**Paweł Kowalewski (born 1958, Warsaw)**

He studied at the Academy of Fine Arts in Warsaw from 1978 to 1983, when he received a diploma with distinction from the studio of **Stefan Gierowski**. Since 1985 he has been a **lecturer** at the Department of Design of the Warsaw Academy of Fine Arts. Currently he holds the academic title Doctor with “habilitation”. He was a founder member of **Gruppa**, the most famous artistic grouping in Poland in the 1980s, together with Ryszard Grzyb, Jaroslaw Modzelewski, Włodzimierz Pawlak, Marek Sobczyk and Ryszard Woźniak. Gruppa’s works can be summarised as being a **rebellion against an overly academic approach** to art and a taking of a post avantgarde position, as well asbeing a **protest against the censorship** and repression meted out by the communist state during the time of martial law which had been introduced in 1981 throughout Poland.

The reality of this difficult period in the history of the People’s Republic of Poland (PRL) was felt by Kowalewski primarily in terms of the **absurd and grotesque**. From 1984 to 1989, in Gruppa’s short-lived journal “**Oj dobrze już** (Oh, It’s Good Now)” amongst verses, commentaries, sketches and drawings, Kowalewski wrote humorous texts using the pseudonym of an imaginary American journalist Sharm Yarn. He wanted in this way to show up the lack of confidence in traditional Polish art criticism, comment on the lack of engagement with the unique phenomena which were happening in Poland during this time as well as make fun of attempts to set forced directions for culture based on political paradigms set from above.

**Creative Output**

Kowalewski’s work comes from the **post conceptual tradition,** where the idea of the artist mixes with his work using the form of written commentaries and the poetic often complex titles of the works which are placed on sashes made of material. Together with the other members of Gruppa, he organised radical **happenings** with joint painting and recitals, based on poetic absurdity, in, amongst other places the cult studio “Dziekanka” at the Warsaw Academy of Fine Arts (e.g. recital in 1987,” A Cold Deer in Jam” about Lenin in Poronin.

Kowalewski’s art can be described as being expressionist, autobiographical, **inspired by personal experience** and literary context. As an artist he created his own communicative language. More important than form or medium for him was the **message**. Remembering this time, he says that “Without words we didn’t exist”.

In Poland during the 1980s there was a characteristic meeting of social and artistic paths, which were taken by artists who were researching that reality while examining moral and ideological values. The work of Kowalewski and Gruppa was created in parallel with and perhaps even earlier than some of the trends which were then happening in German art, such as *Neue Wilde*. Rebellion and a search for identity determined the approach of artists then in both countries.

**Concept of personal art**

From the first years of his artistic career Paweł Kowalewski developed the concept of “personal art, that is private”. Artistic inspiration therefore was closely connected to the artist’s own life, while also at the same time it also referred to problems which were of a more universal nature. This basic **oscillation between the individual experience and universality** has accompanied Kowalewski’s work up till today and reflects a consistent theme.

Around 1986 the first of Kowalewski’s **sculptures** came into being. Small objects, which the artist closed in glass cases, as if they were relicts from the past. “Prawe ucho sługi najwyższego Kapłana/The Right Ear Serves the Highiest Priest” and “Kamień, który stał się chlebem/The Stone which Became Bread” were critical commentaries on the hostile everyday aesthetic of the time. In a similarly brutal, expressive and nonchalant tone Kowalewski created his paintings which were even the subject of censorship interventions from the Catholic Church. The artist’s work in the 1980s was treated by the authorities of what was then a totalitarian state as art which must stay

outside official circulation. The series “Psalmy/Psalms” which was inspired by the Psalm of David as translated by Czesław Miłosz, was subjectively accused of **blasphemy**. Each of these works by Kowalewski referred to specific quotations from this book of psalms and reflected the dilemmas of a young artist: Should I leave or stay in my country? What is right? Is there justice…?

The crowning moment of this period was the artist’s participation in Documenta 8. in **Kassel** in 1987, where works by amongst others Barbara Kruger and Joseph Beuys were exhibited. Kowalewski together with Gruppa organised a joint painting happening on a large size canvas called “Kuda Gierman”.

After many exhibitions both nationally and abroad some of Kowalewski’s works became in later times **icons of 1980s art**, e.g. “**Mon Cheri Bolscheviq**” (a painting exhibited in amongst other places theTretyakov Gallery in Moscow), the sculpture “Tragiczna nieprzezroczystość konieczności/A Tragic Opaque Necessity”(a hermetically sealed aquarium with a piece of beef kidney submerged in water) or “Do widzenia moi kochani/Goodbye My Beloved Ones” (a painting which is part of the private collection of the well-regarded art critic Anda Rottenberg).

**Breakthrough time**

A key transformative moment in Kowalewski’s work came in 1989, when the artist together with other members of Gruppa initiated a joint painting happening in front of the capital city’s Solidarity polling station. This happening, called „ Głos przyrody na Solidarność/Voice of Nature on Solidarity” was a symbolic closing moment of the group’s career. The artists had started in the 1980s as novices, and they now finished the decade as classics. Thanks to their many artistic successes, in 1992 in the Zachęta, National Art Gallery there was a large retrospective exhibition which showed a significant cross-section of Gruppa’s work.

The country’s systemic transformation and also the end of the Gruppa’s existence, affected Kowalewski’s work by changing its means of communication. At the **beginning of the 90s** he started to create analytical and structural canvasses. In his paintings from this period the artist’s work portrayed a clash of nineteenth century wall paper patterns with black and white stripes – a sarcastic vision of the future. After exhibiting his latest series called **„Fin de Siècle”** in the Warsaw gallery Appendix in 1992, Paweł Kowalewski was taken on by the **gallery of Isy Brachot,** as the only Pole apart from Roman Opałka. His work was then shown in the Brachot gallery in Brussels, together with a retrospective of one of Belgium’s most famous artists, the surrealist Paul Delvaux.

Kowalewski concluded his artistic work in the medium of painting with the „Fin de Siècle” series. From this moment he concentrated on **inter-disciplinary and performance art.** During this period the artist created his most characteristically socially engaged work as an artist.

The sign “Europeans Only”, seen in the Apartheid Museum in Johannesburg in 2010 initiated the series “Forbidden/NIE WOLNO” which took the form of a documentation of all the bans and orders which the artist registered during his travels all over the world. Reproductions of the “Forbidden/NIE WOLNO” series in the form of postcards appeared during Kowalewski’s artistic performances during the Biennale in Venice in 2011. The artist visited souvenir stands and added his cards with the regulatory orders of both democratic and totalitarian systems to the standard tourist ones which were normally displayed. “Forbidden/NIE WOLNO” also functioned as a series of light boxes which accompanied the installation “Totalitarianism Simulator” in Propaganda Gallery in 2012. In this technical machine built by the artist, the world of oppression and drastic images of the crimes committed during totalitarian times, were presented next to scenes from a normal everyday life (e.g. barman competition in Italy, a family out for a walk in Milan, a classical music concert). The viewer on entering the simulator became a participant in the tragic events, because his photo which was registered on entry to the cabin, was

randomly placed on the projected filmed frames of horror. The materials used to produce the “Totalitarianism Simulator”, the smell of rubber, smelly tar, the darkness and isolation, brought the viewer closer to a situation associated with oppression, so that each individual could become aware of his reactions and behaviour during

the simulation of a moment of danger. As the artist explained: “Art must hurt, it can’t calm, it should talk about what is unsolvable”.

**New beginning**

The 2000s for Kowalewski brought a turn towards the ethos of memory or the personal process of forgetting and erasing. In 2015 in Tel Aviv the artist presented the series „**Strength and Beauty”** in which he concentrated on issues connected to subjective memory in the context of group experience.

The concept was inspired by a very personal history of the artist and became a pretext to tell the stories of an extraordinary generation of women. A series of large format portraits which disappeared, presented so called **“Polish Mothers”** who had been affected by the trauma of war and totalitarianism. Thanks to a special printing technique, the women’s portraits after some time were barely visible, just as their images fade in our memories. Kowalewski while working on the series “Strength and Beauty” conduced an artistic dialogue with the well-known Israeli artist Dan Reisinger.

In 2017 Paweł Kowalewski had his own solo exhibition in the prestigious Jerke Museum, the first foreign institution in Germany which is mainly dedicated to Polish avant-garde art. The “**Zeitgeist**” project was made up of sculptures and the best-known paintings from the 1980s, amongst others “Ja zastrzelony przez Indian/I, Shot by the Indians”. As a part of the exhibition, at the same time in St. Peter’s Church in Recklinghausen, Kowalewski’s large format works were exhibited, so the Psalms of David, which even today have retained their universal character, as they deal with issues related to how to shape individual autonomy when faced with higher powers.

In 2020 on the list of the 10 best artistic events of the year selected by the recognized British magazine Frieze, there was an exhibition **“Tell Me about ~~Yesterday~~ Tomorrow”** organized by the history documentation center in Munich, NS-Dokumentationszentrum München, where Paweł Kowalewski’s famous work entitled **“Europeans Only ”** was exhibited. Photograph taken by Kowalewski in 2010 at the Apartheid Museum in Johannesburg, shows the Pretoria railway station from the apartheid era (1992). The slogan “Europeans Only” symbolizes a system that divides people based on race and skin color. The Munich exhibition, curated by Nicolaus Schafhausen, was nominated for the top 10 in Europe together with: the exhibition “Museum for Preventive Imagination: Editorial” organized by the Italian MACRO – Museum of Contemporary Art of Rome or the individual presentation of Jeremy Shaw’s work at the Paris Center Pompidou.

In 2021 Paweł Kowalewski, as the only artist from Poland, was invited by the pope of the Italian art scene and internationally renowned curator – Achille Bonito Oliva – to participate in the collective exhibition: **“A.B.O. THEATRON. L’Arte o la Vita / Art or Life” at Castello di Rivoli Museo d’Arte Contemporanea – Museum of Modern Art in Turin**, in the company of such stars as Louise Bourgeois, Francesco Clemente, Enzo Cucchi, Marcel Duchamp, Damien Hirst, Michelangelo Pistoletto, Robert Rauschenberg, Andy Warhol.

**Collections and Exhibitions**

Paweł Kowalewski’s works are to be found in the biggest Polish museums, but also in the Paris Centre Pompidou, as well as many Polish and foreign private collections. His work has been bought for the National Museum of Warsaw collection, the National Museum of Kraków, Zachęta – National Art Gallery, Museum Jerke, the Regional Museum in Bydgoszcz, the Museum of Upper Silesia in Bytom, the collection of the Academy of Fine Arts in Warsaw, and also the ING Polish Art Foundation, the Benetton Foundation, the Egit Foundation and the Starak Family Foundation. They are also to be found in the private collections of Andrzej Bonarski, Donald Pirie, Isy Brachot and Cartier.

Paweł Kowalewski’s work has also been exhibited in amongst other places: Castello di Rivoli Museo d’Arte Contemporanea in Turin, NSDOK in Munich, the Jerke Museum in Germany, Artist’s House in Tel Aviv, the Tretyakov Gallery in Moscow, the Isy Brachot gallery in Brussels, in Dorotheum in Vienna, Sotheby’s in London, the Zachęta – National Art Gallery in Warsaw, the Museum of the History of Photography in Kraków, MOCAK, the Warsaw Propaganda Gallery (formerly Appendix) as well as at art fairs in Vienna, Brussels and Stockholm.

**Auction market**

The painting by Paweł Kowalewski “Why is There Something Rather than Nothing?” from 1986, it was the first NFT object to be sold at a Polish live art auction. The pioneering event for the domestic art market, took place on December 2nd, 2021 at DESA Unicum. The artist’s work that has been tragically damaged, now passes to eternity in a digital form.

**Professional life**

In 1991, Paweł Kowalewski set up his own advertising agency “Communication Unlimited.

[WIKIPEDIA link](https://en.wikipedia.org/wiki/Pawe%C5%82_Kowalewski)

**EXHIBITIONS**

**GROUP SHOWS**

**2022**

*Exercises from Art. Collection of the Museum of the Academy of Fine Arts in Warsaw*, Czapski Palace, Warsaw, Poland

**2021**

*A.B.O. THEATRON. L’Arte o la Vita / Art or Life – Achille Bonito Oliva*, Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy

*\*\*\* TOWARDS FREEDOM. Polish Art of the 1980s. and 1990s. from the Collection of Werner Jerke*, State Art Gallery, Sopot, Poland

*Us and Dogs, Dogs and Us*, State Art Gallery, Sopot, Poland

**2020**

[*Sculpture in a Search of a Place*,](https://zacheta.art.pl/en/wystawy/rzezba-w-poszukiwaniu-miejsca?setlang=1) *Zachęta* – National Gallery of Art, Warsaw, Poland

**2019**

*The Spirit of Nature and Other Fairy Tales. 20 years of the ING Polish Art Foundation*, Silesian Museum, Katowice, Poland

*Antimonuments*, Józef Brandt’s Palace, Center of Polish Sculpture, Orońsko, Poland

*Tell Me about ~~Yesterday~~ Tomorrow*, Munich Documentation Centre for the History of National Socialism, Munich, Germany

1. *World War – Drama, Symbol, Trauma,* Museum of Modern Art , Cracow, Poland

*Tropical Craze*, Propaganda, Warsaw Gallery Weekend, Warsaw, Poland *My Name is Red*, Państwowa Galeria Sztuki, Sopot, Poland

*New Figuration- New expression*, DESA Unicum , Warsaw, Poland *Time*, Gdańska Galeria Miejska, Gdańsk, Poland

*Magmatism Pic-Nic*, Chiesa dei Santi Cosma e Damiano, Venice, Italy

*Collections,* exhibition organised by Zachęta – National Art Gallery and Centre of Polish Sculpture in Orońsko, National Forum of Music, Wrocław, Poland

**2018**

*Place of the Artist,* Kordegarda Gallery, Warsaw, Poland

*Homeland in Art,* Museum of Modern Art , Cracow, Poland

**2017**

*Dziekanka*, Salon Akademii Gallery, Warsaw, Poland

**2016**

*Collections,* Zachęta – National Art Gallery, Warsaw, Poland

*À la Flamande*, Propaganda, Warsaw, Poland

*Viennacontemporary*, Propaganda Gallery, Marx-Halle, Vienna, Austria

**2014**

*In Between Seasons*, Propaganda, Warsaw, Poland

**2013**

*Small is Big*, Propaganda, Warsaw, Poland

*Blue, the Most Beautiful Colour in the World,* Propaganda, Warsaw, Poland

**2012**

*Generation ’80 – Political Protest? Artistic Rebellion. Exhibition of Independent Art Debuting 1980-1989*, Regional Museum, Rzeszów, Poland

*Special Exhibition,* BWA Art Gallery, Olsztyn, Poland

**2011**

*Preview,* Propaganda, Warsaw, Poland

*Special Exhibition,* Propaganda, Warsaw, Poland

*Thymos. Art of Anger 1900-2011*, Centre for Contemporary Art “Sign of the Times”, Toruń, Poland

*Big Boys Games*, Appendix 2 Gallery, Warsaw, Poland

**2010**

*Generation of 1980s. Independent Young Art of the Years 1980-1989,* National Museum, Krakow, Poland

*18. The Battle That Changed the Fate of the World,* Plac Defilad, Warsaw, Poland

**2009**

*Like a Rolling Stone 2*, Appendix 2 Gallery, Warsaw, Poland

*Like a Rolling Stone*, Centre for Polish sculpture, Orońsko, Poland

**2008-2009**

*Banana Republic, Expression of the 80s.*, Łaźnia, Centre for Contemporary Art, Gdańsk, Poland Wozownia Art Gallery, Toruń, Poland

Museum of Contemporary Art, Szczecin, Poland

City Gallery, Arsenal, Poznań, Poland

Art Gallery BWA, Książ Castle, Wałbrzych, Poland

Modern Art Gallery, Opole, Poland

MODEM, Centre of Modern and Contemporary Art, Debrecen, Hungary

**2007**

*Poisoned Source. Polish Contemporary Art in a Post-Romantic Landscape,* National Museum, Szczecin, Poland

Latvian National Museum of Art, Riga, Latvia

*Image of Life*, Museum of the Beginnings of the Polish State, Gniezno, Poland

*Jokes and the Power of Planting (Asteizm in Poland)*, CSW “Łaźnia”, Gdańsk, Poland Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland

**2006**

*In Poland, That is Where?,* Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland

**2004**

*Duty and Rebellion. Academy of Fine Art in Warsaw 1994-2004*, Zachęta – National Art Gallery, Warsaw, Poland

*Warsaw – Moscow / Moscow – Warsaw 1900-2000*, Zachęta – National Art Gallery, Warsaw, Poland Tretyakov State Gallery, Moscow, Russia

**2002-2003**

*Children, Artists, Harlots and Businessmen,* Program Gallery, Warsaw, Poland

**2002**

*Irreligia,* Atelier 340 Museum, Brussels, Belgium

**2001**

*Run of the Red People*, Zderzak Gallery, Cracow, Poland

**2000**

*Polonia Polonia*, Zachęta – National Art Gallery, Warsaw, Poland

**1993**

*Artistic Confrontation*, Old Town Hall, Toruń, Poland

**1991**

*What Comes After Artists in Bad Times,* Zachęta – National Gallery of Art, Warsaw, Poland National Museum, Cracow, Poland

*Sketch for a Gallery of Contemporary Art*, National Museum, Warsaw, Poland

**1990**

*Kunst des 20 Jahrhunderts aus Mittel und Osteuropa*, Dorotheum, Vienna, Austria *Summer Salon*, National Museum in Cracow, Poland *Artists for the Republic*, Studio Gallery, Warsaw, Poland

**1989**

*Pole. German. Russian*, Old Norblin Factory, Warsaw, Poland

*Feelings*, Dean’s Gallery, Warsaw, Poland

*On the Picture and Other Such Things. New Religious Expression.* Old Norblin Factory, Warsaw, Poland

**1988**

*Bruno Schulz,* SARP pavilion, Warsaw, Poland

**1987**

*What’s Up?*, Old Norblin Factory, Warsaw, Poland

1. *Biennale of Young* “*The Path and Truth”*, Church Holy Cross, Wrocław, Poland

*Mystery of the Passion and Resurection of Jesus Christ,* Museum of the Archdiocese of Warsaw, Warsaw, Poland

**1986**

*Group Testimony*, Museum of the Archdiocese of Warsaw, Warsaw, Poland

*Polish Piety*, churches in Poznań and Wrocław, Poland

*80s. Expression.*, BWA, Sopot, Poland

*Records 2*, BWA, Lublin, Poland

**1985**

1. *Biennale of New Art*, Zielona Góra, Poland

*A Time of Sadness, a Time of Hope*, Church of the Virgin Mary, Poznań, Poland *I Biennale of Young* *Path and Truth*, Church of the Holy Cross, Wrocław, Poland *Presence*, Parish of God’s Mercy, Warsaw, Poland

*Against Evil, Against Violence*, Churches in Mistrzejowice, Podkowa Leśna and Zielonka, Poland *Reckoning*, Forma Gallery, Warsaw, Poland

**1984**

*Chaos, Man, the Absolute*, Church of the Visitation of the Holy Virgin Mary, Warsaw, Poland

**GRUPPA**

**2017**

*Gruppa – Solidarity Myth*, ESTA gallery, Gliwice, Poland

**2013**

*Oh, It’s All Right Now*, Propaganda, Warsaw, Poland

**2012**

*Wonder-worker and His Five Friends*, Milano Gallery, Warsaw, Poland

**2002**

*We Admit Our Guilt; We Ask For Forgiveness, We Promise To Do Better,* Program Gallery, Warsaw, Poland

**1992**

*Gruppa 1982-1991*, Zachęta – National Art Gallery, Warsaw, Poland

**1991**

*Gruppa – 6 Good Mistakes*, Dean’s Gallery, Warsaw, Poland

**1989**

*Woyzeck. (Why Do We Need Buddha? We Already Have Buddhas)*, Studio Theatre, Łódź, Poland

*Dungeons of Manhattan, Art in Different Media Forms. Installation Exhibition*, Dungeons of Manhattan, Łódź, Poland

**1988**

*Gruppa – Documents*, Pokaz Gallery, Warsaw, Poland

*Ars Aura Prior*, DESA Gallery “Old Town Square”, Poznań, Poland *Painting Cathedral* (V action), Dean’s Gallery, Warsaw, Poland

*Disturbing Animals as They Spit Things Out*, DESA Gallery “Nowy Świat”, Warsaw, Poland *Artist in a Temple of Words About Art*, Gallery in Ostrowie, Wrocław, Poland *Drawing in its Place*, Obraz Gallery, Poznań, Poland

**1987**

[*Kuda Gierman*,](https://artmuseum.pl/en/publikacje-online/alexandra-alisauskas-komunisci-tacy-jak-oni-polskie-grupy) *Gruppenkunstwerke,* [Kassel,](https://www.documenta.de/en/retrospective/documenta_8) *Germany*

*Avanguardia Polacca. Esposizione dell’arte Indipendente Polacca*, Centro Direzionale Colleoni, Agrate Brianza, Italy

*Gruppa Gruppen*, Atrium Gallery, Stockholm, Sweden

**1986**

*A Sluggish Youth Sings, Stiffly Spinning*, (IV action), Dean’s Workshop, Warsaw, Poland

*Your Hero Rabble is Boredom Which Brings Unhappiness,* Wielka 19 Gallery, Poznań, Poland

**1985**

*The Land of the Polish Republic’s Song and Dance Group,* (III action), Dean’s Workshop, Warsaw, Poland

*Golden Economy, Incense Art, Bitter Myrrh of Politics,* Parish of God’s Mercy, Warsaw, Poland  
*Who Conducts this Conductive Ray*, Wieża Gallery, Warsaw, Poland

*Rypajamawłoszard Grzykomopasoźniak. Contribution to a Lecture vel Go,* C*ount*, (II action), Dean’s Workshop, Warsaw, Poland

*Only this Evening Darling*, BWA, Lublin, Poland

*How to Help Kryszkowski?*, Workshop “Strych”, Lódź, Poland *The Art of Admiration*, SHS Gallery, Warsaw, Poland

*Raising the Hem Which Hides the Secrets of Art’s Craft,* (I action), Dean’s Workshop, Warsaw, Poland

**1984**

*A Woman Escapes with Butter*, Dean’s Workshop, Warsaw, Poland

*Premiere’s Mother*, Kameralny Theatre, Warsaw, Poland

**1983**

*Forest, Mountains, Cloud and the Hole Above the Cloud*, BWA Lublin, Poland

**1982**

*Forest, River, Mountains*, a*nd Cloud Above the Mountains,* Dean’s Workshop, Warsaw, Poland

**INDIVIDUAL SHOWS**

**2021**

*Objects Created to Stimulate the Life of the Mind; The Invisible Eye of the Soul*, Gallery of Contemporary Art WINDA, Kielce, Poland

**2019**

*All Life is Art,* Przestrzeń dla Sztuki S2, Warsaw

**2017**

*Why is There Nothing Rather Than Something?*, Miejski Ośrodek Sztuki, Gorzów Wielkopolski, Poland *Zeitgeist,* Museum Jerke, Recklinghausen, Germany

*Strength and Beauty*, Museum of History of Photography, Cracow, Poland

**2016**

*These Things Now,* Propaganda, Warsaw, Poland

*FORBIDDEN!,* Gazeta Wyborcza Gallery, Warsaw, Poland

**2015**

*Strength and Beauty*, Artist’s House, Tel Aviv, Israel

**2013**

*Totalitarianism Simulator*, MCSW „Elektrownia”, Radom, Poland

**2012**

*Totalitarianism Simulator*, Propaganda, Warsaw

**2010**

*FORBIDDEN!,* 2 Biennale Mediations, Poznań

**2008**

*I, Shot by the Indians for the Second Time*, Appendix2 Gallery, Warsaw, Poland

**1993**

Stockholm Art Fair, Propaganda Gallery, Stockholm, Sweden Brussels Art Fair, Isy Brachot Gallery, Brussels, Belgium

**1992**

*Painting,* Office of Artistic Exhibitions, Sandomierz, Poland

Isy Brachot Gallery, Brussels, Belgium

**1991-1992**

*Fin de Siècle (End of the Century)*, Gallery Appendix, Warsaw, Poland

**1991**

*Ready-made Pictures*, Polish Cultural Institute, Prague, Czech Republic

**1990**

Ariadne Gallery, Vienna, Austria

*Everything and Immediately,* SARP pavilion, Warsaw, Poland

**1989**

Paweł Sosnowski Gallery, Warsaw, Poland

**1987**

Mandala Theatre, Cracow, Poland

STK, Łódź

*Recital*, The Dean’s Studio, Warsaw, Poland

**1986**

*Satan’s Day*, Gallery in Ostrowie, Wrocław, Poland

**1984**

*Crazy Hammer,* Dean’s Workshop, Warsaw, Poland

*Bad Omen*, Small ZPAF Gallery, Warsaw, Poland

*Woe*, A. M. Sobczyk Studio, Warsaw, Poland