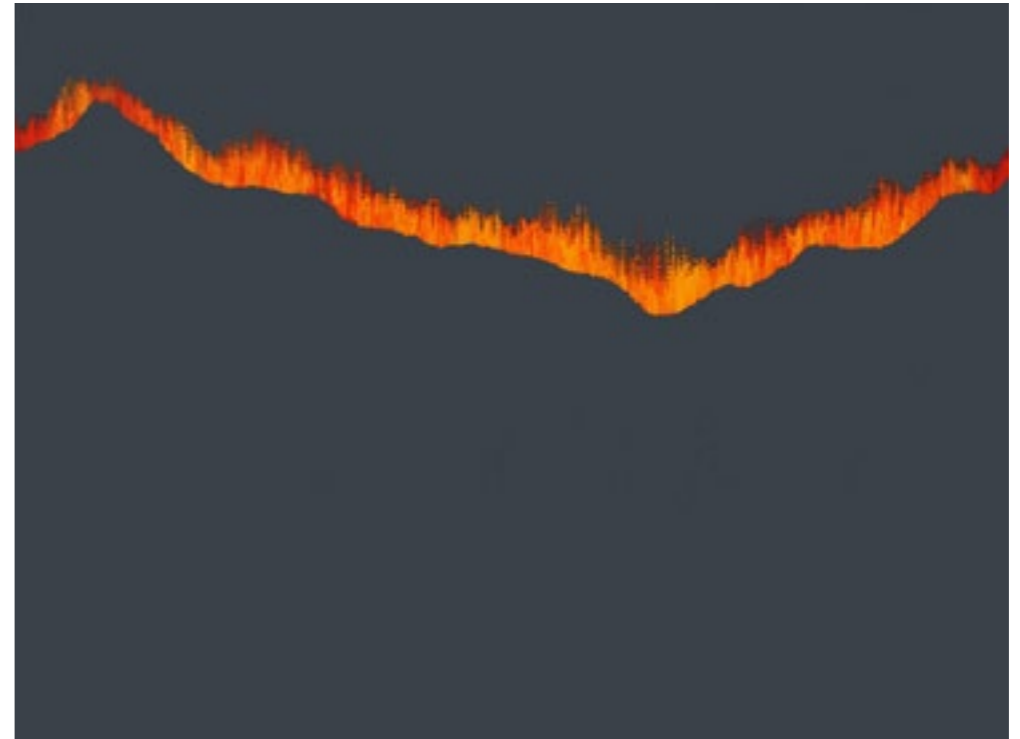


Karol Wycisk, The face, brass, diameter 90 cm, 2019





Robert Motelski, Mountains 27th January 2018 at 17:08, oil, acrylic on canvas, 60x81 cm



Robert Motelski, Mountains 19th October 2019 at 18:09, oil, acrylic on canvas, 60x81 cm



Robert Motelski, Mountains 2nd March 2019 at 18:12, oil on canvas, 60x81 cm





Robert Motelski, Mountains 28th November 2016 at 15:39, oil, acrylic on canvas, 90x130 cm



Robert Motelski, Light 27th August 2016 at 15:14, oil, acrylic on canvas, 90x130 cm



Sylwia Brzyszczyk, *The Red line*, oil on canvas, 140x140 cm, 2018



Sylwia Brzyszczyk, *Skull*, oil on canvas, 140x140 cm, 2018



Sylwia Brzyszczyk, Red II, oil on canvas, 140x140cm, 2019



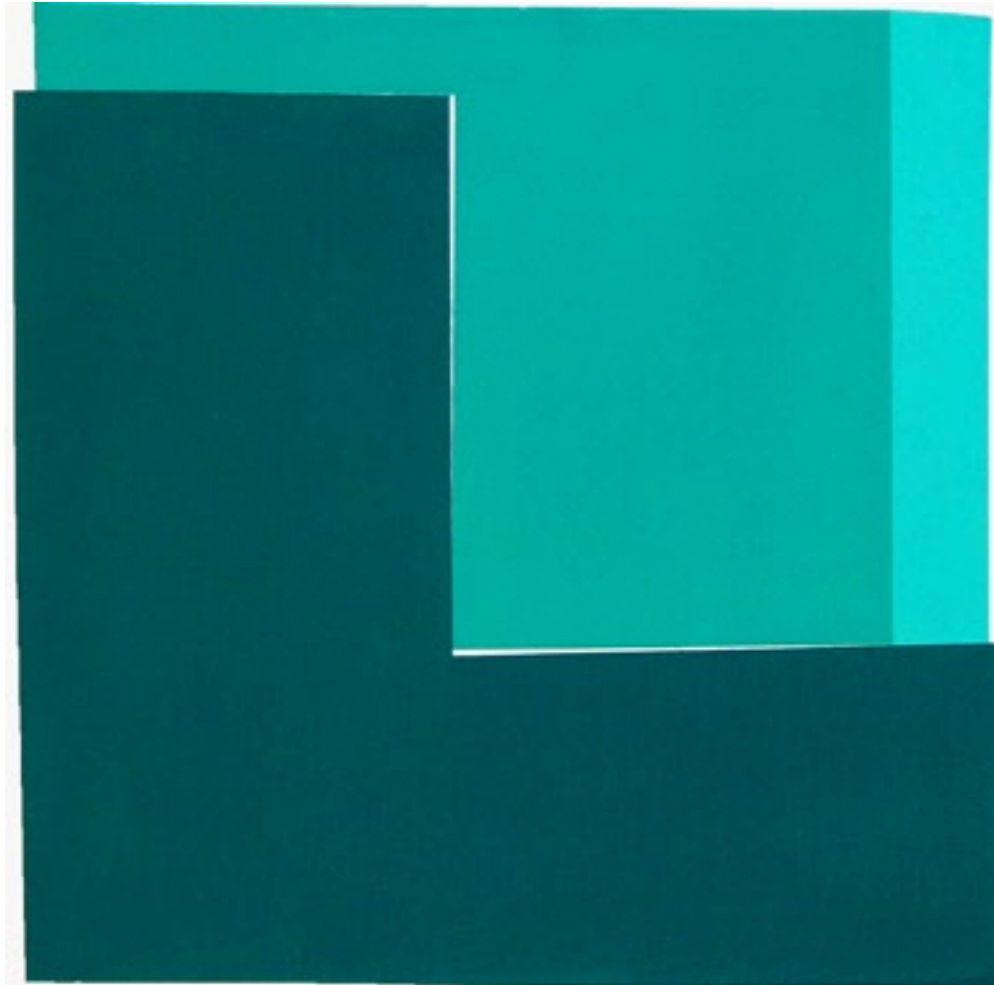
Sylwia Brzyszczyk, Violet II, oil on canvas, 140x140 cm, 2019



Sabina Kaluža, without title, mixed technique on canvas, 200x200 cm, 2018



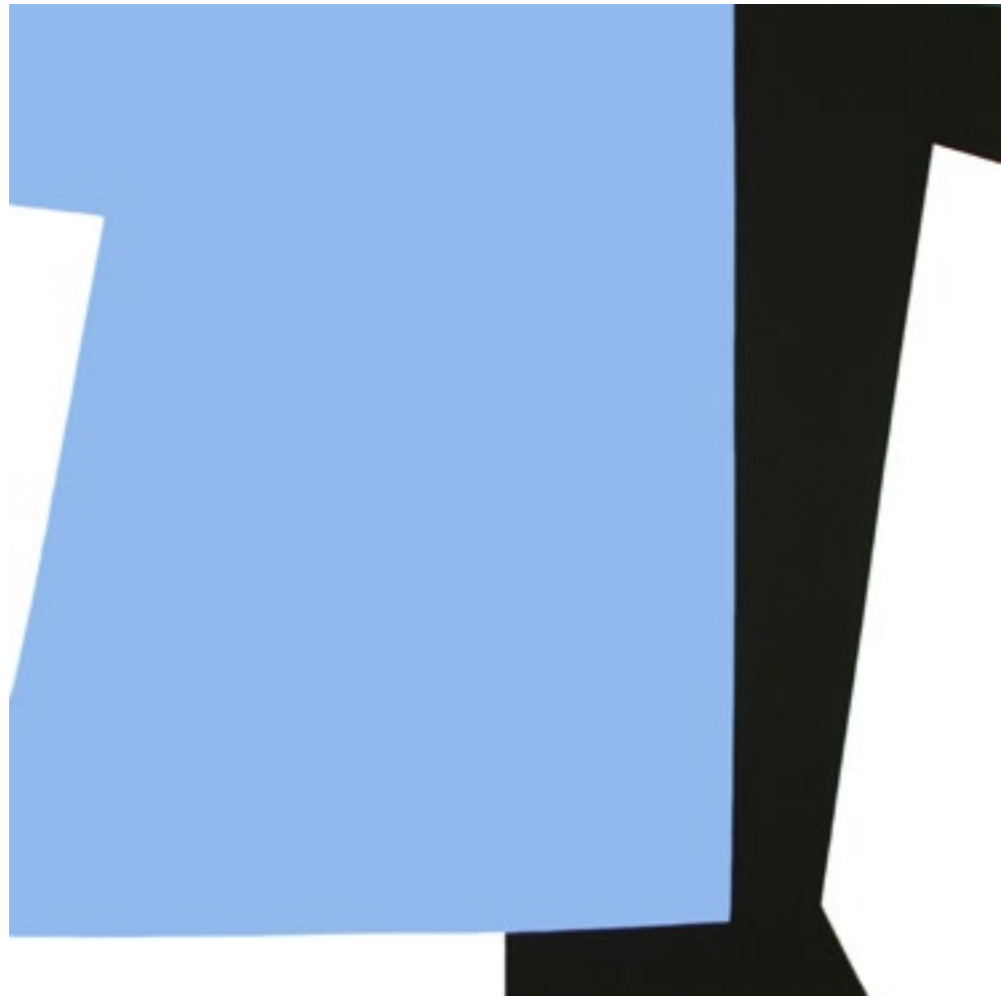
Sabina Kaluža, without title, mixed technique on canvas, 200x200 cm, 2018



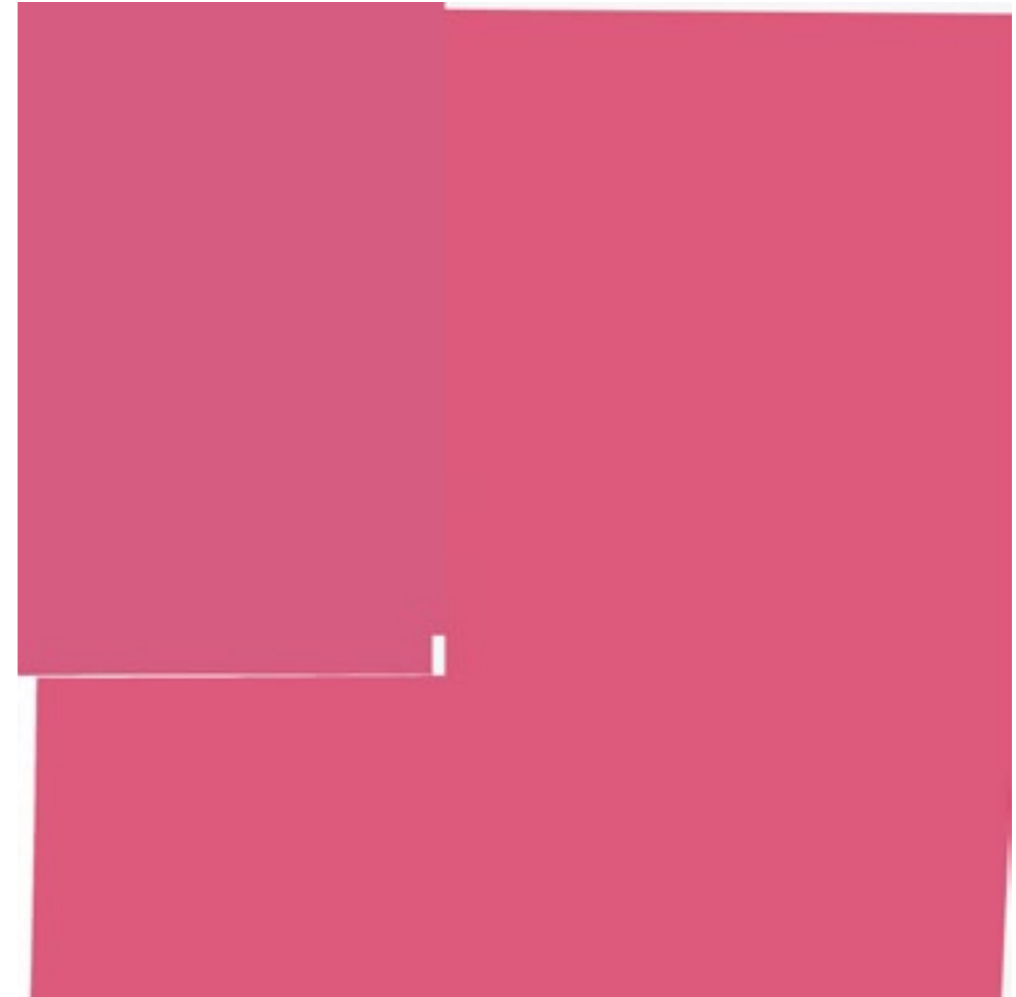
Dorota Goczał, st3, oil on canvas, 40x40 cm, 2019



Dorota Goczał, br1, oil on canvas, 100x100 cm, 2019



Dorota Goczał, without title, oil on canvas, 190x190 cm, 2015



Dorota Goczał, without title, oil on canvas, 190x190 cm, 2017



Łukasz Biliński, Atmosphere, acrylic on canvas, 100x70 cm, 2018



Łukasz Biliński, Palms, acrylic on canvas, 50x60 cm, 2016

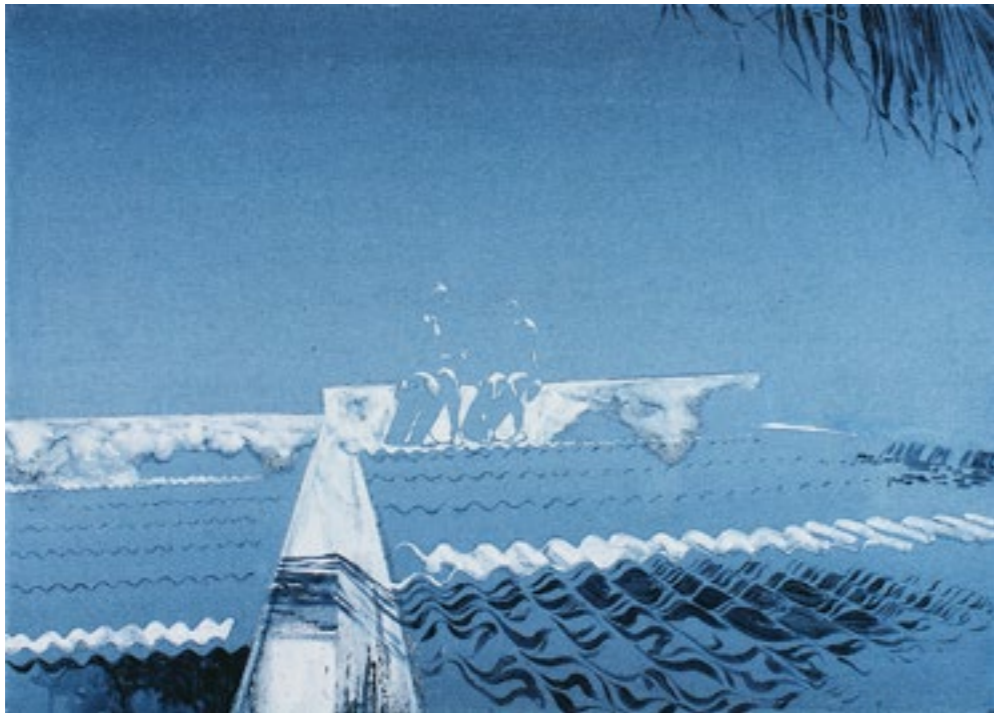


Malwina Jagóra, 11.17, acrylic on canvas, 100x100 cm, 2017



Malwina Jagóra, 52, acrylic on canvas, 80x90 cm, 2018





Wiktor Jackowski, Marta and Anka, oil on canvas, 50x70 cm, 2018



Wiktor Jackowski, Wonder wheel, oil on canvas, 60x80cm, 2018



Kaja Pilch, The complexities, patintied steel, 40x30x20 cm, 2019



Kaja Pilch, The complexities, patinated steel, 46x37x20 cm, 2019

**Others**

**Featured artists by Dystans Gallery in 2019**

**Dystans Gallery**

ul. Św. Krzyża 14, 31-028 Kraków

info@dystans.gallery

www.galeriadystans.pl

**Fundacja4Style**

pl. Wszystkich Świętych 8, 31-004 Kraków

info@dystans.gallery

www.fundacja4style.pl

**Gallery Manager**

Adriana Mazur

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**choice of photographics:**

Adriana Mazur

**Texts**

Adriana Mazur, Katarzyna Karpowicz,

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