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POCIĄG I
A TRAIN I
pastel
1974



ŁAZIENKA
A BATHROOM
kredka
crayon
2000



ŻARÓWKA
A BULB
ołówki, kredka
pencil, crayon
2007

KROWA

A COW

ołówek, akryl
pencil, acrylic

2006

(następne strony, next pages)

KROWA POLSKA

A POLISH COW

olej

oil

2007





CEBULE 2
ONIONS 2

olej
oil
2003

CROOKED IMAGES

Zuzanna Sokołowska

“Background is a kind of ground on which something might come into existence. It is uncultivated, bare soil, ready for events as yet unknown. So uncertainty is lurking in the background, just like in human existence, background is matter from which shapes can emerge.” – wrote Jolanta Brach-Czaina in her “Szczeliny istnienia” (Crevices of Being). These shapes can be formed from unconscious fears, which generate a crooked and a little neurotic image of reality. Is this the right one? It surely is subjective and intimate. Karol Wieczorek’s works have become part of this personal and occasionally depressive vision of the world. His highly unique and distinctive realizations delight with precision. The artist has been keen on drawing and painting since his childhood when he first drew inspiration from old albums of German artists. His expressive pictures and drawings, capturing mood of daydreams and surreal fantasies, are an attempt to examine the known outside world that arouses his dissent. The artist has defined his works as his own private ego, a private rubbish tip of his emotions, which can only be utilized by means of art. In his art, Wieczorek focuses on what he considers to be trouble spots, the areas he seems to be unable to deal with, such as complicated inter-personal relationships – including the personal and internal ones – and some painful experiences that people are left with to deal on their own. The artist tries to somehow establish himself in the background of reality, in which he cannot find an object, a place or a reason that would make this reality worthy of bonding with. Everything seems so changeable, unstable, ephemeral and depressing.

Arthur Golden, an expert on Japan and an art historian, wrote that sadness is like a window open against our will – it can only make you shiver from cold. This might be the reason why one of the recurring elements in the artist’s realizations is a symbolic window, which functions as a strange picture frame. According to Carl Gustav Jung, a window frame is a metaphor of rationality, because it allows us to observe the world from a distant perspective. A person needs to keep distance to the chaos of events if they do not want to lose reason. Jung considers a window as a symbol of transcendence, as it is an opening that connects different dimensions. For Wieczorek, a window is a peculiar binder between the real/unreal and the

¹ J. Brach-Czaina, “Szczeliny istnienia”, (Warszawa, 1992), 108.
² http://www.film.org.pl/prace/dekalog_symbol.html.



ŚWINIA W PRZESTRZENI

A PIG IN SPACE

obiekt – stółik

object – table

2006



KLOWN
A CLOWN
akryl, tusz, pastel
acrylic, ink, pastel
2009



KAROL WIECZOREK

Urodzony w Bytomiu w 1949 r.
Studia: krakowska Akademia
Sztuk Pięknych, Wydział Grafiki
i Malarstwa w Katowicach.
Dyplom w 1972 r. z wyróżnieniem
i medalem.

W latach 1974–1976 i 1989–1990
stypendysta Funduszu Rozwoju
Twórczości Plastycznej Minister-
stwa Kultury i Sztuki.

Zrealizował 11 wystaw indywidu-
alnych w Katowicach, Krakowie,
Warszawie i Paryżu. Udział w kil-
kudziesięciu wystawach sztuki
polskiej w kraju i za granicą m.in.
w: Paryżu, Wiedniu, Bratysławie,
Pradze, Koszycach, Budapeszcie,
Moskwie, Berlinie, Düsseldorfie,
Darmstadt, Barcelonie, Madrycie,
Ystad, Göteborgu, Dessau,
Nowym Jorku, Kuwejcie.

Brał udział w aukcjach sztuki pol-
skiej w Palais Gallerie, Espace
Cardin, Targach Sztuki Współcze-
snej Fiac Grand Palais w Paryżu.
Nagrody na wystawach okręgo-
wych, wyróżnienie i nagroda na
35. Jubileuszowym Ogólnopól-
skim Salonie Zimowym Plastyki –
Radom 1981, dwa srebrne meda-
le i dwa wyróżnienia na „Bielskiej
Jesieni”, wyróżnienie na Między-
narodowym Biennale „Wobec
wartości”, nagroda Grand Prix
International d’art Contemporain
de Monte Carlo, nominacja do
Paszportu „Polityki” w 1993 r.

Born in 1949, in Bytom, Poland.
Studied at the Academy of Fine
Arts in Cracow and at the Chair of
Graphic Design and Painting in
Katowice.

In 1972 received Diploma with
Distinction and a medal.

In the years 1974–1976 and 1989–
–1990 he received a scholarship
from the Minister of Art and Cul-
ture of the Republic of Poland.

He has had eleven individual ex-
hibitions in Katowice, Cracow,
Warsaw and Paris. Participated in
dozens of exhibitions of Polish art
in Poland and abroad, including:
Paris, Vienna, Bratislava, Prague,
Košice, Budapest, Moscow, Ber-
lin, Düsseldorf, Darmstadt, Bar-
celona, Madrid, Ystad, Göteborg,
Dessau, New York and Kuwait.

Participated in auctions of Polish
art in Palais Gallerie, Espace Car-
din, International Contemporary
Art Fair Fiac Grand Palais in Paris.
Awards at regional exhibitions, an
honourable mention and an award
at the 35th Jubilee National Winter
Salon of Fine Art, Radom 1981, two
silver medals and two honourable
mentions at “Bielska Autumn” in
Bielsko-Biała, an honourable men-
tion at the International Biennial
“Towards Values”, Grand Prix In-
ternational d’Art Contemporain
de Monte Carlo, nominated for
“Polityka’s” Passport in 1993.