



metamorphosis – craft from poland

Creative Industries Institute – organiser

Metamorphosis – Craft from Poland is not simply an exhibition; it forms part of a long-term strategy to position contemporary Polish craft within a wider international conversation about culture, material, skill, and contemporary design. The exhibition brings together Polish makers who are mature, conceptual, and confident – practitioners who draw on history, the experience of transformation, and local traditions, while developing a language that is clearly understood beyond a national context.

Our aim is to be both visible and recognised: to build meaningful relationships, strengthen the presence of Polish makers on the international craft and design scene, and present Poland as a country defined by creative energy, innovation, and a strong, distinctive cultural identity.

Aleksandra Szymańska
Creative Industries Institute

The Creative Industries Institute (IPK) is a national cultural institution established in 2022.

It is organised by the Ministry of Culture and National Heritage. The Institute's mission is to support the creative industries through knowledge gathering, networking, providing both substantive and financial support, professionalisation, promotion, creating practical tools to meet sector needs, and fostering synergies with other areas of development and innovation.

The Institution's priority support areas are sectors that are both relevant and active in the international arena, draw upon Polish culture, have the potential to scale and build a strong position in the creative industries market, and attract interest from international partners and audiences. The IPK's priority areas include the audiovisual sector (particularly video games and new media), fashion, design, music and crafts, as well as technologies and innovations that contribute to their development.

Polish Journeys



Poland is undergoing a major transformation; its economy and creativity are booming and contemporary craft is a major part of that resurgence. The Polish are much appreciated for their ability to make, but the history of their art and design contributions are not well known in Britain. There is a strong tradition of radicalism in Polish Art and Design, dating back to the 19th century Young Poland movement. In the early 20th century Polish design not only adopted modernist approaches but also drew upon strong craft traditions, which were used to express the identity of the Polish state.

Under communism Polish designers and makers negotiated with the system, often drawing creatively on folk tradition. The 1950s were marked by restrictions, with limited market opportunities for

individual makers, although creativity persisted and by the 1960s a modernist approach was accepted. The government did not encourage private initiatives, but makers and designers still found ways to innovate and by the 1980s makers had more opportunities, paving the way for 90s entrepreneurship. Ingenuity and resourcefulness in the face of uncertainty, are a continuing source of Polish energy and dynamism.

A number of Polish makers took the opportunity to study abroad, including in the UK. Over the last decade there has been a resurgence of interest in the handmade and in traditional skills. Contemporary Polish makers are investigating their heritage, mining their traditions and using techniques in bold and innovative ways.

Metamorphosis – Craft from Poland, looks at how Poles are developing a new and radical approach to contemporary craft. Makers are exploring innovative materials and processes, challenging expectations about use and meaning. Underpinning their work is rigorous intellectual enquiry and strong meaningful narratives. The processes and materials can carry significant cultural and societal meanings as well as personal stories.



Many makers are also investigating their historical roots and traditions, re-interpreting them in inventive and contemporary ways. This fusion results in striking and collectible works, showcasing Poland's evolving role in global craft.

As a curator I have worked with a handful of Polish makers for over a decade and have been struck by their fearlessness in challenging traditional orthodoxies and their clarity in investigating social and environmental themes. This has been achieved not in an aggressive or immediately confrontational way, but by the stealth of beauty. Persuasion and education by delight.

Take for example the artist and multidisciplinary designer, Marcin Rusak, whom I first worked with in 2013, when as a student at the RCA, he won a competition to design and make awards marking the centenary of the Critics' Circle. The lucidity and simplicity of his design was striking. It told a story, something that continues to be paramount in his work. For my show Future Heritage in 2015 he created three special pieces from his Flora collection, based on his experimental investigation and invention of a solid composite material made from a mixture of discarded cut flowers and resin,

which he used to explore ideas about overbreeding, waste and reuse. It was a poetic challenge to horticultural commercialism that provoked a dialogue between art and science. His works in Metamorphosis demonstrate this continuing investigation and his practice typifies the approach to provoke, persuade and inform through beauty.

The same is true of the work of Alicja Patanowska, whom I showed at Future Heritage in 2016. Alicja investigates problems, especially ecological challenges through the medium of clay. She intrigues and invites questions through the beauty of her creations such as her recent project at the Victoria & Albert Museum, 'The Ripple Effect.' The installation of 2000 handmade, indigo-blue rippling tiles, eight coated in copper lustre, offered an elegiac reflection on the contested relationship with natural resources in which so much material represented by the blue tiles, must be extracted to produce so little, the copper tiles. Elements of this installation are reconfigured for Metamorphosis.

On my visits to Poland I have been struck by how many Polish makers use traditional techniques with which they 'interfere' to highlight change and how many of them, like Monika Patuszyńska, refer



to their intimate dialogues during the making process with their material of choice, in Patuszyńska's case with clay. She uses old moulds to create shapes that she intentionally fragments and then reassembles to make new forms. Perhaps a metaphor for Poland itself?

Such robust techniques are evident in the 'Romantic Brutalism' of Formsophy, who play with 'dirty' materials such as aluminium and stone. They experiment spontaneously with casting techniques in the harshest conditions, reforming their materials into strange, sculptural but functional forms, such as the console and coffee table made for the show. Each has its own dark beauty, often a combination of opposites, such as delicacy and rawness, accident and intent.

Boldness is a feature of Polish craft, as in the paper cut outs of Agata Marchlewicz. Traditional paper cutting has often been delicate and 'pretty,' in contrast her work is striking and almost brutal, evoking cultural memories; each piece imbued with a powerful narrative. It relates to, but never copies Polish folk cut-outs and typifies the approach of many Polish makers in re-investigating and understanding, then re-defining traditional folk techniques.

Boldness is also evident in Anna Bera's work in wood. Her strong, organic and often monumental forms combine functionality with art. Her mirrors can be used, but together form installations that can be moved and reconfigured. She understands traditional woodworking techniques, but uses them in different ways, to make forms that not only invite, but demand touch.

Tactility and the power of the haptic are key to much Polish work. Marcin Kuberna founder of GRÔPK Studio makes highly textured, monumental ceramics that cry out to be caressed. The scale of his forms, created by traditional coiling is also another Polish subtext. I first met him in Milan and was surprised that he was originally from the fashion world, as there is nothing remotely ephemeral about his large clay vessels. Polish makers have a deep interest and love of their materials, as is evident in the wood turning of Maciej Gąsienica Giewont. Like many Poles his work expresses a deep connection with nature, in his case working with green wood that 'talks back' to him in the making process so that the final form is shaped by the conversation between material and maker. Glass maker Katarzyna Krej similarly develops



her works in response to the material, but they also have a strong underlying narrative, expressed in her delicate glass wall pieces and suspended room dividers. Her work for Collect derives from her interest in the philosophy of embodiment; the belief that psychological processes are inseparably intertwined with the physical structure of the body, and that the condition of the body directly affects the state of the psyche.

In much Polish contemporary craft, there is considerably more than initially meets and delights the eye and the hand of the viewer. There is intellectual rigour and underlying personal narratives with enduring, human themes. Experiencing the work of these makers rewards head, heart and hand.

Corinne Julius

Curator

Corinne Julius has a special interest in contemporary craft and design, both as a critic and as a curator. She was for many years a reporter and producer on BBC Radio's 'Woman's Hour', made features for Radio 4 and contributes to the Arts programme 'Front Row'. She has written regularly for 'House & Garden', 'Country Life', the 'Evening Standard's Homes & Property' and the specialist magazines 'Crafts', 'Selvedge' and 'Ceramic Review'.

She was awarded an Honorary Fellowship of the Royal College of Art in 2008 for services to design and craft and is a Freeman by Grant of the Goldsmiths' Company for her work in developing and promoting contemporary silversmithing and jewellery. Corinne is President of the Critics' Circle. Corinne has curated 'Silver Speaks: Idea to Object' at the V&A, 'Bloomin Jewels', at CAA, 'Memories Are Made Of This', at the Sarah Myerscough Gallery and is the founder-curator of Future Heritage, the craft for the interior show.

Artists & Makers

Anna Bera (wood)

Formsophy (metal)

Maciej Gąsienica Giewont (wood)

GRÔPK, Marcin Kuberna (ceramics)

Katarzyna Krej (glass)

Agata Marchlewicz (paper)

Alicja Patanowska (ceramics)

Monika Patuszyńska (ceramics)

Marcin Rusak Studio (resin)



Anna Bera



Objects presented at Collect:

very even stillness
carved wood, mirror-polished acid-resistant stainless steel (series includes objects made of elm, stained birch, maple covered with india ink, american walnut, oak, hand-painted beech and canadian maple)
2024

OBJECTS N.30
carved red oak, glass
2022

very even stillness (medium maple E2)
carved canadian maple, mirror-polished acid-resistant stainless steel
2026

very even stillness (medium maple F2)
carved canadian maple, mirror-polished acid-resistant stainless steel
2025

Anna Bera is a multidisciplinary artist rooted in Poland's Świętokrzyskie region, specialising in functional art. She runs her studio in Warsaw, where she creates predominantly large-scale works in wood. In her work, Bera focuses on the sensory perception of the materiality of the world. Her pieces are often heavy and monumental or richly detailed and textured, almost provoking physical interaction. Function frequently serves merely as a pretext for creation: form disrupts utility and transforms it into a means of artistic expression, on par with shape or colour.

Bera's works have been exhibited at the Design Museum Brussels, the Austrian Cultural Forum in New York, the Lapidarium of the National Museum in Prague, the Ditchling Museum of Art + Craft, the Estonian Museum of Applied Art and Design in Tallinn, as well as at numerous festivals and fairs, including Milan Design Week, Wanted Design Manhattan, NOMAD St. Moritz. At Collect, Bera presents pieces that illustrate her ability to elevate everyday forms into powerful, tactile encounters.

annabera.com
IG: @annabera_



Formsophy



Objects presented at Collect:

Fjor
cast aluminum, marble
2026

Floa
cast aluminum
2026

Formsophy is an artist duo consisting of Alicja Prusakowska and Jakub Kijowski, who create sculptural objects where intuition and experimentation play a key role.

Both are graduates from the Academy of Fine Arts in Kraków: Alicja in Product Design and Jakub in Sculpture. Working with aluminium and stone, they explore casting techniques, treating the shaping process as equally important as the result. Each of their pieces are unique – not just a form, but a record of the energy of the moment, the interaction of materials, and spontaneous creative decisions. They describe their style as romantic brutalism.

Their works, with a raw and primal aesthetic, hide subtle details. Beauty arises from the tension between opposites – wildness and delicacy, chance and intention, monumentality and intimacy of form. Their work has been showcased at major international events and fairs, including Design Week in Milan and Nomad in St. Moritz, as well as the Curated Connections exhibition at Mint Gallery in London. At Collect 2026, Formsophy presents their Console and Coffee Table – pieces that display material transformation under the hands of the maker. Liquid aluminium with embedded stones are cast in their outdoor studio allowing natural elements such as rain and fallen leaves to be spontaneously absorbed into the forms.

formsophy.com
IG: @formsophy



Maciej Gqsienica Giewont



Objects presented at Collect:

2024/13
woodturned oak
2024

2025/8
woodturned oak
2025

2025/10
woodturned oak
2025

2025/11
woodturned oak
2025

2025/13
woodturned oak
2025

2026/31
woodturned oak
2026

Maciej Gqsienica Giewont is an artist and craftsman originally from Zakopane in Poland's Tatra Mountains region, drawing on a multi-generational family tradition of woodworking. He works primarily with woodturning, consciously shifting away from strictly utilitarian objects toward decorative forms. His style combines traditional woodworking methods, minimalist aesthetics, and a deep connection with nature. He works exclusively with green wood, highlighting its natural 'imperfections' – knots, cracks, discolorations, and traces of insects. In his work, the material itself and natural processes play a key role, making each piece a unique surprise, where the final form is shaped by the unpredictable forces of nature.

For Collect 2026, Giewont presents two bodies of work that celebrate the humility and refinement of his practice: trunk-like sculptural forms and beautifully made vessels marked by deep, distinctive incisions. These works form a minimalist aesthetic with a profound connection to nature's imperfections – knots, cracks, and traces of growth – creating pieces in which the final form appears shaped as much by nature's unpredictability as by the artist's hand.

giewont.studio
IG: @giewont_studio



GRÔPK – Marcin Kuberna



Objects presented at Collect:

vessel no. 80
hand-built glazed ceramic
2023

vessel no. 170
hand-built glazed ceramic
2025

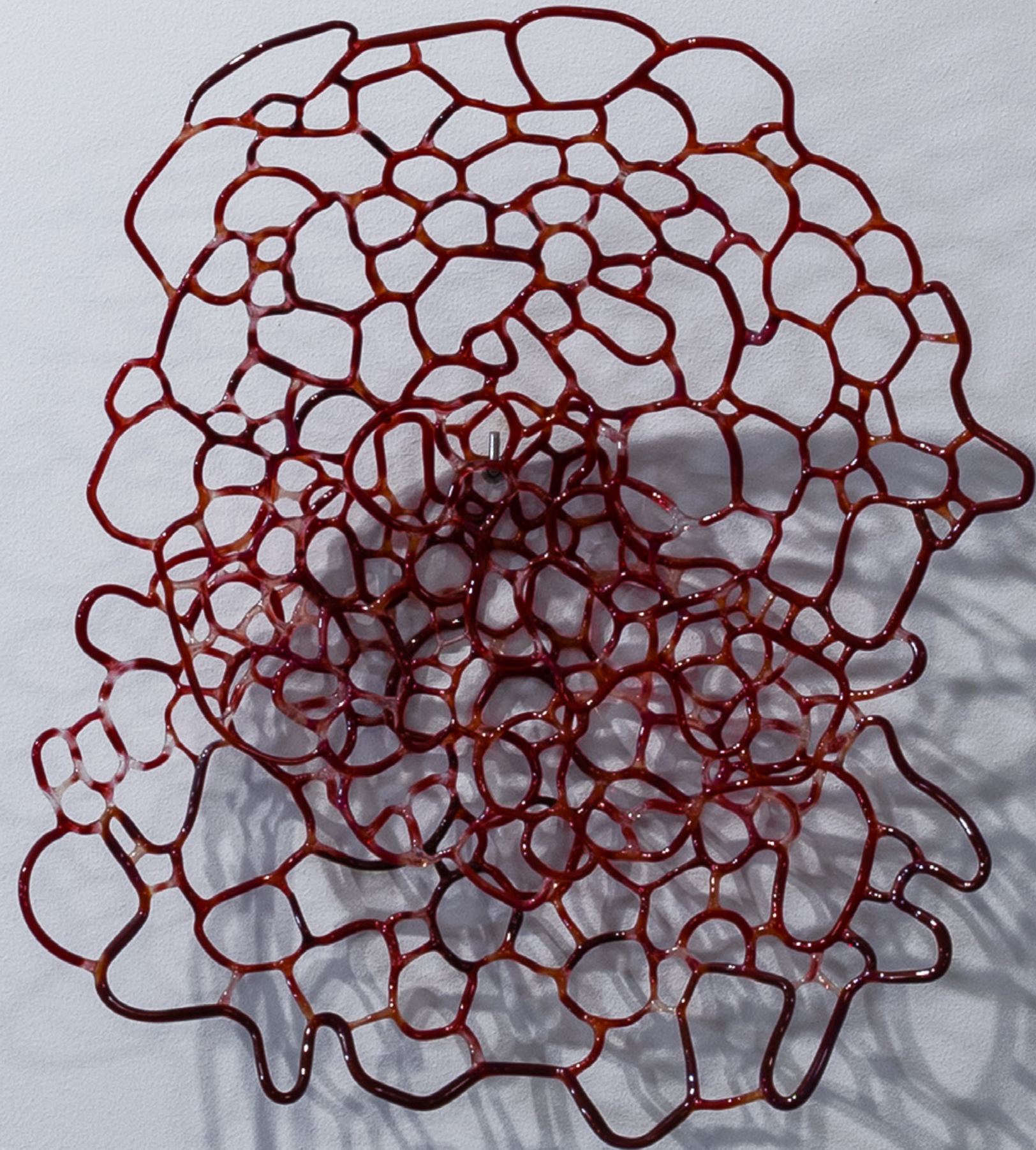
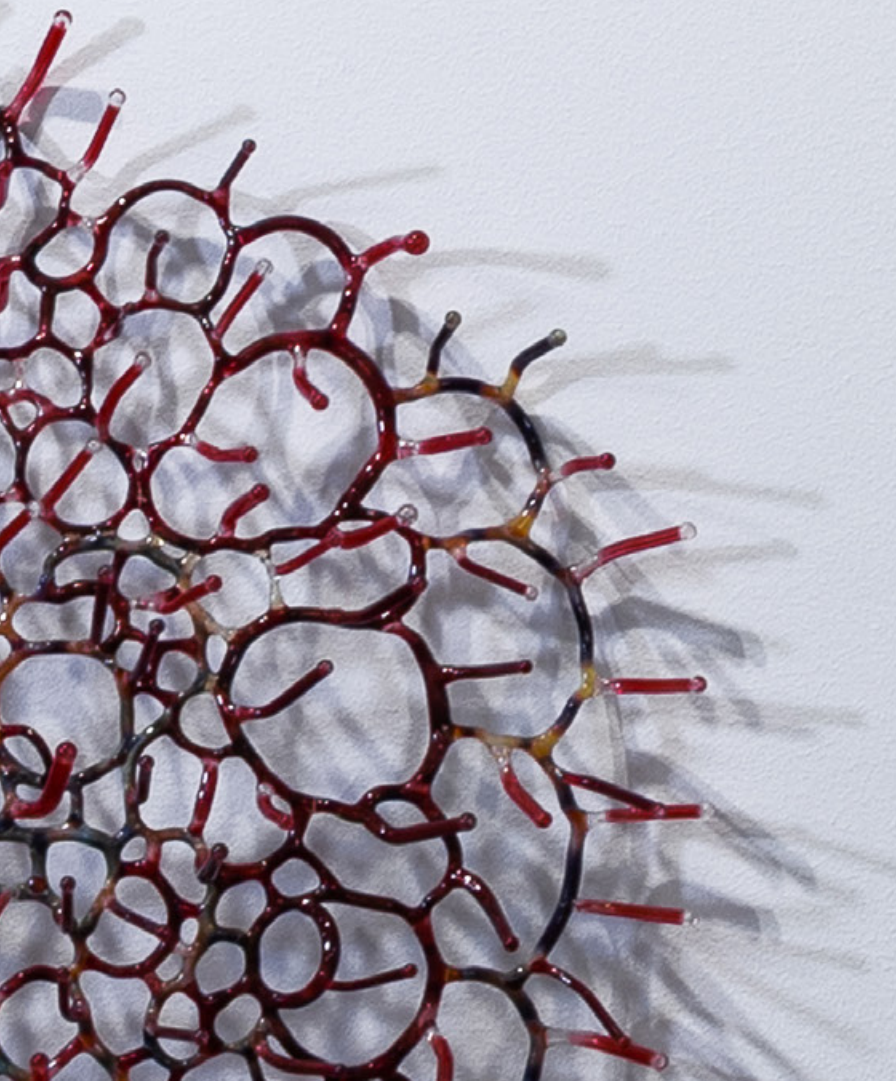
vessel no. 178
hand-built glazed ceramic
2026

vessel no. 179
hand-built glazed ceramic
2026

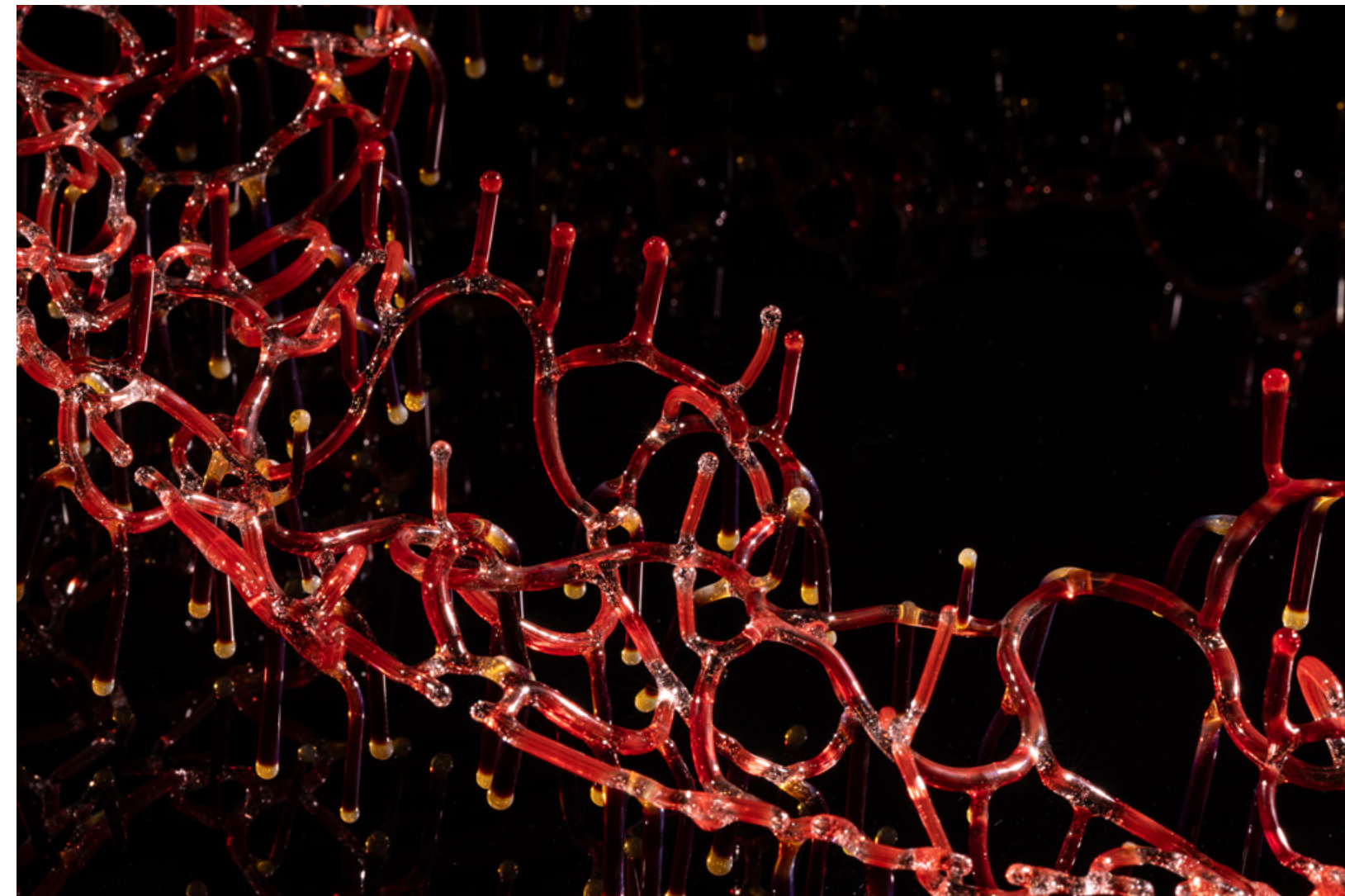
Marcin Kuberna is a ceramicist and founder of GRÔPK Studio, recognised for his dedication to craftsmanship and experimentation, producing highly textured and sculptural pieces. Raised in a family of farmers in the coastal region of Kashubia in Poland, his practice is grounded in a deep connection to the earth and its materiality. He works primarily with the coiling technique, allowing for expressive, sculptural forms. Originally trained in fashion before turning to ceramics, Kuberna brings a sensitivity to structure, form, and material expression. Through careful experimentation, he develops his own techniques, guided by instinct and exploration, creating organic, tactile forms that embrace imperfection.

His work was featured in the Homo Faber Guide in 2025 and presented at Alcova in 2023 within the project Zemias (the Kashubian word for „earth”), referencing primordial archetypes and a respect for manual labour and the land. For Collect 2026, Kuberna presents new works that explore ceramics not as static objects, but as forms that, like nature, are constantly changing. The works search for a point where permanence meets impermanence, proposing ceramics as objects that never fully stop transforming.

gropk.com
IG: @marcinkuberna



Katarzyna Krej



Objects presented at Collect:

Foreign Body (Embodiment series)
hand-formed lampworked glass
2026

Foreign Body (Embodiment series)
hand-formed lampworked glass
2026

Katarzyna Krej is a visual artist and glass designer. She is a graduate of the Academy of Fine Arts in Wrocław (under the mentorship of Professors Horbowy and Dajewska) and also honed her craft at the Staatliche Akademie der Bildenden Künste in Stuttgart. Her work has been featured twice in the New Glass Review (Corning Museum of Glass, New York), a global benchmark for excellence in contemporary glass. Katarzyna's influence extends beyond the studio into the international glass community; she served as a juror for the 2023 GAS Green Exhibition in Seattle and currently sits on the Advisory Board for the European research project EXPECT_Art (Horizon Europe).

Her sculptures and performances have been showcased at major international events, including The Venice Glass Week, Biot International Glass Festival in France, and the Shanghai Art Collection Museum. Her works are held in notable public and private collections, such as the Glasmuseum Lette in Germany and the Achilles Foundation. At Collect 2026, Krej presents Foreign Body (from the Embodiment series): five wall-mounted sculptural modules alongside a larger constellation of fifteen suspended works. Conceived to function both as a central installation and as individual wall-mounted pieces, the work harnesses glass, bold colour, and the interplay of light and shadow to animate the space with quiet precision.

katarzynakrej.com
IG: @krejkatarzyna

Agata Marchlewicz

Agata Marchlewicz



Objects presented at Collect:

Swamp
cut-out, mixed technique: paper, ink
2026

Control Freak
cut-out, mixed technique: paper,
ecoline, beeswax
2023

Beautiful Disaster
cut-out, mixed technique: paper,
ecoline, beeswax
2023

Plant
cut-out, mixed technique:
paper, ecoline, beeswax
2025

Agata Marchlewicz is a visual artist and paper cut-out designer. A graduate of the Faculty of Graphic Arts at the University of Arts in Poznań (UAP), she has been exploring paper cut-outs for several years through her Cięta Córa project, drawing inspiration from naïve art and the rich tradition of Polish folk cut-outs dating back to the mid-19th century. Marchlewicz combines meticulous craftsmanship with a contemporary sensibility, transforming historical forms into bold, modern statements. She is also a member of the contemporary craft association 'Nów Nowe Rzemiosło'.

Her work has been shown in selected exhibitions and recognised with awards, including solo shows such as Evil Good Lady (BWA Gallery, Bydgoszcz, 2023) and Smoke (Vistula Museum, Kazimierz Dolny, 2025), as well as the Must Have honorable mention at Łódź Design Festival (2023) and Art Scholarships from the Polish Minister of Culture (2020). At Collect 2026, Marchlewicz presents three mounted works, each unique and telling its own intimate story. Crafted with a sensitivity that honours traditional techniques and folk art, the pieces reinterpret Polish paper cut-outs for a contemporary audience, balancing historical reference with bold, dynamic forms that bring the space to life.

IG: @polishcuttings



Alicja Patanowska



Objects presented at Collect:

The Ripple Effect
(Framed Tile 8,9,10,11,12,13,14/20)
stoneware with post-flotation copper tailings,
engobe; wheel-thrown, 17x17x5 cm
2025

The Ripple Effect. Composition 1
stoneware with post-flotation copper tailings,
engobe; wheel-thrown, 68x110x7 cm
2025

Alicja Patanowska is a visual artist and designer based in Poznań, Poland. Trained as a potter and holding a doctorate in the arts, she creates research-driven ceramic installations exploring ecology, material transformation, and care. Knowledge acquired in direct contact with clay is crucial for her practice, which often questions human-centred perspectives in relation to the world. Her works are held in the collections of the National Museum in Kraków, the Hotel Europejski Art Collection in Warsaw, and the Shanghai Museum of Glass, among others. She is the recipient of awards including the Mazda Design Award (2018) and the British Glass Biennale Award (2015). In 2023, her installation *We Are the Weather* was presented at the Council of the European Union in Brussels.

Her work has also been shown internationally in the United Kingdom, Korea, China, Brazil, and across Europe. At Collect 2026 Alicja Patanowska presents editions derived from *The Ripple Effect*, first unveiled at the Victoria & Albert Museum during London Design Festival 2025. The project was realised with the support of the Adam Mickiewicz Institute and the Polish Cultural Institute in London. Originally composed of 2,000 ceramic tiles revealing the hidden consequences of environmental degradation, the installation has been reimagined as a series of signed and numbered wall compositions – the only collectible element of the project.

patanowska.com
IG: @alicjapatanowska



Monika Patuszyńska



Objects presented at Collect:

From the Bastards' series
parian, artist's own technique,
2x h: 27 cm, h: 30 cm,
2024/2025

Bastards series
porcelain, parian, artist's own technique,
h: 40 cm
2025

From the study of Deformation series
parian, polyethylene, artist's own technique,
h: 16 cm
2025

Bastards' series
porcelain, parian, artist's own technique,
h: 37 cm
2024

Bastards' series
porcelain, parian, artist's own technique,
h: 45 cm
2025

Monika Patuszyńska is an artist and curator whose practice is rooted in experimentation and material intelligence. She transforms clay into poetic narratives of reconstruction and renewal, embracing both accidental and intentional cracks, fissures, and seams. An explorer of abandoned spaces and uncharted paths, Patuszyńska is a member of the International Academy of Ceramics (AIC/IAC). She graduated in 1999 from the Faculty of Ceramics and Glass at the Academy of Fine Arts in Wrocław. Among her notable achievements, she was the last designer at Zakłady Porcelitu Stołowego Pruszków (Pruszków Table China Factory) and the final president of the International Ceramics Symposium Porcelain Another Way.

Collaborations with the New York office of architect Peter Marino have brought her works into permanent interiors, including Maison Guerlain in Paris, Chanel in Singapore, and the flagship Tiffany & Co. store in New York. In November 2025, she presented a solo exhibition at Henge Gallery in London as part of the Curated Connections Series. At Collect 2026, Patuszyńska presents works from the Study of Deformation and From The Bastards series. These works reflect her dialogue with porcelain, preserving cracks and seams while creating dynamic forms that explore how objects merge and transform, generating unexpected spaces and sculptural compositions.

patuszyńska.art.pl
IG: monika_patuszyńska



Marcin Rusak Studio



Objects presented at Collect:

Flora Lamp II Matte

selected and processed real flowers
and leaves, resin, dimmable LED light
2025

Flora Lens

selected and processed real flowers
and leaves, resin, cast aluminium
2017/2026

Marcin Rusak Studio finds vitality through experimentation and constant discovery, exploring themes of transience, nature, and beauty. Treating the studio as a laboratory, Rusak develops concepts as a basis for creative exploration, producing unique materials, objects, installations, and immersive experiences that invite the viewer to see everyday phenomena in a new light. Marcin Rusak is an artist and multidisciplinary designer whose work blends storytelling, material investigation, and design research. Born into a family of flower growers, he draws inspiration from natural forms, incorporating them into his work through sustainable, experimental techniques.

Rusak's work has been exhibited internationally, including solo presentations at Carpenters Workshop Gallery (Paris), Ordet (Milan), Twenty First Gallery (New York), Cobra Gallery (Shanghai), and Horta Museum (Brussels), as well as group shows at Hauser & Wirth (London and Somerset), Museum für Gestaltung (Zurich), and William Morris Gallery (London). He is the recipient of EDIDA Young Designer of the Year 2022. At Collect 2026, Studio presents Flora Lamp II and Flora Lens Clear 65, both hand made from selected and processed flowers and resin. Each piece encases a unique floral composition within a tinted, translucent form. The surfaces subtly modulate light, enhancing the interplay of depth, colour, and preserved botanical detail.

marcinrusak.com
IG: @marcinrusak

Creative Industries Institute (IPK) Poland – organiser

The Creative Industries Institute (IPK) is a public cultural institution dedicated to strengthening Poland's creative sectors through systemic support, research and knowledge development, networking, and international promotion. It responds to the evolving needs of creative professionals while fostering synergies between culture, innovation, and economic growth. IPK works across key fields including audiovisual media, game development, design, fashion, craft, music, as well as technologies and innovations shaping the future of these sectors.

ipk.gov.pl
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Polish Cultural Institute in London – partner

The Institute focus lies in promoting Polish culture and heritage to the British audiences, as well as developing collaborations and building bridges between key cultural or academic institutions in Poland and the UK. Through nurturing these relationships, providing access to essential cultural resources and supporting through funding, PCI London can successfully showcase the best of Polish art, film, theatre, music, literature, science, and heritage to culturally diverse residents of the UK.

instytutpolski.pl
IG: @polish_culture

On&On Designs – partner

London-based cultural studio, design strategy and communications consultancy that supports European creatives entering and influencing the UK market, particularly in design, retail, interiors, and placemaking. The practice curates ambitious collaborative programmes, from exhibitions and talks to immersive showcases, that connect contemporary design and craft with cultural dialogue and strategic partnerships between designers, institutions, brands and international partners. Alongside its curatorial work, On&On Designs advises on commissioned products, represents selected European designers and brands in the UK, and facilitates cross-sector collaborations to strengthen the presence of European design in the UK and beyond.

onandondesigns.com
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Collect

Leading international art fair for contemporary craft and design. The fair is presented by the Crafts Council and takes place annually at Somerset House, London. Proudly positioned at the forefront of the contemporary craft movement since 2004, Collect brings together collectors, patrons, curators, art advisors and interior designers, and features international and British galleries showing museum-quality works in curated presentations. Through the Collect Open initiative, the fair provides a platform for experimental installations by individual artists and collectives. Each edition of Collect showcases the work of over 300 exceptional living contemporary artists and designers, made from a range of materials with rich narratives. These span ceramics, furniture, glass, jewellery, metalwork, sculpture, textiles, woodwork and more. Over 80% of work was made in the previous five years, with many pieces commissioned for the fair.

collectartfair.com
IG: @collectartfair

Corinne Julius
curator

Creative Industries Institute
organiser

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photo: Giewont Studio

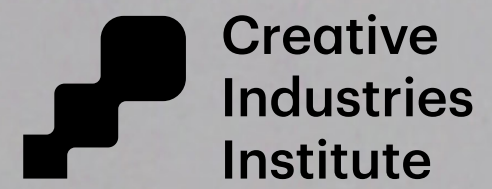
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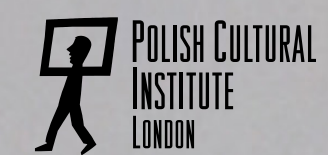
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