



VIOLI TYCZ's PORTFOLIO

grafika

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artistic biography

Multimedia artist. Graduate of the Academy of Fine Arts in Wrocław.
Lecturer at PHOBOS and AFA Photography Schools.

Recipient of national and international awards, including the Grand Prix of the International Print Triennial Cairo/Egypt; Jury Prize of the Print Triennial Tokyo (Japan); Grand Prize of the International Graphics Biennial Cluj-Napoca (Romania); Honorable Mention at the International Print Triennial Krakow; Second Prize at the Bielska Jesień Painting Biennial Bielsko-Biała; Artist of the Year ARTEON; Gold Medal Premio Remo Palmirani (Italy).

Works in collections including the National Museum in Krakow; CSW Łaźnia Gdańsk (currently GCSW); Wrocław Contemporary Museum (Lower Silesian Zachęta Fine Arts Center); Pilar Juncosa & Joan Miro Foundation; BWA Zielona Góra; Shenzhen Guanlan Collection of Prints (China); Trois Rivières Quebec (Canada); Foundation Cultural Center (Korea); Kanagawa Prefectural Gallery (Japan); Museum of Texas Tech University (Artist Printmaker/Photographer Research Collection (AP/RP)) (USA); and many others.

Her work has been exhibited worldwide, including the Korea Foundation Cultural Center JoongAng Ilbo Building; Lavra Gallery Kyiv; Lahti Art Museum Finland; Horst Janssen Oldenburg; Museum of Modern Art Moscow; Rensselaerville Institute, New York; Caraccio Studio Gallery, New York; and Kunstlerhaus Bethanien Berlin.

In Poland, her work has been exhibited at venues including the National Museum in Wrocław; the Wrocław Contemporary Museum; the National Museum in Kraków; the Łaźnia Centre for Contemporary Art, BWA Wrocław, BWA Zielona Góra, and many others.

Her work was honored as Wrocławian of the Year 2025 in the CULTURE category. In 2024, she was recognized by the ARTBIDY portal as one of three Polish artists worth knowing, alongside Teresa Pałowska and Małgorzata Mirga-Tas.

A two-time winner of the "Young Poland" scholarship program, she also received scholarships from the Minister of Culture and National Heritage and the Spanish Pilar Juncosa & Joan Miró Foundation.

A member of the International Print Triennial Association in Krakow.

She lives and works in Wrocław.

"We use new technologies, returning to spiritual roots"

My artistic practice is inextricably linked to the beginnings of the digital revolution, becoming a formative experience that has defined the language of my art. It describes the contemporary human condition, living in a bifurcated reality—between the tangible, organic world and the digital, virtual sphere.

I am interested in the tension at the intersection of these two realms, their interpenetration, the conflicts and paradoxes that result.

In my work, I often draw on "techno-waste"—used motherboards, electronics, and cables. I treat them as archaeological artifacts of our civilization and building blocks for new forms. From these elements, I construct walls symbolizing isolation and a crisis of attention ("e-WALL"), cybernetic temples, and a contemporary Stonehenge ("Cybernetic"), posing questions about new forms of spirituality in the era of databases. At the same time, I confront technology with the inevitable force of nature, which in my installations, such as "Florarium," slowly annexes human creations, revealing their ephemerality in a post-apocalyptic memento mori.

A central theme of my art is the body – as a battlefield between nature and culture, as an object of consumption and a carrier of identity. I explore its fragility in the context of cultural pressure ("Anorexis") and its representations in new, digital mythologies ("E-Holy Family," "Fifty-Fifty"). I am interested in the moment when the body becomes "meat" – a commodity, a piece of data, a component of a system.

Interaction is a key element of my practice. I break down the traditional distance between the work and the viewer, inviting co-creation, play and participation ("Sound System," "Puzzle 4U"). I believe that art becomes complete only when it enters into dialogue with the viewer, compelling them to engage intellectually and physically.

My work often takes the form of an ironic interplay with symbols from pop culture and art history ("Pixelosis," "Fried Pacyfki"), to reveal the cracks in the reality around us through tragicomic collisions.

I combine traditional craftsmanship with modern materials. I use hybrid techniques—from refined intaglio to animation, video, and AI—to create multi-layered messages. I want to provoke reflection on the limits of humanity, the illusion of progress, and the price we pay for living in a dual, digital-real world.

Astral transformations

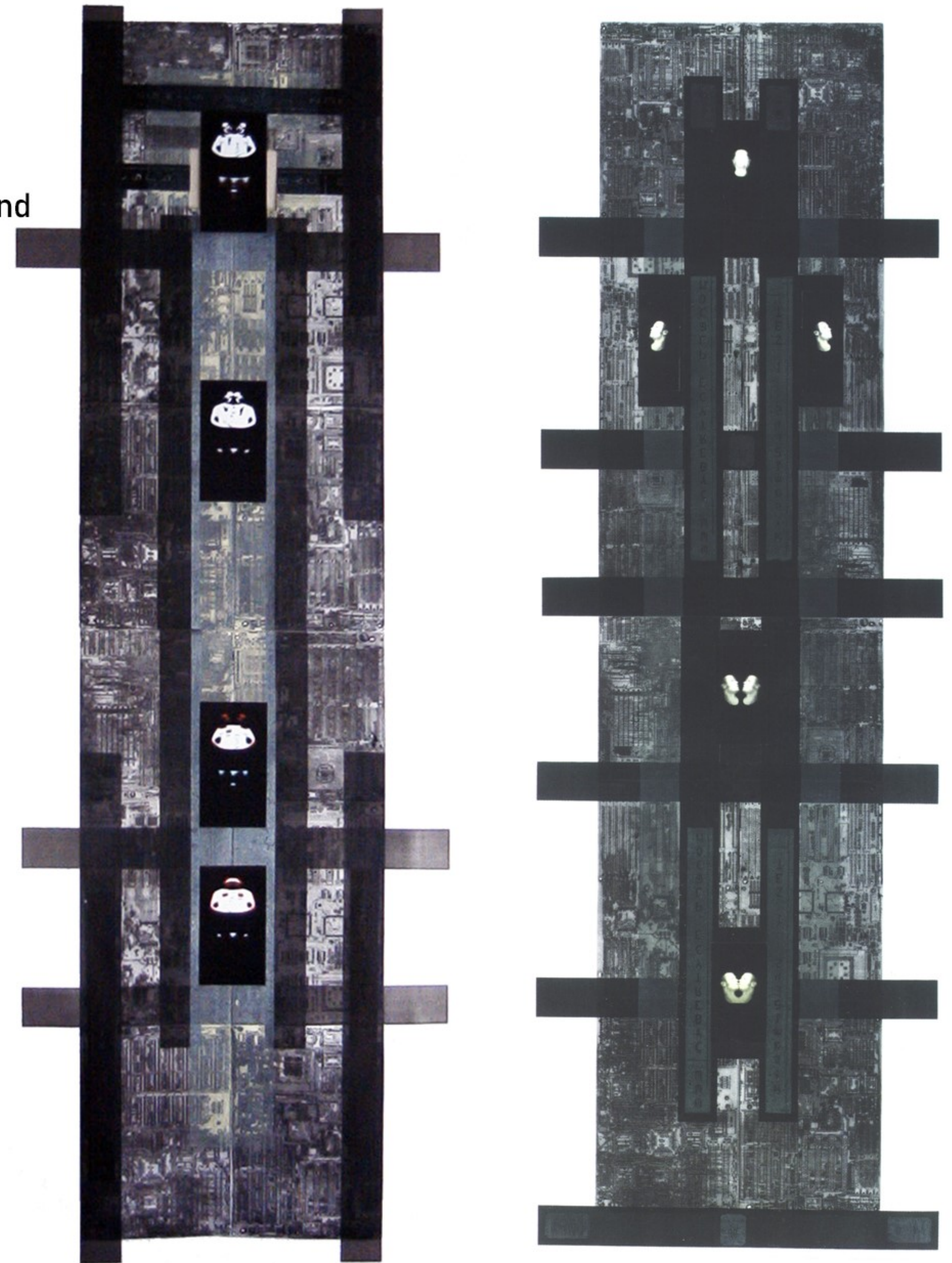
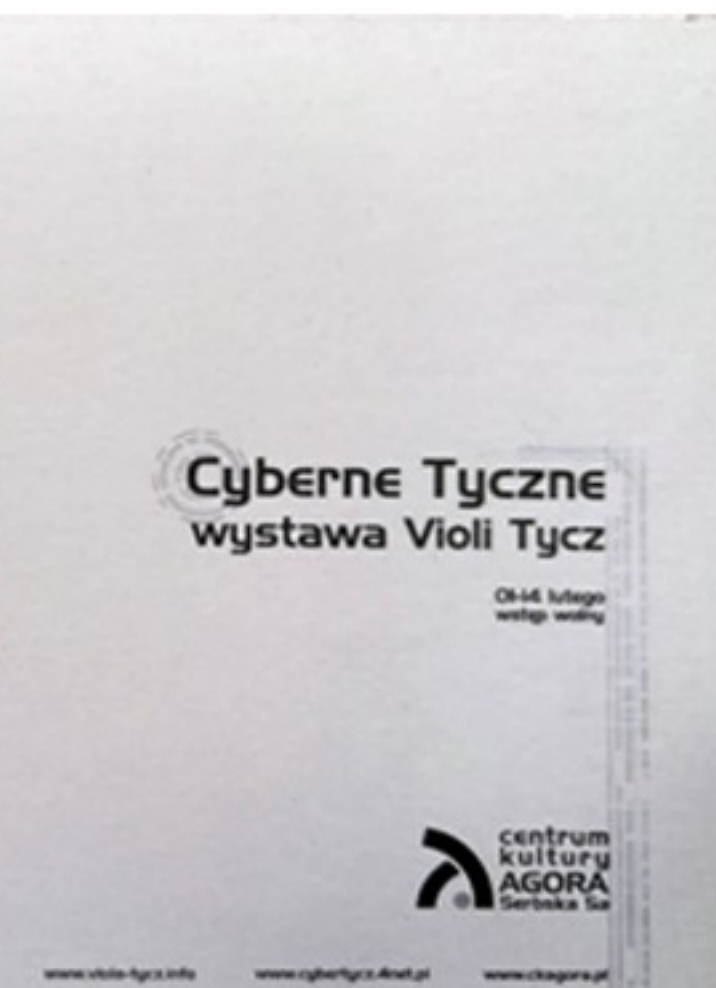
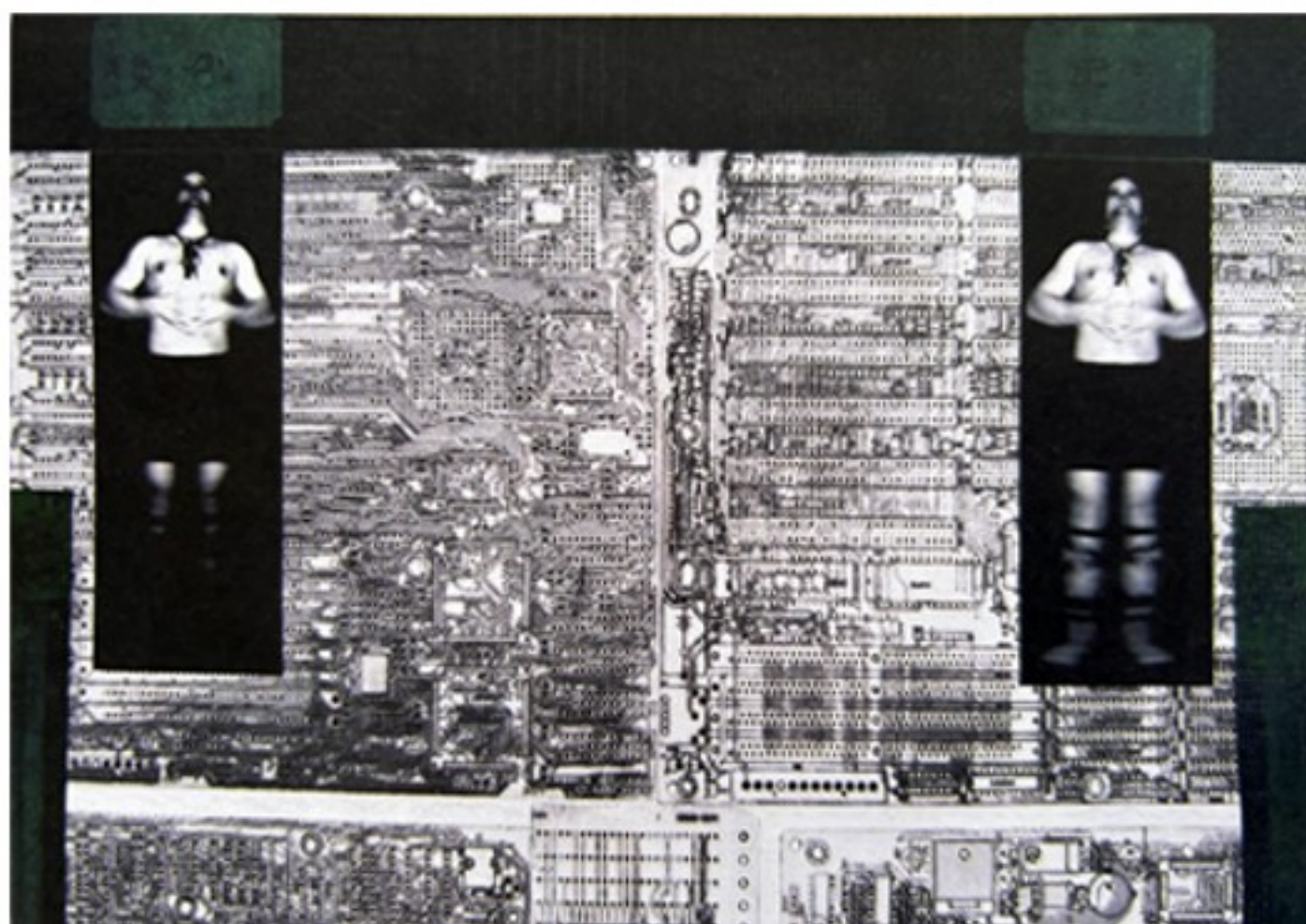
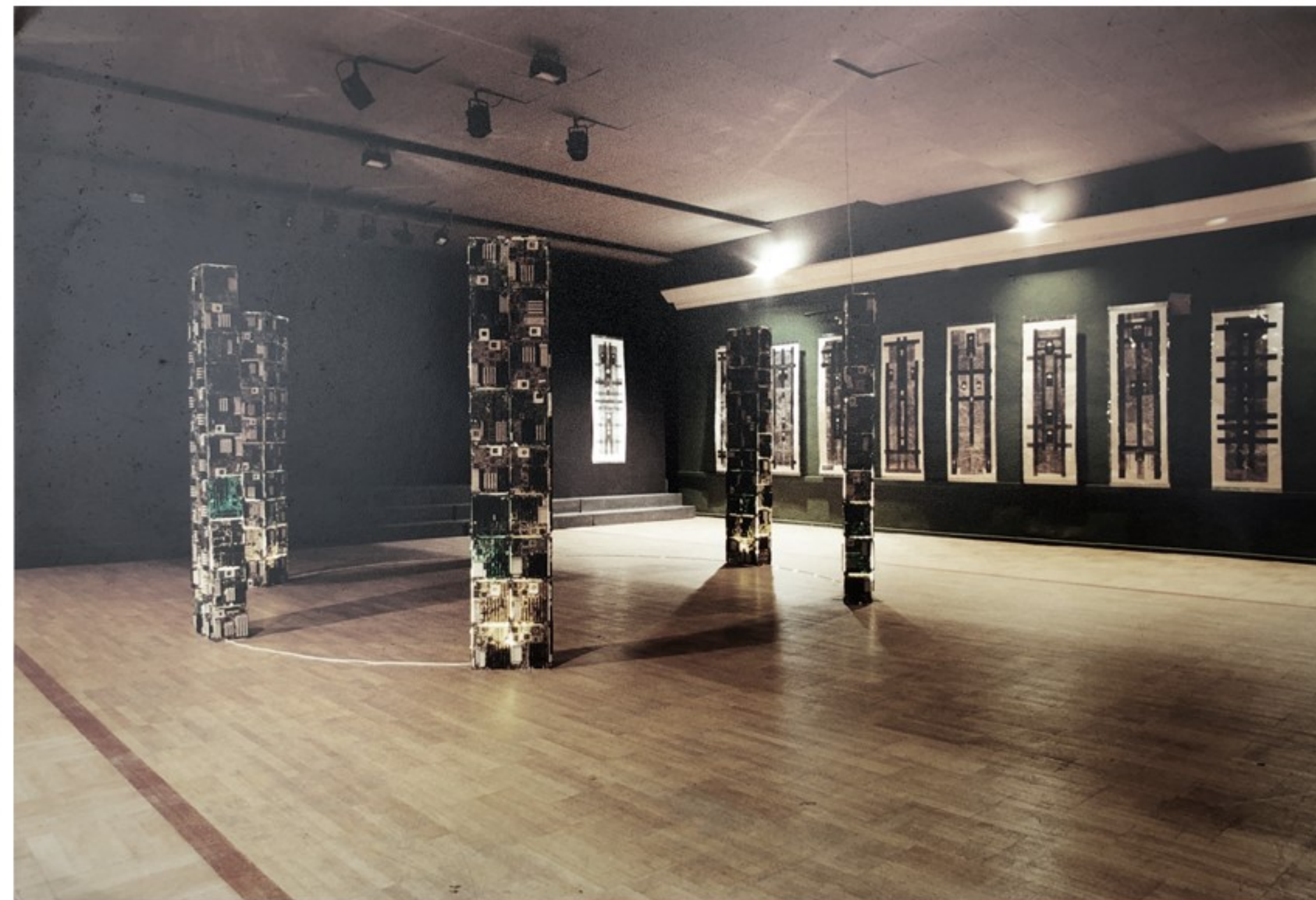
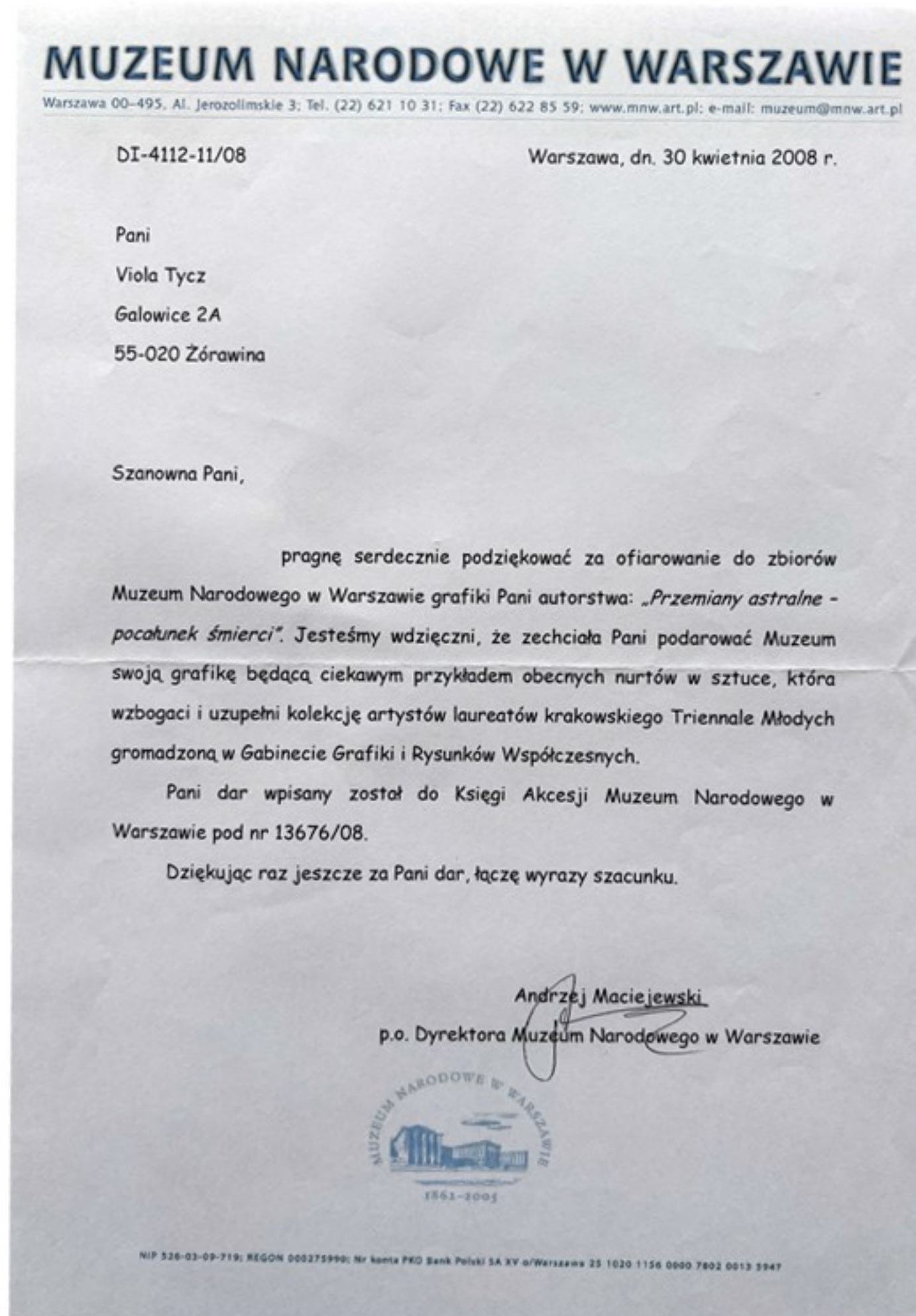
Mixed media, graphic collage, Fabriano paper, 200x70 cm, 2000

CyberneTyczne, multimedia installation, IMPART, Wrocław, Poland, 2000

Recommendations, Bunkier Sztuki, Kraków, Poland, 2000

CyberneTyczne, CK Agora, Wrocław, Poland, 2014

Collection of the Graphics and Contemporary Drawing Room, National Museum in Warsaw, Poland



Astral Transformations - Kiss of Death, Fabriano paper, 200x70 cm, 2000

selected graphic series

Mixed technique, intaglio, water polymers, Fabriano paper, 2001

The Palace of Art in Gezira, Egypt, 2001

Art Gallery of the Cairo Opera House, Egypt, 2001

The Museum of Fine Art in Alexandria, Egypt, 2001

International Print Triennial in Kanagawa, Japan, 2003

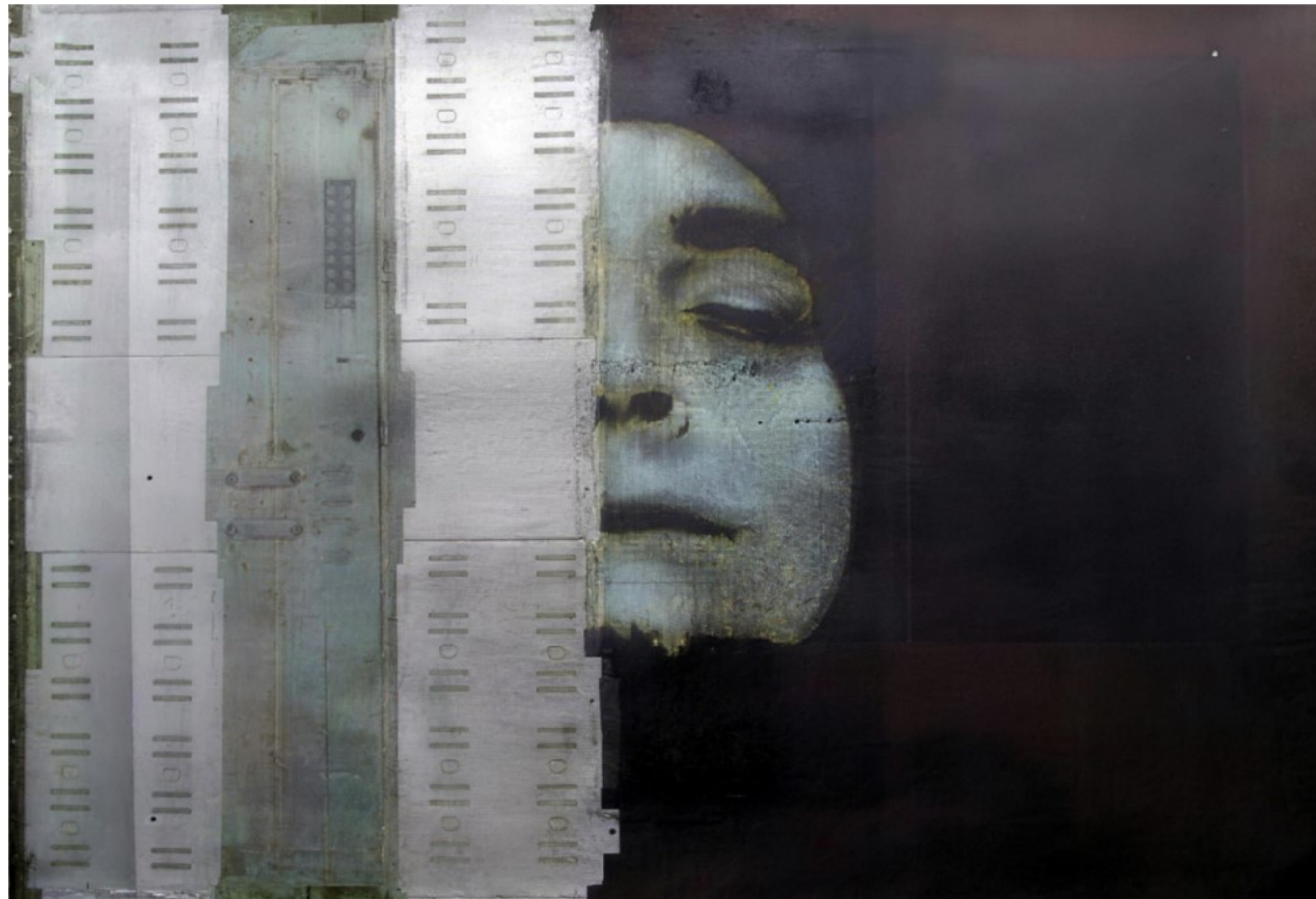
Sungkok Museum, Seoul, 2002

National Taiwan Museum of Fine Arts, 2004

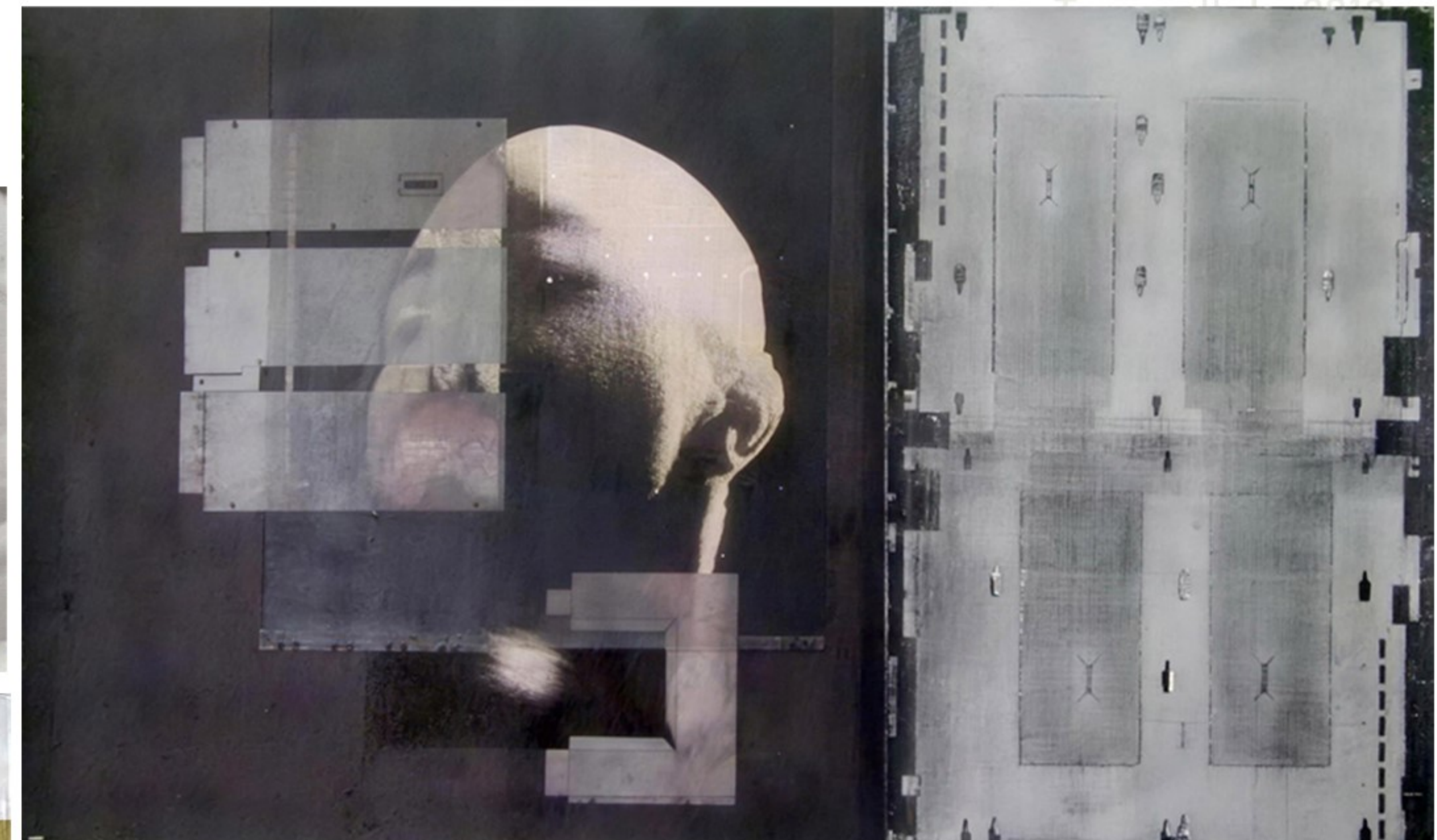
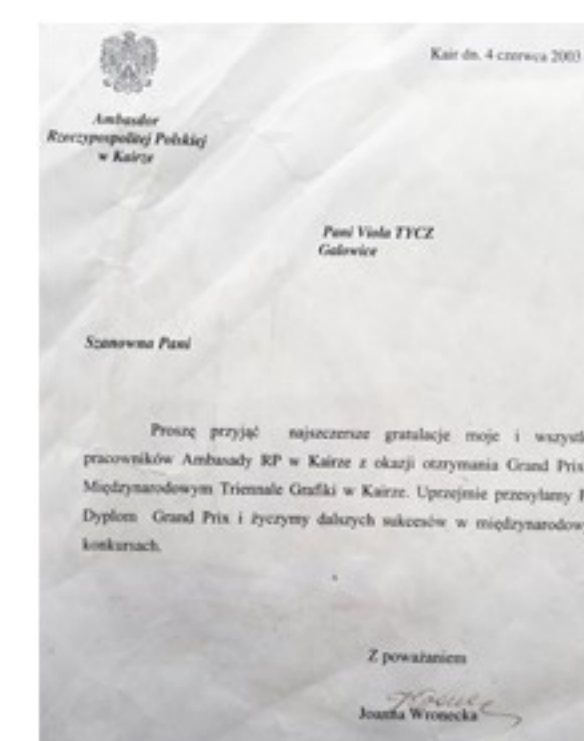
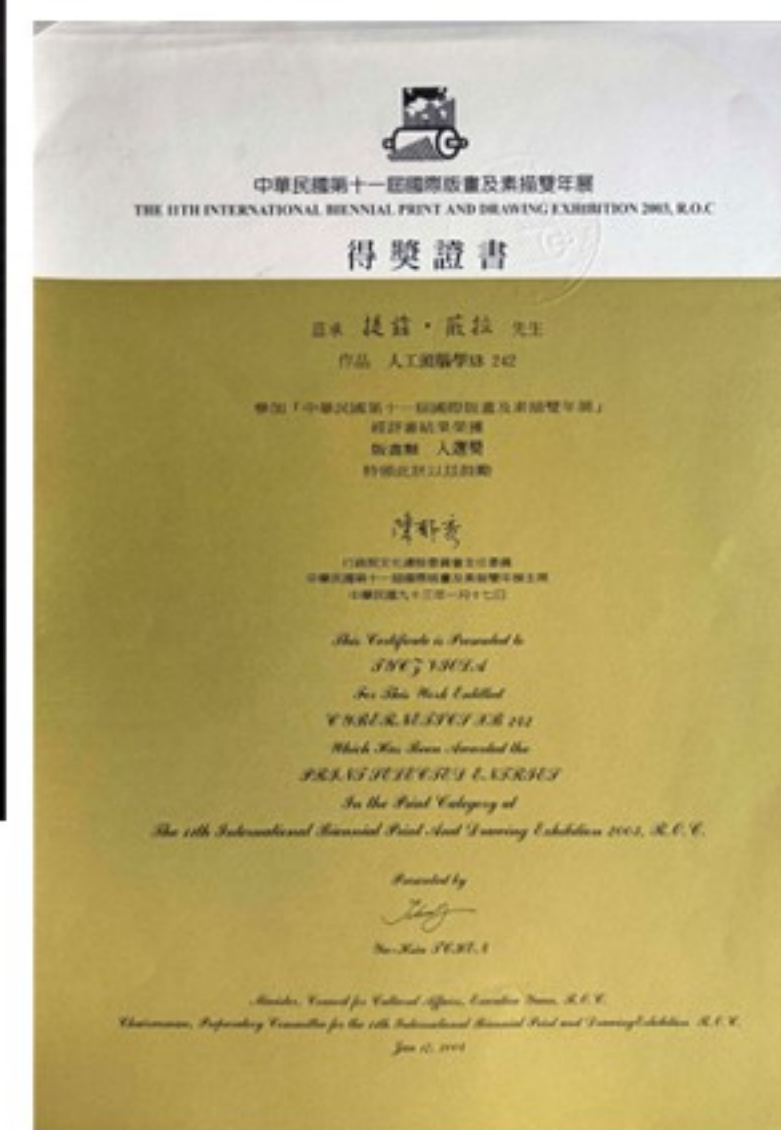
Flowers&Engraving, Biennale Internazionale per L'INCISIONE Aquì

CYBER TYCZ

The Grand Prix at the Cairo International Print Triennial is one of the most important and prestigious awards in the world of graphic arts. Winning this award in 2003 was a tremendous success and confirmed the international standing of Viola Tycz's work.



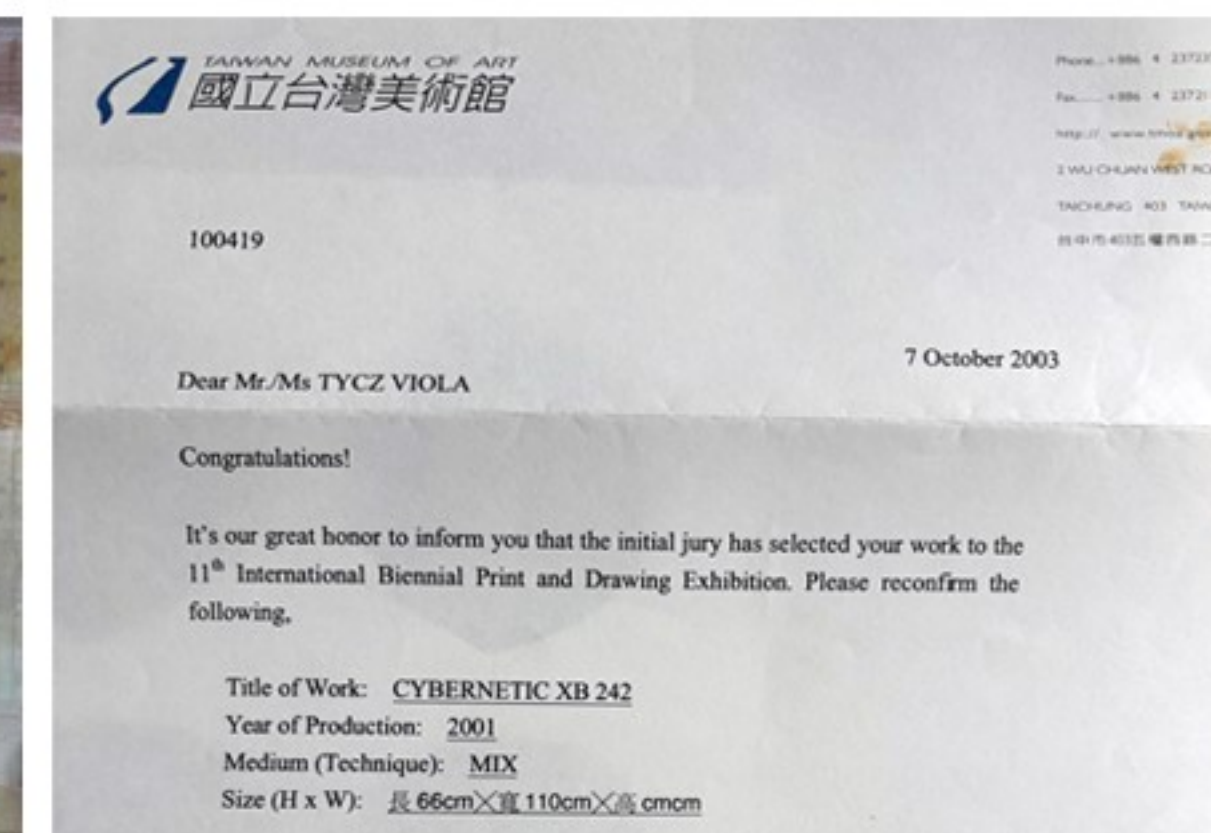
Sleeping in NET, AP, mixed:polimer, intaglio, 70x100 cm, 2001, Grand Prize Egypt



Cybernetic XB 242, AP, mixed:polimer, intaglio, 66x110cm, 2001



In NET, AP, mixed:polimer, intaglio, 67x85,5 cm, 2001



MAXIPRINT 2004

Mixed media, intaglio, water-based polymers, Fabriano paper, 2004
Sole Creatures, Epreuve d'Artiste, Antwerp, Belgium, 2005
Aus Gallovitz, Contemporary Art Gallery in Nowy Sącz, Poland, 2010
GRAFOMANIA, BWA Wrocław, Poland, 2012



Broken Connection, AP, mixed:polimer, intaglio, 70x100cm, 2004



Adam&Eve, AP, mixed:polimer, intaglio, 70x100cm, 2004



Fallen Angel, AP, mixed:polimer, intaglio, 100x70 cm, 2004

"I'm interested in ideas, and figurative art is, for me, still a very viable vehicle for ideas. I'm simply excited by provocative art made with a manifest visual form. These works are like that, but they're not confined to traditional printmaking techniques."

Professor Henry Klein, Museum of Fine Art, Los Angeles

selected graphic series

PUZZLE4U



©Intaglio: intaglio, polymer, 50x50 cm
±Pilar Juncosa & Joan Miro Foundation, Spain, 2005
±Ground Zero, solo exhibition, Juncosa & Joan Miro Foundation,
Spain, 2006
▣Collection of the Pilar Juncosa & Joan Miro Foundation, Spain

Joan Miró

Viola Tycz

PUZZLE 4 U

Moments, images, overexposed films of memory. An unfinished, fragmented, shattered reality. Everything is possible and... nothing is possible anymore.
Man – a chess piece, life – manipulation, fun, or perhaps a game?

The death of reflection, the twilight of philosophy – the triumph of superficiality.

The artist, thrust into a new, unclear situation, a game, tries to learn the rules, become familiar with the laws. He searches for a code that deciphers the intricate map of new places. He wants to understand. He records images and feelings, perceives the context upon which he constructs a network of his own emotions, reflections, and knowledge. When he finds a clue, he puts the scattered elements together. In this way, he gives form to his reflection. He desires to present his understanding of the nuances of the new game. It is difficult to find meaning in an unnatural rush.

From the multitude of artistic means from which he can choose, he chooses those that guarantee rapid recording. This is crucial if you want to capture the moment, HERE and NOW. Contemporary graphic design cannot afford tedious, time-consuming techniques. After all, change occurs at a dizzying pace. It's even difficult to retain memories.

To engage viewers, artists create increasingly more "exercises" designed for perception; they strive to break the conventions of presentation. This doesn't mean they are forced to disrupt the old aesthetic order, so that the hasty viewer is tempted to turn their weary gaze to yet another image from among the millions constantly generated by the media.

The world suffers from globalization, subjected to the tyranny of image and spectacle.

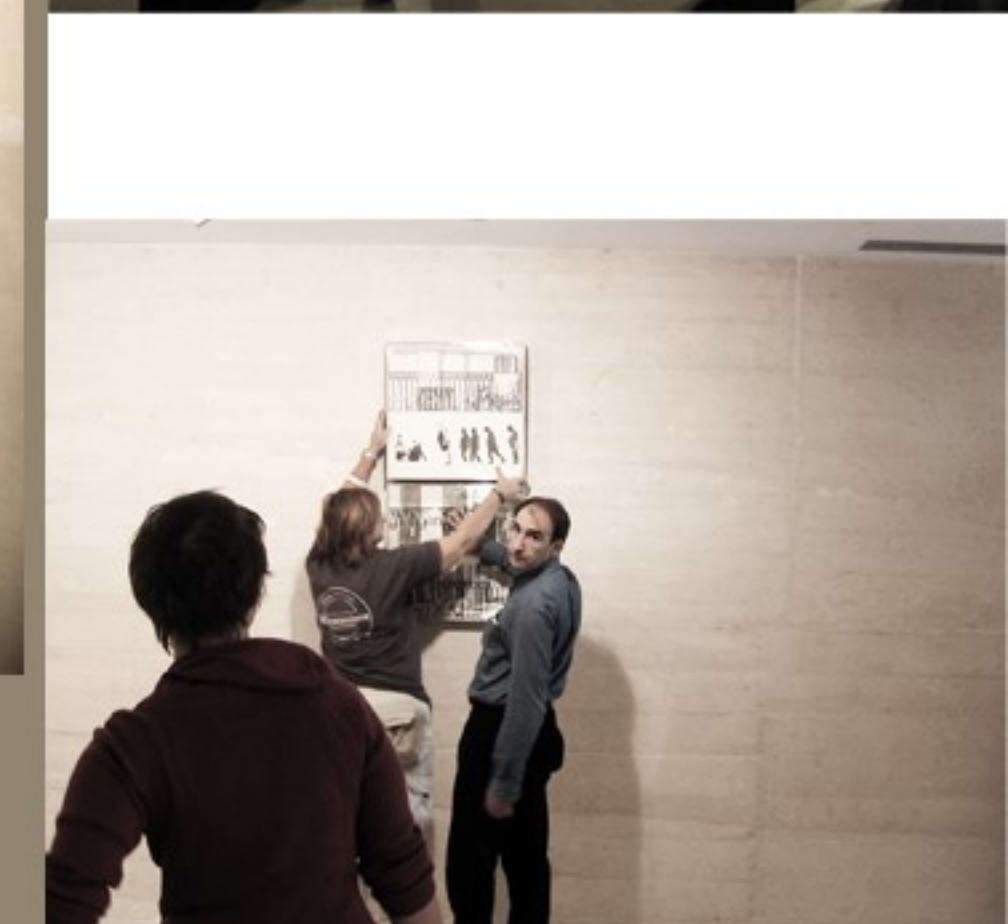
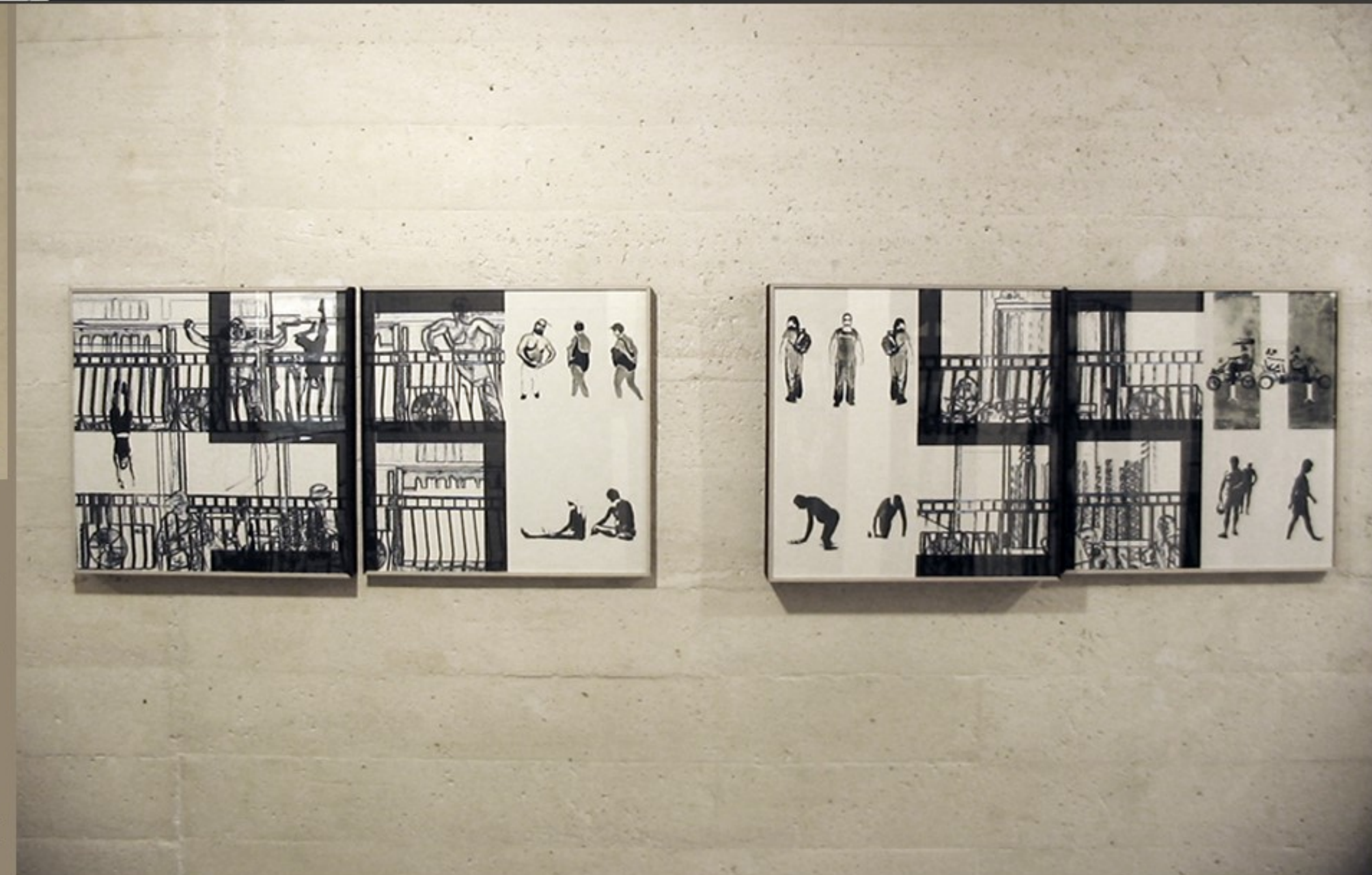
Viola Tycz's "PUZZLE4U" is a mosaic of graphics incorporated into blocks/frames of varying thicknesses. It is a work with an open composition, in which Viola Tycz incorporates both the result of her reflections and the process of arriving at them. First, there were individual "puzzles"—images and impressions retained in memory; then came reflection and the solving of these "puzzles."

There are many variations of this composition. Many reflections come to mind, although we still don't see the limits of combining graphics with mosaics. A third dimension emerges. "PUZZLE4U," hung on a wall, acts as an architectural form – a sculptural bas-relief. The author's next suggestion – "Why not use graphics as solids?" Why not play with space?

The modelability of this work is astonishing!

Viola Tycz solved one version of the puzzles using criteria known only to her. At the same time, she multiplied the second edition so that her audience could create a mosaic.

"PUZZLE4U" is not the final version, nor the only possible one – it is subject to change. These are the rules of the game in the ever-changing world of entertainment.



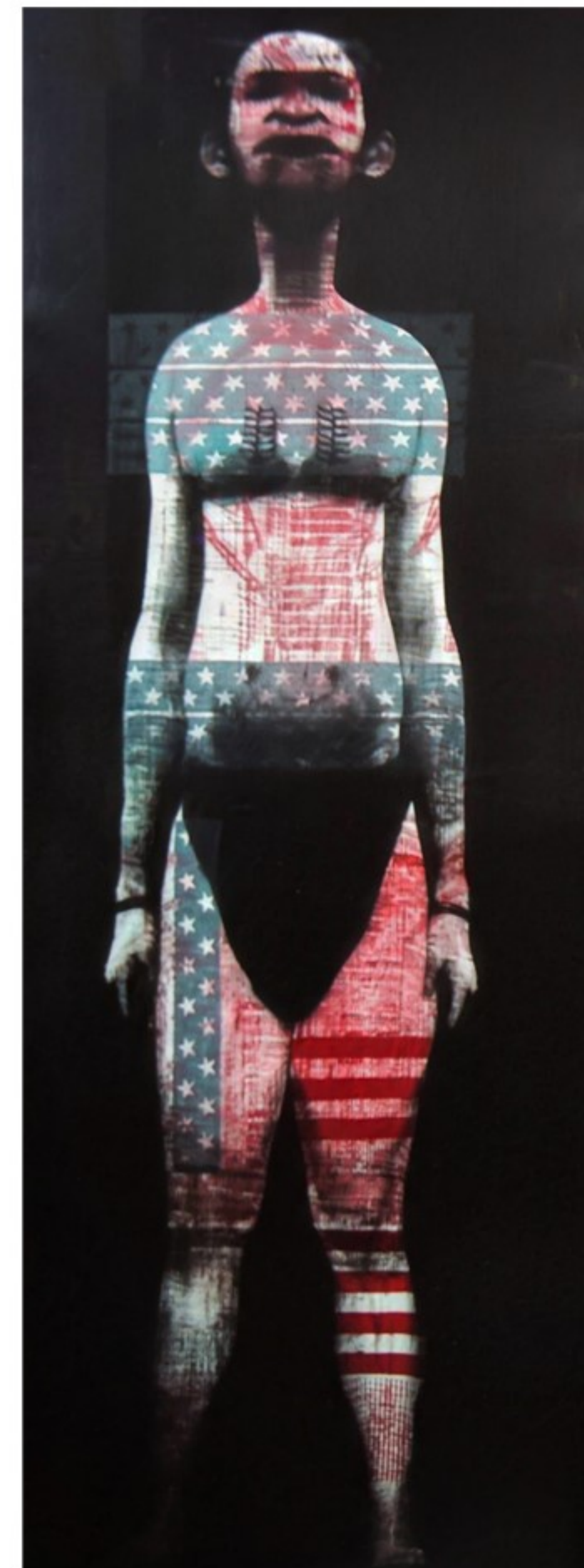
®intaglio, polymer, 70x100 cm, 2005

The Clones/2005

±Ground Zero, Pilar Juncosa & Joan Miro Foundation, Spain, 2003

±Faces of Freedom, Bunkier Sztuki, Crakow, Poland, 2014

®Collection of the National Museum in Crakow, Poland



(...)The series of graphics is a multi-layered world, divided into display cases/fields of virtual-real visions of banal events through which history passes, the great themes of humanity: the extermination of the Jews, death, war, America and its dictatorship of the world order. (...)

Elżbieta Kościelak, Virtual Puzzles of the Real World, Format, Wrocław



Mixed media, intaglio, water-based polymers, Fabriano paper, 2004

Sole Creatures, Epreuve d'Artiste, Antwerp, Belgium, 2005

Aus Gallovitz, Galeria Sokół, Nowy Sącz, Poland, 2010

selected graphic series

THE SQUERS



Viola's Childhood, AP, mixed:polimer, intaglio, 50x50 cm, 2004

The Vaccination, AP, mixed:polimer, intaglio, 50x50 cm, 2004

The Slava, AP, mixed:polimer, intaglio, 50x50 cm, 2004

On the Beach, AP, mixed:polimer, intaglio, 50x50 cm, 2004

*Anorexis was financed by the Minister of Culture and National Heritage

©Digital print, magnesium, graphic cutouts, intaglio, 150 x 75 cm, 2006

Anorexis/2006

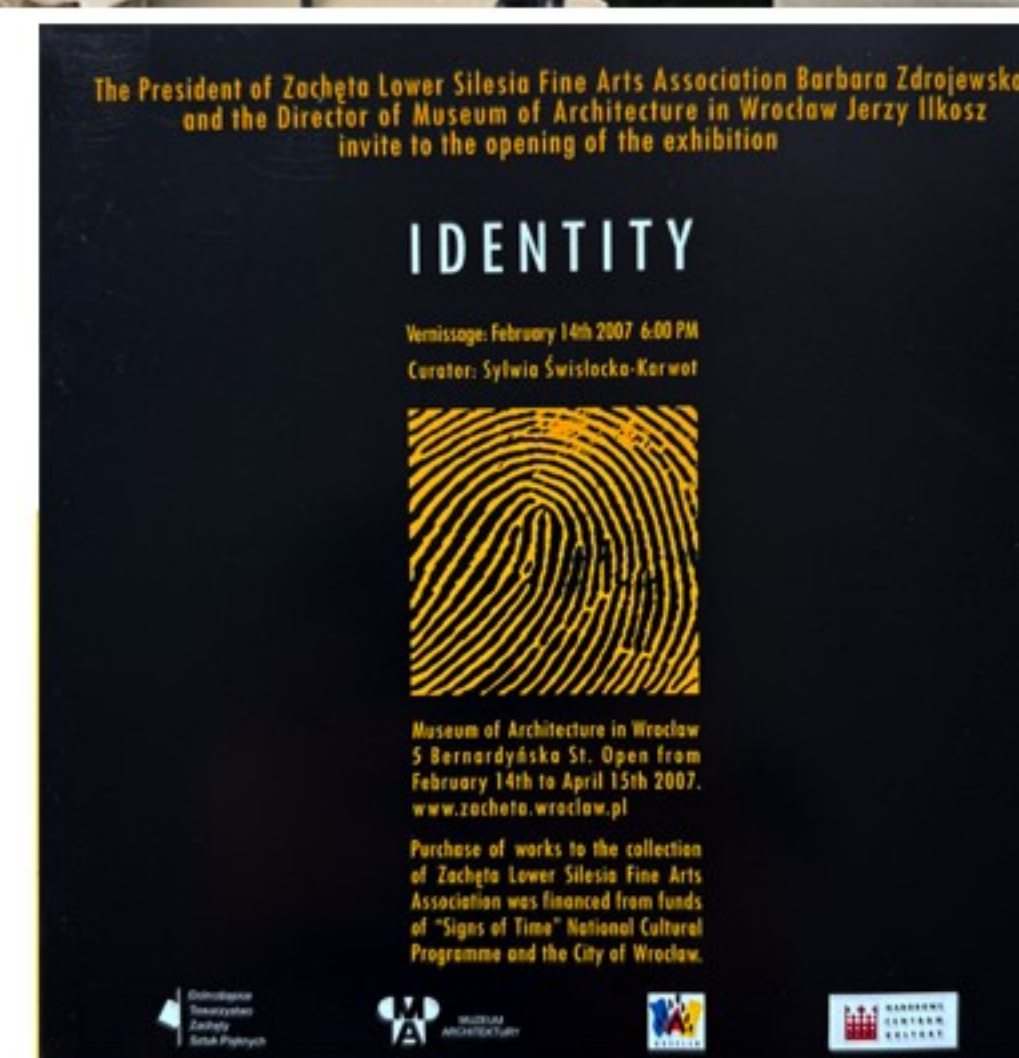
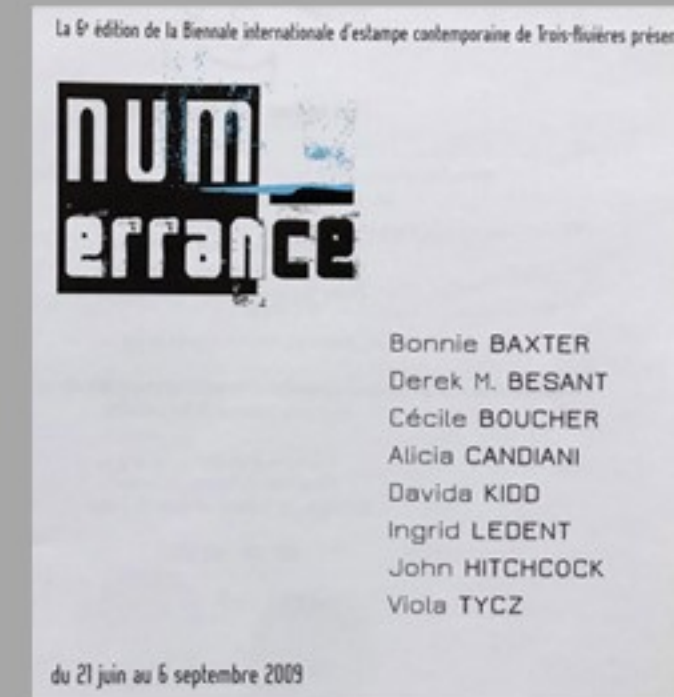
"Four graphics, printed and affixed to zinc sheet metal, depict emaciated female figures.

The artist emphasized in a conversation with the curators that the work not only addresses the issue of weight loss and anorexia, but also speaks to the denial of life's pleasures.

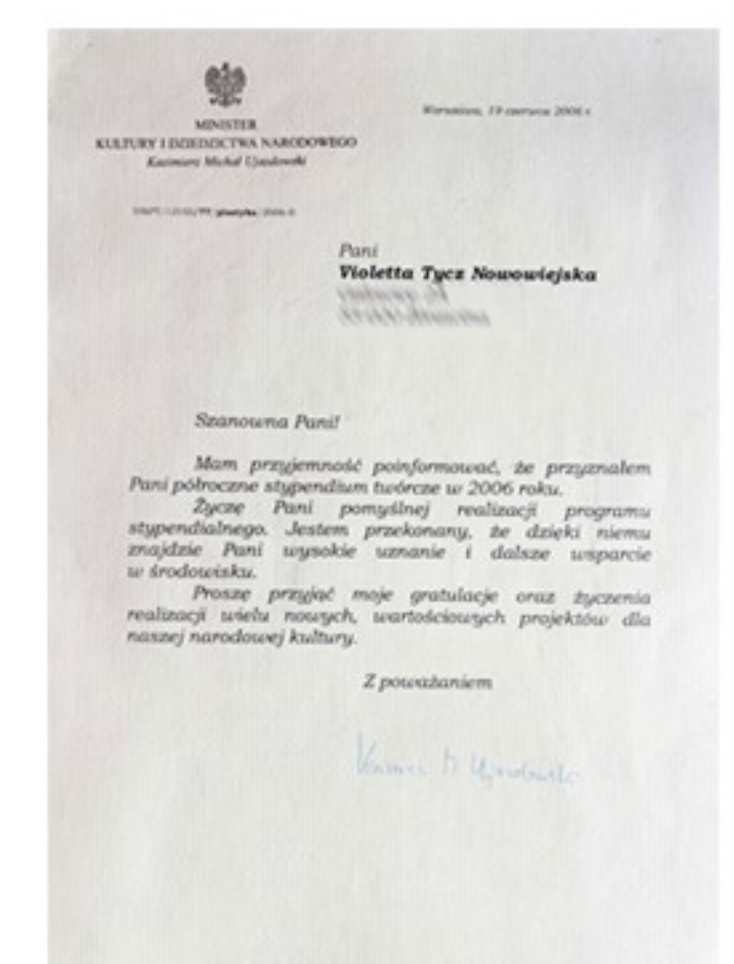
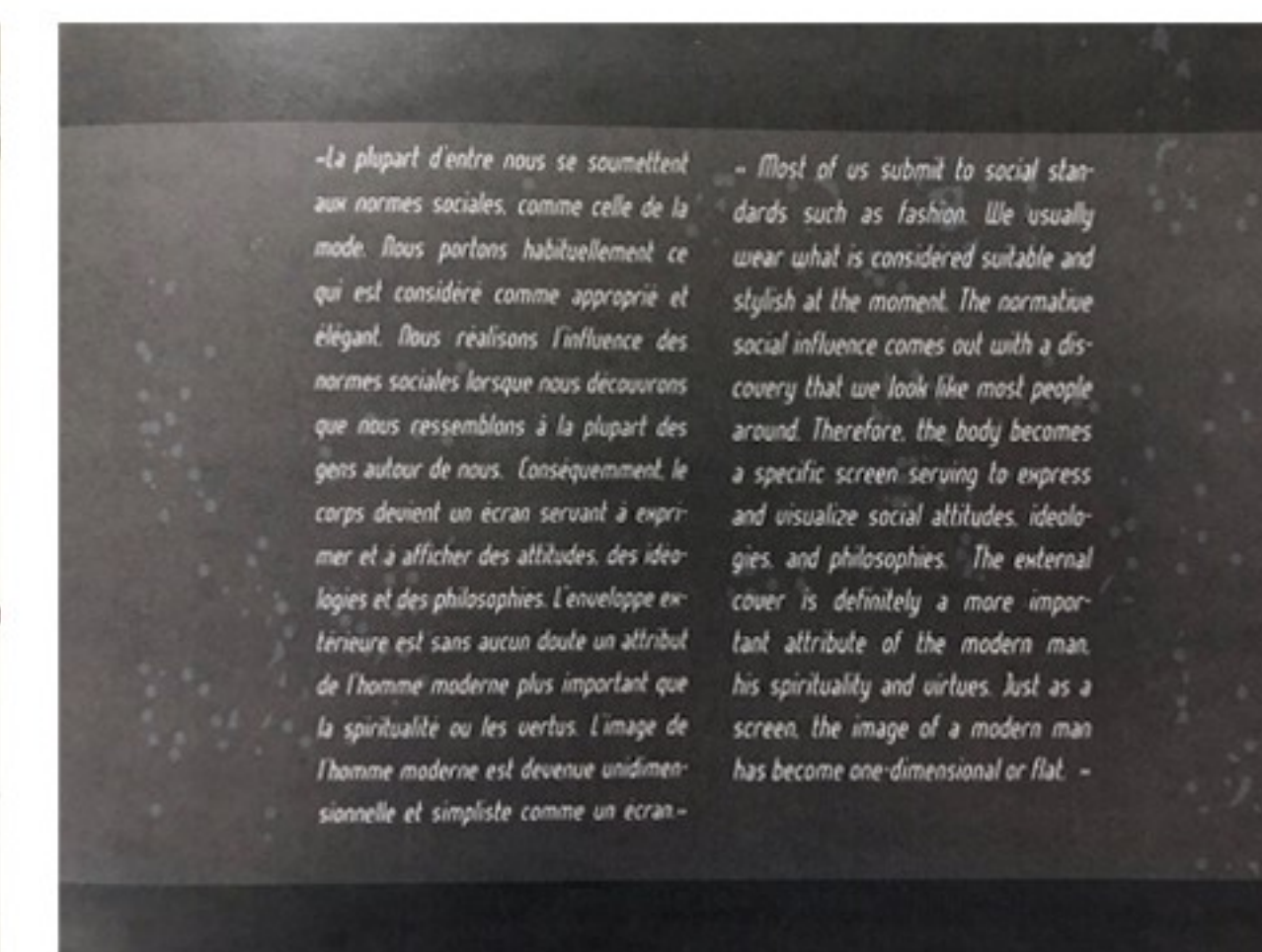
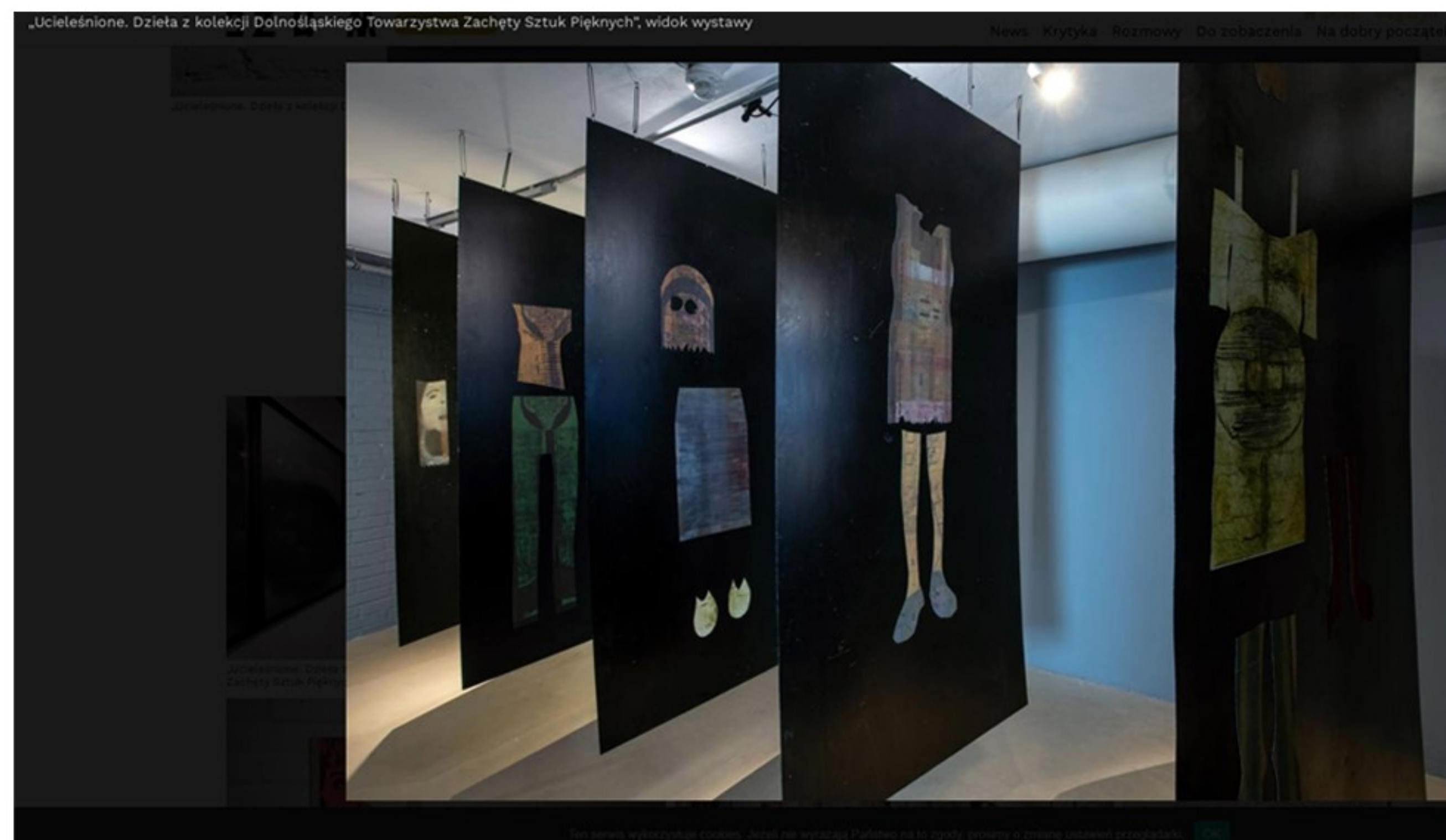
Mental suffering, bodily failure, death – all of this is covered up with decorative garments.

In the works, interchangeable sets of clothing, attached with magnets, have been selected for each figure.

In this way, the artist raises questions about the creation of the image of women in contemporary pop culture, as well as the social consequences of this creation."



Mirosław Balka / Andrzej Dudek-Dürer / Natalia Lach-Lachowicz / Lech Majewski / Maciej Osika
Ewa Partum / Laura Paweł / Anna Plotnicka / Józef Robakowski / Jadwiga Sawicka / Viola Tycz



child/ADULT 2007

±IMPRINT, IMTSG Kulisiewicz in Warsaw, Poland, 2008

±International Biennial of Drawing and Graphic Arts, Gyor, Municipal Art Museum, Gyor, Hungary, 2007

±Forgotten Rooms, Baltic Gallery of Contemporary Art in Słupsk, Poland, 2009

±Fabryka Trzciny/ARTINFO Gallery, ind.exh., Warsaw, Poland, 2008



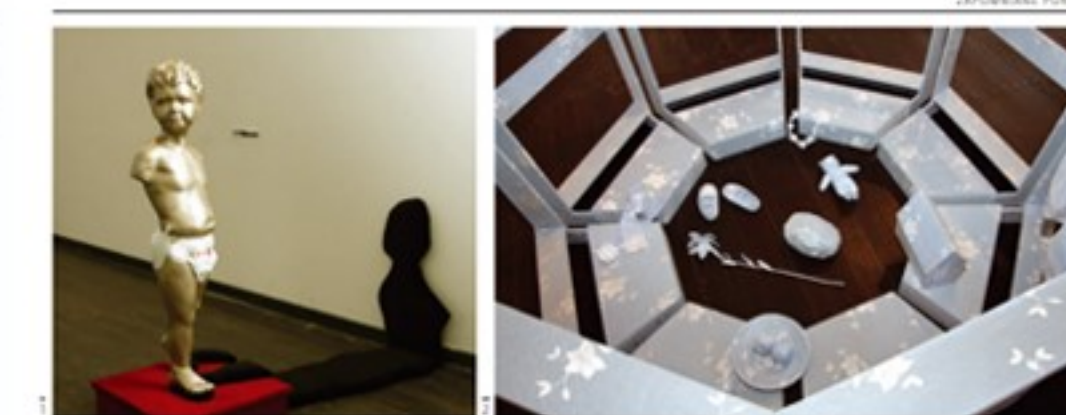
The "Child/Adult" project was funded by a scholarship from the Minister of Culture and National Heritage for outstanding Polish artists of the young generation, YOUNG POLAND 2007.

Graf/o/mania

14.01.2012



13 stycznia - 26 lutego 2012. BWA Wrocław - Galeria Awangarda, ul. Wita Stwosza 32. **Artysty:** Monika Cichoń, Teodor Durski, Agata Gertchen, Grzegorz Hańderek, Jacek Ponton Jankowski, Monika Łukowska, Dorota Nowak, Marta Pogorzałek, Sybilla Skatuba, Ewelina Sośniak, Radek Ślany, Viola Tycz, Małgorzata ET BER Warlikowska, Maja Wolńska, Adam Romaniuk. **Kuratorzy:** Alicja Klimczak-Dobrzańska (BWA) i Jacek Szewczyk (ASP). O wystawie: "Twórczość współczesnego artysty-grafika to swoista fetyszacja procesu i warsztatu. To zmaganie się z ograniczeniami materiału, ulepszanie możliwości technicznych, ciągłe poszerzanie i redefiniowanie granic medium. Uprawianie sztuki przy wykorzystaniu klasycznych i nowoczesnych technik graficznych jest manifestem przywiązania do specyficznego procesu kreacji. Ów proces wymaga niezmiennie od wielu lat tego samego mechanizmu, czyli przeniesienia koncepcji negatywno na matrycę, a następnie odbicia jej i tym samym uzyskania finalnego efektu. Matryca stała się pojęciem bardzo szerokim, nieskończonym wręcz, bowiem obejmuje nie tylko płytę, kamień czy linoleum, lecz także szablon, pamięć komputerową, pamięć aparatu fotograficznego, projektor czy plik. W momencie upowszechnienia technik cyfrowych, istota twórczości grafika przestała opierać się wyłącznie na tradycyjnym warsztacie i materiałach, możliwości okazały się bezgraniczne, jedynie model myślenia twórczego pozostał bez zmian. Można zatem uznać, że oprócz konkretnej materii konieczną jest także graficzna wyobraźnia, a więc umiejętność wieloletapowego myślenia, przewidywania finału oraz transpozycji kilkupoziomowego konceptu na materialny efekt" - A. Klimczak-Dobrzańska.



Pokoje to nasza przestrzeń prywatna, schronienie przed światem, azyl wypoczynku i wyżytków. To teren, który możemy kształtować i wypełniać sprzętami, fotografiami i pamiątkami. Może być czysty i symboliczny, bezpieczną kapsułą wypełnioną naszymi wyobrażeniami i myślami.

stanowi i zaskakaniem. Mógł być to przedmiot, w którym zyskał swój azyl i schronienie, a tym samym stał się przedmiotem, który obserwuje nas. Na naszych oczach przemienia się w obiekt, który obserwuje nas. W tym momencie, kiedy obserwujemy, jesteśmy obserwowani. W tym momencie, kiedy obserwujemy, jesteśmy obserwowani. W tym momencie, kiedy obserwujemy, jesteśmy obserwowani.

Praca Agnieszki Kozłowskiej, która wyprzedzała się od "Jednego", odnosiła się do jednego z jej poprzednich dzieł, a mianowicie do "Jednego". W tym momencie, kiedy obserwujemy, jesteśmy obserwowani. W tym momencie, kiedy obserwujemy, jesteśmy obserwowani. W tym momencie, kiedy obserwujemy, jesteśmy obserwowani.



Ostensibly, we are observing the world, but in reality, it is the world – or rather, the medium – that observes us, for example, through telemetry studies, examining our preferences as viewers and consumers. Observation is also the subject of another work in the series, titled "At the Zoo." In it, a group of zoo visitors is contrasted with a troop of baboons sitting in an enclosure.

On the surface, it is the people observing the animals, commenting on their behavior – likely considered amusing. However, a closer look at the image convinces us that it is rather the baboons observing the people.

The possibility of this interpretation is demonstrated by the placement of the baboons in a place traditionally assigned to the audience, while the people appear to be on a stage or cinema screen, which the baboons can observe unimpeded. Thus, the observers transform into the observed, but this happens without their conscious awareness, as in Bentham's panopticon. Another interpretive trope, utilizing the motif of mirror reflection, is also possible. People are reflected in baboons, and monkeys in humans; the behavior of some reflects the reactions of others. Baboons thus become a symbol of an unthinking society that spends its time on trivial entertainment and pointless discussions. Assigning such a role to monkeys is reminiscent of the use of these animals in many paintings by the seventeenth-century Flemish artist David Teniers the Younger – one need only recall the famous "Monkeys in the Kitchen" or "The School of Monkeys." Since the times of Protestant reflection – especially Calvinism – this animal has represented the foolish and evil side of human nature, often used as a symbol of the apostles of the Antichrist and the embodiment of all the vices attributed to the human race. It is all the more terrifying to note how much people find amusement in observing the behavior of these animals, which so often reflect our own vices.

Observing the Observed, Marta Raczek

^26 selected publication

^29 selected publication



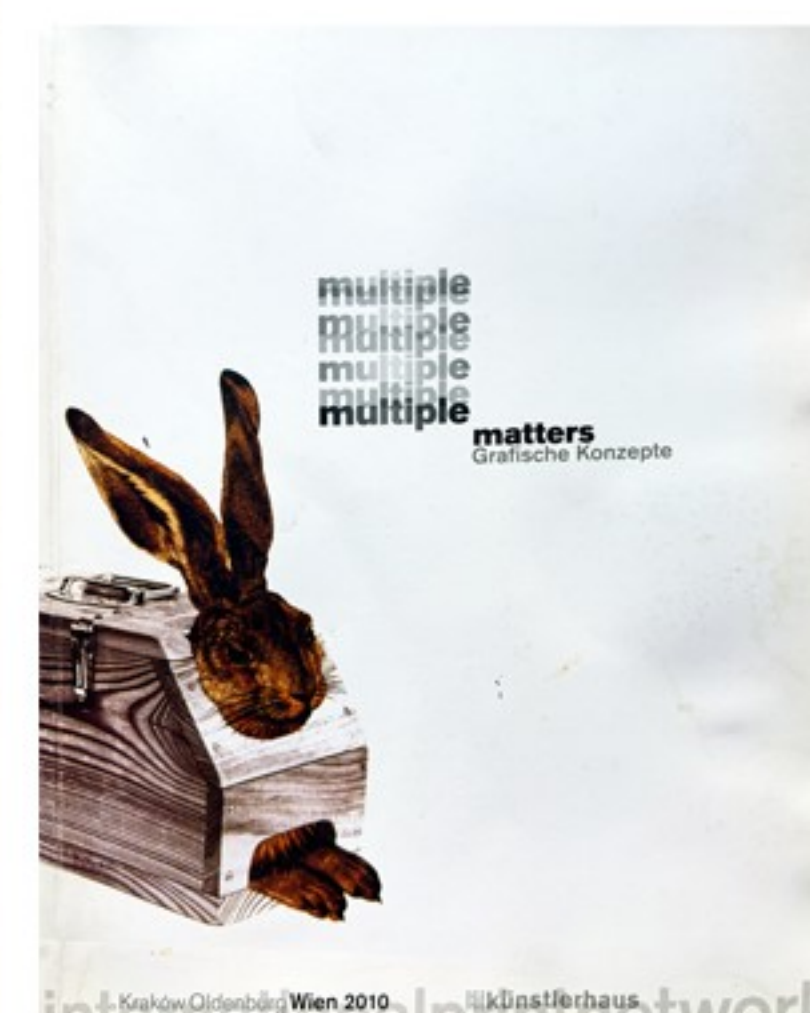
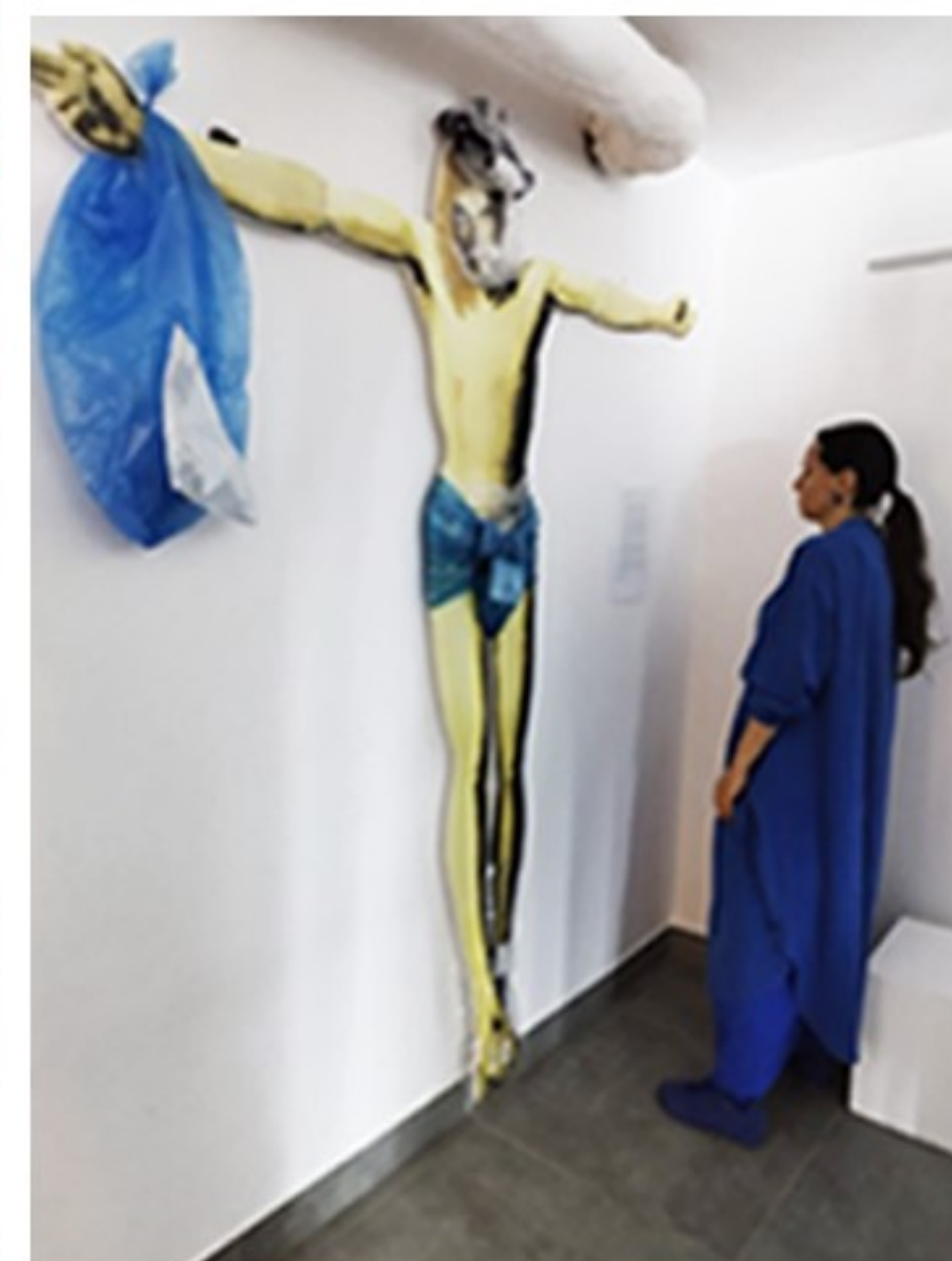
@digital print, figures cut from cellular plexiglass, 250 x 200 cm

The Hangers/2010

±Museum of Architecture, Wrocław, Poland, 2010

±Grandmothers on the Sand Gallery, Wrocław, Poland, 2023

±Künstlerhaus in Oldenburg, Germany, 2010



Main exhibitions:

- Geppert's Apartment in Wrocław (2008) – the installation was presented as part of VII Rytual Festival.
- ZAMEK Gallery in Leśnica / Wrocław (2008) – the artist's solo exhibition titled "Included/Excluded 2008," where "Hangers" was a key element of the exhibition.
- International Print Triennial in Kraków (2009) – one of the most important presentations of this project, which earned it wide recognition in the artistic community.
- Künstlerhaus in Oldenburg, Germany (2010) – the project's international presentation during the Multiple Matters group exhibition, showcasing a modern approach to printmaking.

PROVINCIAL MERLIN 2009

Digital print, Fabriano paper, 2009

6th International Graphic Arts Exhibition, WOZOWNIA Art Gallery, Toruń, Poland, 2009

10th International Art Salon Homo Quadratus Ostroviensis, BWA in Ostrowiec, 2010

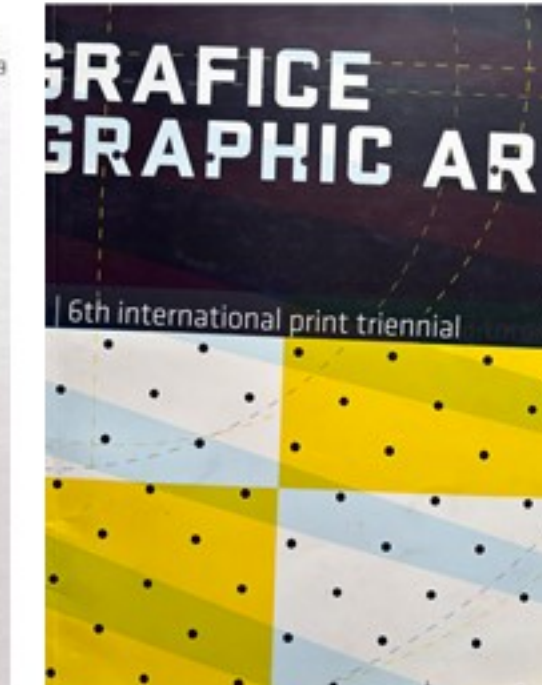
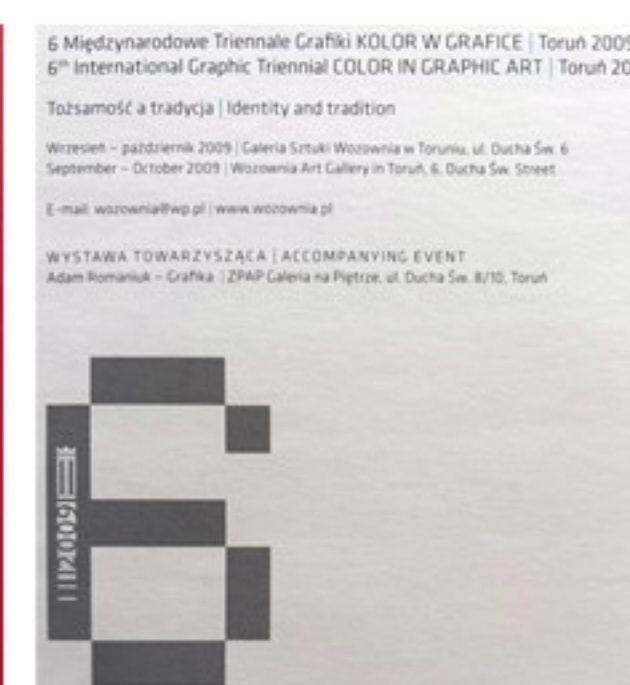
Świętokrzyski, Poland, 2010



Provincial Merlin 4, 72x70 cm, 2009

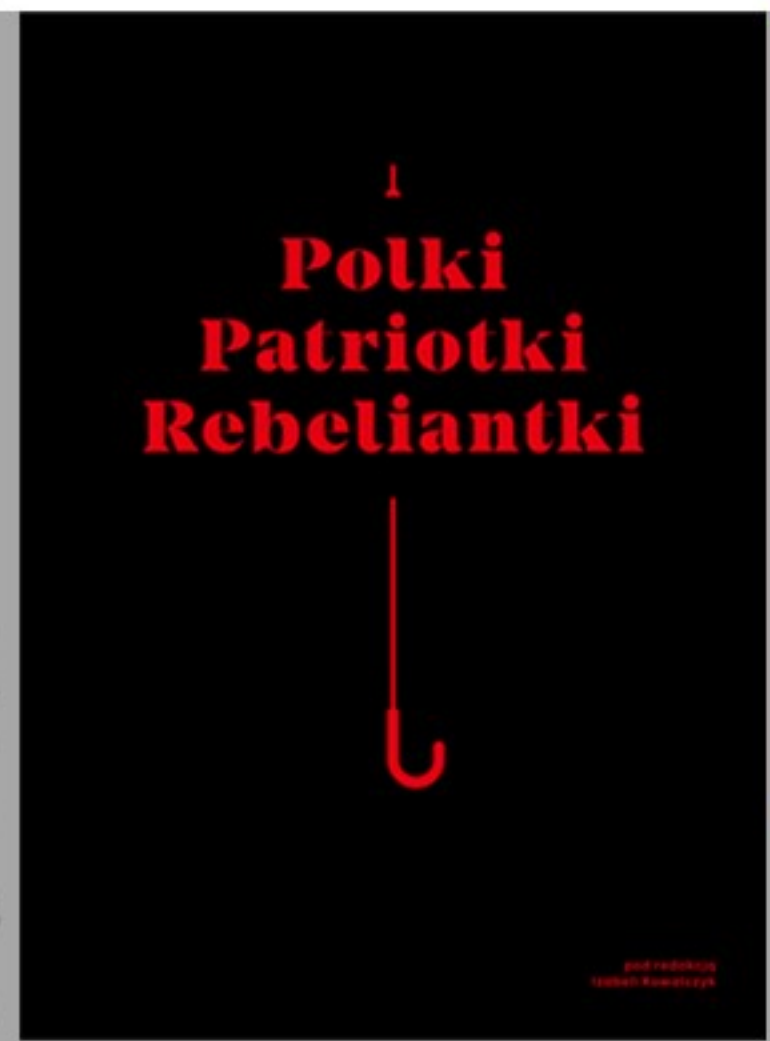


Provincial Merlin 2, 72x70 cm, 2009



Fifty-Fifty/2011

selected artworks



©Computer graphics, canvas print, wooden frames, red light

±“Mirrors. Reflections, Reflexes, and Flaws,” WOZOWNIA Art Gallery, Toruń, 2021

±The Art of Mothers, Apteka Sztuki Gallery, Warsaw, Poland, 2011

±BROWART Gallery, Wrocław, Poland, 2012

±NO WOMAN NO ART Gallery, Poznań, 2012; MCK Kielce 2012

±Manhattan Gallery Łódź, Poland, 2013

±Polish Patriotic Rebels, Arsenał Municipal Gallery, Poznań, Poland, 2018

"(...) When we talk about the identity of a woman – an artist and at the same time a mother, it is worth noting how many contradictory characteristic tropes are imposed in this case by culture. The mother is pure, good, pure, not interested in herself. To be almost holy, which is what Viola Tycz's work signifies. The artistic category has a completely different meaning – the realization of aspirations, egoism, disregard for the difficulties of everyday life. Moreover, mother artists need different patterns of origin, their own mythologies that can be used to apply these contradictory meanings. However, when we search for such patterns, we most often encounter tragic stories.

As in the case of Katarzyna Kobro (1898-1951).(...) critical text from the exhibition catalogue

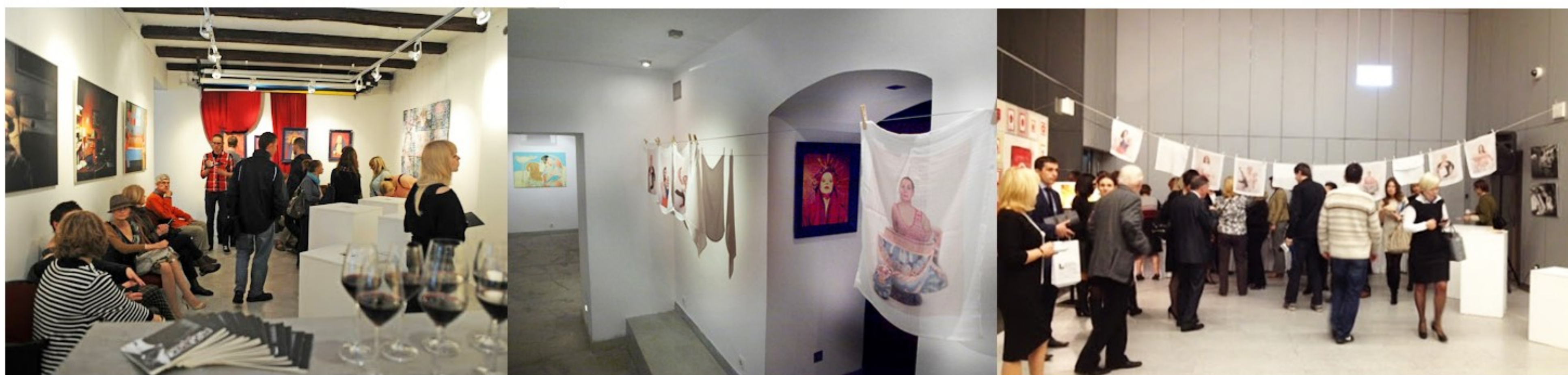
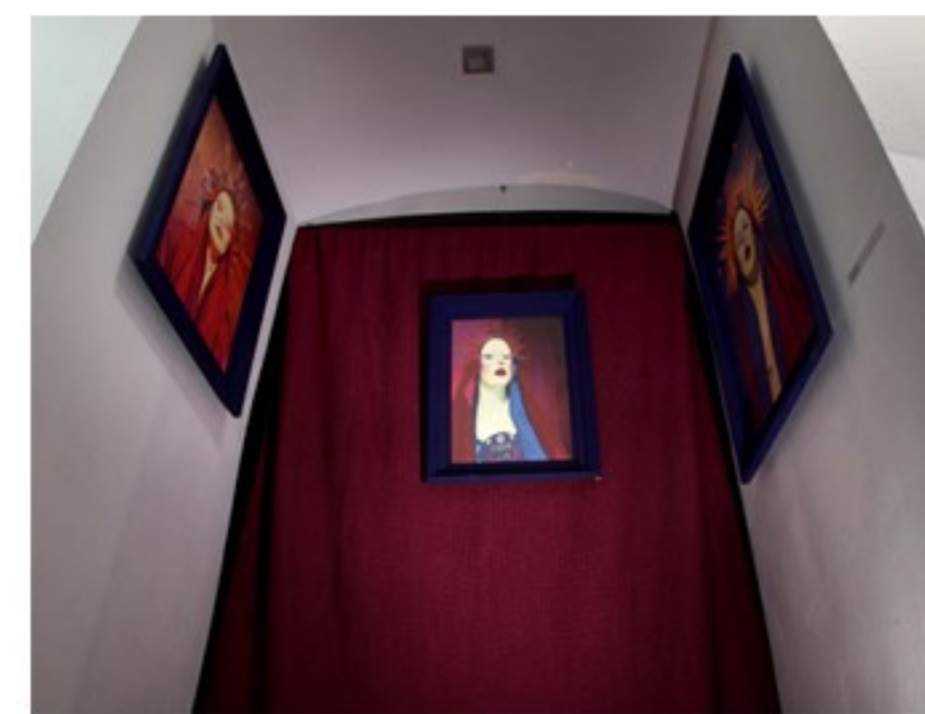
Katarzyna Haber

The mere combination of motherhood and feminism is not an obvious procedure. Agnieszka Graff pointed this out in her book *Matka Feministka (Feminist Mother)*,¹² emphasizing the virtual lack of reflection on the experience of mothers in Polish feminist thought until A time when reproductive issues began to be addressed in a broader context than abortion and pregnancy planning. She also called for "mothering Poland," meaning adopting the perspective of those performing care work for loved ones.

This concerns the issue of priorities in the context of paid work and combining it with family work, as well as the perspective of everyday life and social issues. Regarding the introduction of maternal themes into art, its "mothering" took place only with the previously mentioned exhibition in 2005. However, a separate exhibition presenting the issues of motherhood and art had virtually no follow-up until "The Art of Mothers" and did not permanently introduce this topic into Polish art, even critical art, which is often said to be a compass for social and moral themes.

"The Art of Mothers and Written in the Body as Examples of Feminist-Maternity Exhibitions"

Sylvia Chutnik



UNIWAND 2026

Digital print on paper 2026
Unicorn Festival, GUA COLLECTIVE, 2026



"What a sugarcoated Armageddon"



miniprint 2000–2026



selected graphic series

As Drieu La Rochelle said, the intellectual's task is to go where no one else has gone. Paraphrasing, one could say that the artist's (or at least some artists') mission is to innovate beyond established patterns.

Viola Tycz, a thirty-year-old Polish graphic designer, is one of those prolific experimenters who passionately exploit the possibilities of contemporary printmaking.

My interest in Viola Tycz's work was sparked last fall by Marvin Bolotsky, a sophisticated American collector and gallerist. He saw her work at an exhibition in Denmark and immediately decided to purchase a signed edition.

Since then, other works have joined my collection, alongside works by van Waterschoot, Enzo Pellai, and Wouter van Gysel. As I write these words, other European collectors are eagerly awaiting their copies of Viola's work.

Viola Tycz is an artist of extraordinary sensitivity, a keen interpreter of the times in which she lives. Using new technologies, she seeks (and, in my opinion, successfully finds) bridges connecting her work with classicism and tradition, interpreting perennial themes in ultra-modern forms of expression. The motto on her website is, not coincidentally, "We use new technologies, returning to spiritual roots." Further, as if summing up her artistic credo, we read: "Art and technology in a loving embrace."

Although Viola's style is very modern, the artist always maintains complete control over the space, volume, and void she creates on her matrices. Her technical mastery is paired with profound inspiration and creative originality.

In the bookplate for Bolotsky ("Ghosts"), two unsettling busts dominate the printing plate. At the bottom, chromatically and compositionally separated by a straight line, stretches an abyss of nothingness. The bookplate for the undersigned ("Kiss of Death IV"), which the artist presented in a modified version at both the Triennial of Small Graphics in Lahti in 2001 and the "Della bibliofilia o dell'amor di libro" competition in Varese in 2002, depicts two faces turned toward each other, mirrored in their reflections. My superficial interpretation suggested a homosexual theme, so I asked Viola for a comment. The artist dispelled my doubts, explaining: "When creating this print,

I wasn't thinking about homosexuality, but about the farewell of body and soul at the moment of death. It's a kind of final kiss between two 'lovers' who are destined never to meet again."

The third bookplate in the series, "Aphrodite" for the van Waterschoot couple, explores a partnership, graphically depicted in four expressive and nostalgic prints. The bookplate for Enzo Pellai, "Crucifixion and Freedom," presents a dramatic yet lighthearted image of Christ on the cross: a man who, through suffering, rises towards his own liberation. The fifth and final bookplate, recently created for Wouter van Gysel, is titled "The Bridge Between Us" and returns to the artist's beloved theme of couplehood. In this work, Tycz again employs the quadruplicity known from "Aphrodite," though in my opinion, with less success: we see bodies subtly seeking each other against the backdrop of concrete silhouettes and a bridge.

I'll leave the technical analysis of Viola's work to those more experienced than me. When asked a few months ago to elaborate on her technique, she replied: "I can't precisely describe the process of creating my prints.

I can only say that I process the board using chalcography, and then modify it using soluble polymers and digital techniques." Last year, Spain's Joan Miró Foundation awarded the artist a scholarship for her highly original technique. Viola also recently received the prestigious Grand Prize at the 4th Triennial of Contemporary Prints in Cairo.

It's difficult for Viola Tycz's works to leave viewers indifferent. They are far more likely to divide the audience into supporters and opponents of new technologies. Although I still passionately search for bookplates from the early 20th century and centuries past, I have no doubt which side I should take. In these prints, I see a rare manifestation of beauty that is a child of its time.

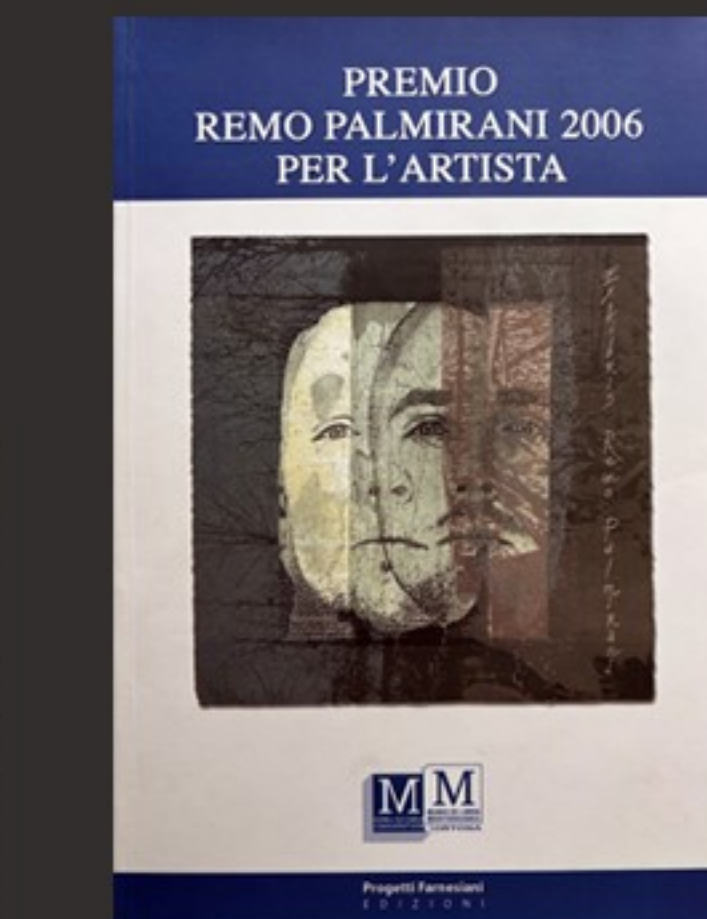
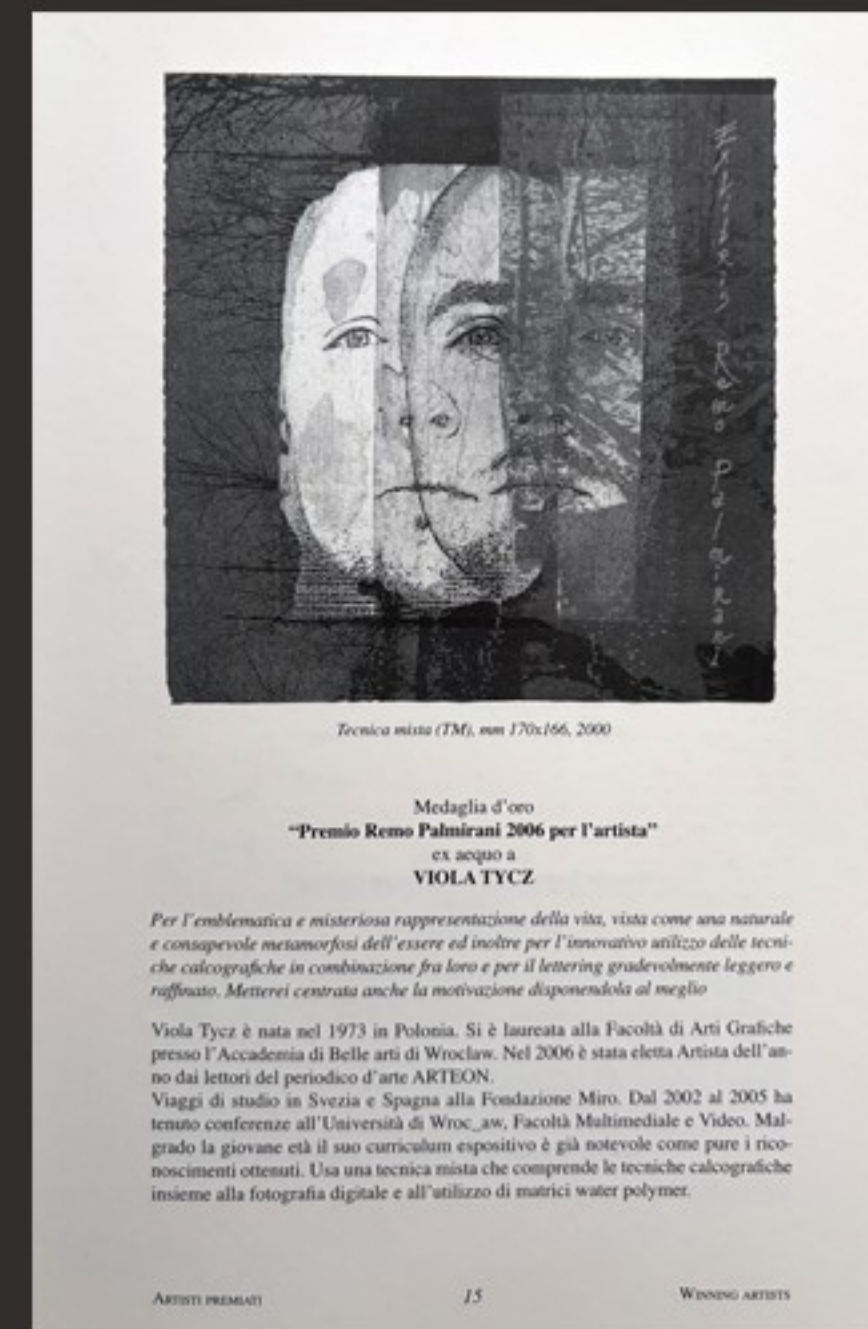
miniprint 2000-2026

selected graphic series

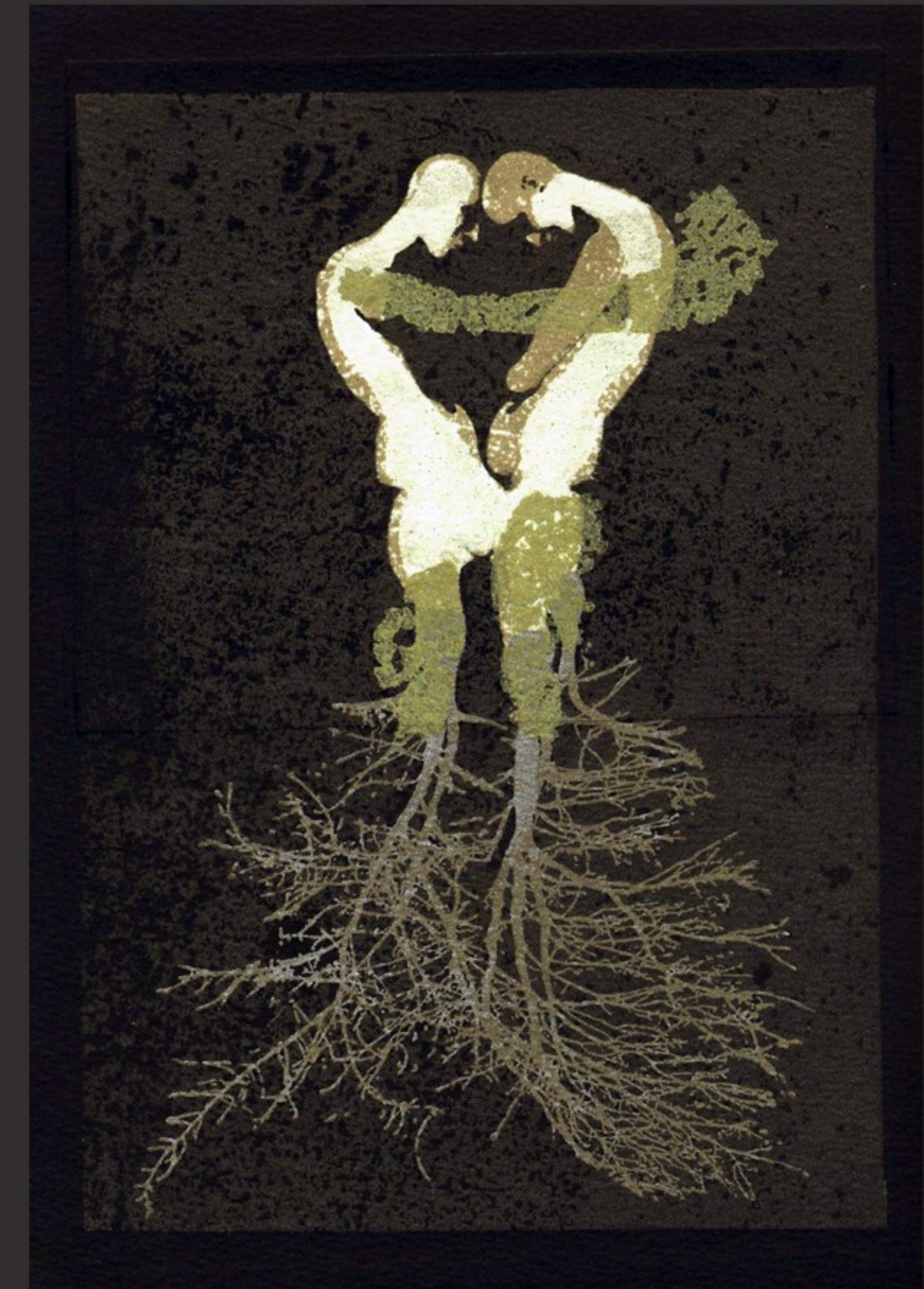
Excellent Selection II of International Exlibris Artists, China
Premio Santa Croce Ex Libris - Piccola Grafica, Villa Pacchiani Santa Croce Sull'Arno, Italy, 2012
XI International Biennial of Small Graphic Forms and Exlibris, Ostrów Wielkopolski, Poland, 2005
XX Jubilee International Biennial of Contemporary Exlibris Malbork, 2 Poland, 2005
Gold Medal, Premio Remo Palmirani 2006 - Museum Exlibris Mediterraneo, Ortona, Italy, 2003



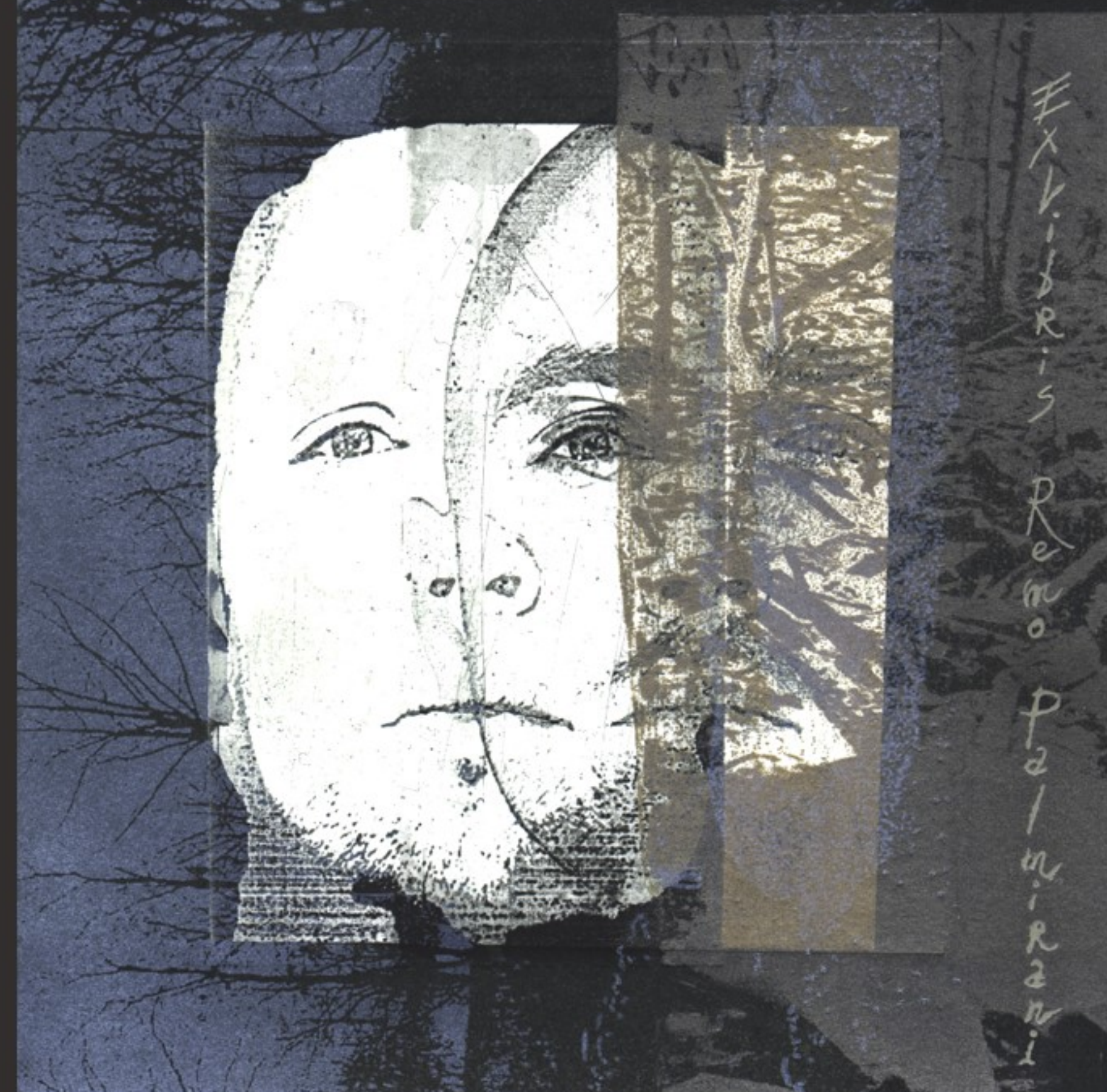
Modern Egotic Adam&Eve, 160x180mm, 2004
Marietta Hagedorn Collection



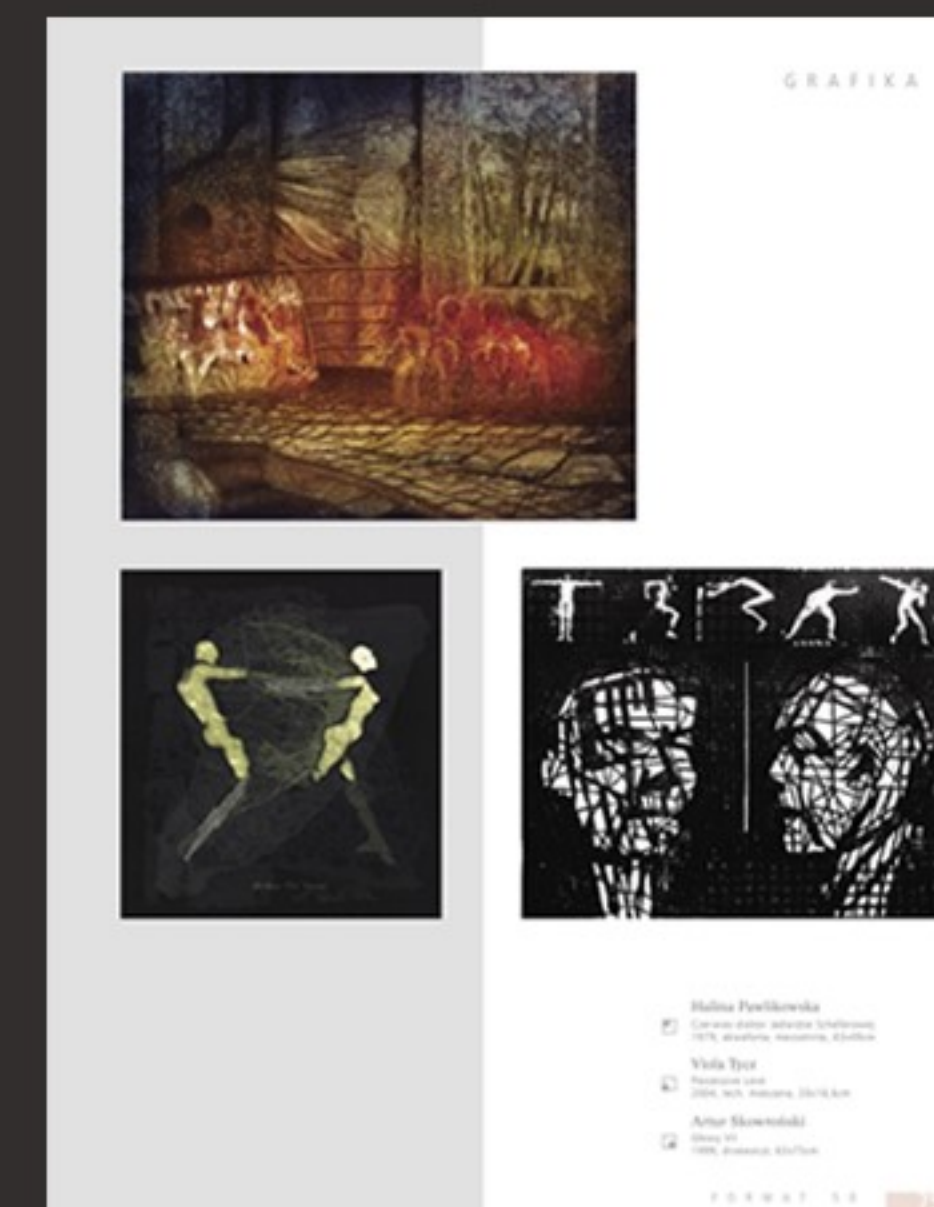
Possessive Love, 200x186 mm, 2004
Karl Vissers Collection



The Wedding Day Anniversary, 195x150 mm, 2005
L&A Hausweiler Collection



Metamorfosis, 170x166 mm, 2000
Museum Ortona Collection



miniprint 2000-2026

selected graphic series

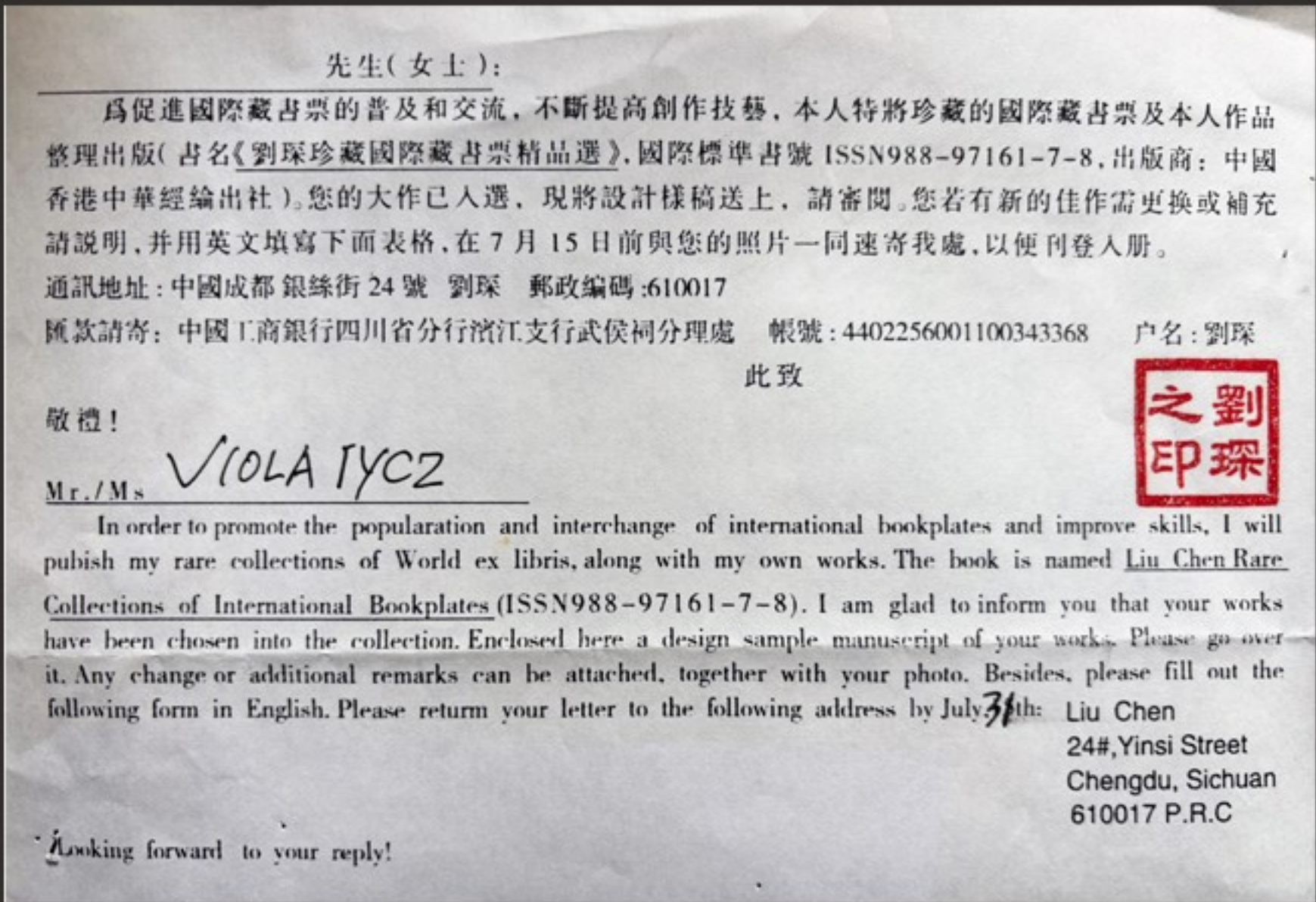
„Liu Chen Rare Collections of International Exlibris” (ISSN988-97161-7-8)
VAN ROEY Collection, Belgium, 2006
Claudio Stacchi Collection, Italy, 2025
The Nippon Exlibris Association Collection, China, 2010



Freedom I, 165x130mm, 2006
VAN ROEY Collection



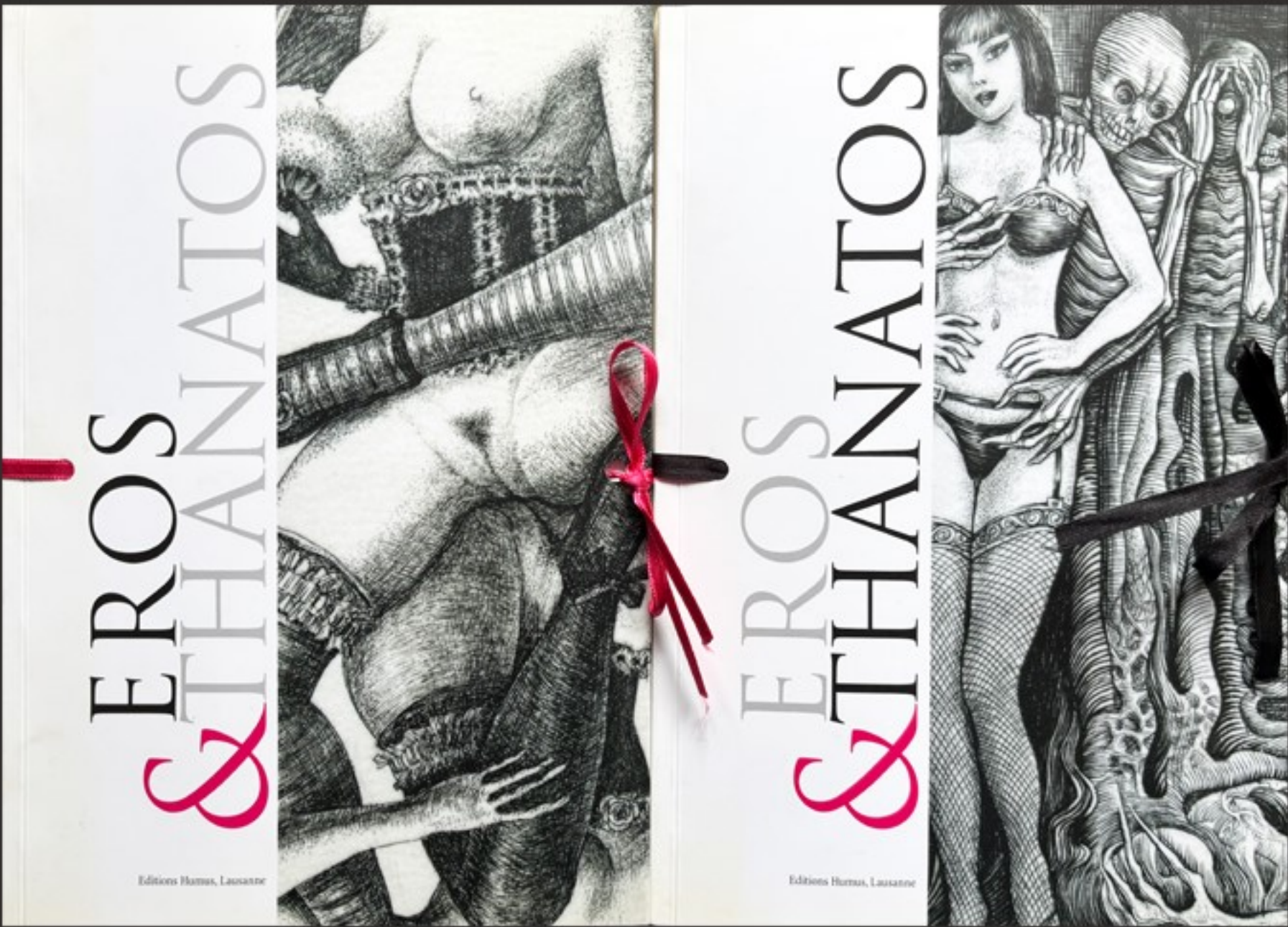
Freedom II, 165x130mm, 2006
VAN ROEY Collection



The Nippon Exlibris Association Collection, 2010



All you need is Love II, 185X150 mm, 2007
Schoichi Koeda Collection



Selected group and solo exhibitions:

International Print Triennial in Kananagawa, Japan; 4th Polish Print Triennial, Katowice; International Print Triennial - Recommendations - Young Polish Printmaking Bunkier Sztuki, Krakow; 4th International Print Triennial MINIPRINT Lahti Art Museum, Finland; WRO01 International Biennial of Electronic Art, Wrocław; DIGITAL PROGRESSION Entropia Gallery, Wrocław; VIDEOKONT Kont Gallery, Lublin; International Print Triennial - Recommendations - Young Polish Printmaking Strasbourg, France; 12th Space International Print Biennial, Seoul, Korea; SOUND SYSTEM BWA, Zielona Góra; PresentAkcje / video-performance WOZOWNIA Art Gallery, Toruń; Animalakcje CSW Łaźnia, Gdańsk; 4th International Print Triennial Cairo, Egypt; MTG Kraków 2003, Kraków; 5th Polish Print Triennial, Katowice; International Drawing and Print Competition, Taiwan Museum; PUZZLE4U Viola Tycz Pilar Juncosa & Joan Miro Foundation, Spain; International Print Biennial CLUJ, Romania; MTG - Kraków 2003 Horst Janssen Museum Oldenburg, Germany; Eurografik Museum of Contemporary Art Moscow, Russia; Artist Between Motorenhalles Dresden, Germany; 5TGP Miskolec, Hungary; the Sputniza Kunsthhaus Dresden, Germany; Washington International Print Fair, Washington, D.C., USA; 4th International MiniPrint Triennial, TAMA University of Tokyo, Japan; Transgressions IMPACT 4 Printmaking Conference, ZAMEK Cultural Center, Poznań; Trois-Rivières International Biennial of Contemporary Print, Quebec, Canada; Polish Video Szene Kunstlerhaus Bethanien, Berlin; 36th National Contemporary Painting Competition Bielska Jesień Baltic Art Gallery, Słupsk; BWA Zielona Góra; SUPERMARKET SZTUKI 1st European Biennale of Young Art Warsaw, Poland; NEW ROADS – NEUE WEGE polnische videokunst im K4 forum Saarbrücken, Germany; Polish Eagles 2006 Korea Foundation Cultural Centre, Korea; Videospaces Polish Institute in Prague, Czech Republic; Identity from the Collection of Contemporary Art of the Society for the Encouragement of Fine Arts, Museum of Architecture, Wrocław; "PRINT- Internationale Grafiktriennale Krakau-Oldenburg-Wien" Künstlerhaus Vienna, Austria; Masters of Drawing and Graphic Arts Varosi Muveszeti Museum Győr, Hungary; 2nd IN OUT Festival CENTRUM ART WSPÓŁCZANIA, Gdansk; Child ADULT Fabryka Trzciny, Warsaw; POSTGRADUATE EXHIBITION "Cyberne Tyczne" Impart, Wrocław; 18th Festival of Contemporary Painting Pomeranian Dukes' Castle, Szczecin; SPACE Festival, Poznań; "I RAK/war exhibition" BWA Awangarda, Wrocław; Postcard from Wrocław BWA Awangarda, Wrocław; BWA Bielsko-Biała; Viola Tycz PIKSELOZA ARSENAŁ Contemporary Art Gallery, Poznań; 36th National Contemporary Painting Competition Bielska Jesień, Bielsko-Biała; Painting of the Year Królikarnia Warsaw; Affordable Art.-Fair Paris, France; International Biennial of Digital Graphics City Museum, Gdynia; My Temple National Museum in Wrocław; International Graphic Triennial "Colour in Graphics"; Forgotten Rooms Galeria Bałtycka Art Gallery in Ustka; Colour in Graphics Thessaloniki Graphic Centre, Greece; Grafomania, BWA Wrocław; International Print Triennial, Künstlerhaus, Vienna; Art of the Mothers Apteka Sztuki, Warsaw; Art of the Mothers Bunkier Sztuki, Krakow; 2010-2025 Underwater Wrocław; 2010-2025 – Ritual Wrocław; 2024 Premio Santa Croce Ex Libris - Piccola Grafica VIII; 2024 Off Uff UKos Gallery; 2024 7th Piotrków Art Biennale; ANOREXIS Wrocław Contemporary Museum; 2023 Courage Masculinity AGallery; University of Siedlce; 2024 Ballads of Crime AGallery, University of Siedlce; 2024 Resume University 2025 Meat, AGallery, University of Siedlce; 2025 Suffering, Institute of Audiovisual Arts of the Jagiellonian University, Krakow; 2025 ORGANIX SMTG Gallery Kraków, 2025 ORGANIX Art in Place; Unicorn 2025 GUA COLLECTIVE and many others.

public collections

- ▣ *National Museum in Warsaw, Poland*
- ▣ *National Museum in Crakow, Poland*
- ▣ *Lower Silesian Zachęta Fine Arts Center, Poland*
- ▣ *Pilar Juncosa and Joan Miró Foundation in Mallorca, Spain*
- ▣ *Liu Chen Rare Collections of International Bookplates, China*
- ▣ *International Print Triennial in Crakow, Poland*
- ▣ *Ministry of Foreign Affairs of the Republic of Poland*
- ▣ *CSW Łaźnia, Gdańsk, Poland*
- ▣ *Wrocław Contemporary Museum, Poland*
- ▣ *BWA Zielona Góra, Poland*
- ▣ *Shenzhen Guanlan Collection of Prints, China*
- ▣ *Trois Rivières, Quebec, Canada*
- ▣ *Foundation Cultural Center, Korea*
- ▣ *A.D.A.F.A. Cremona Civic Museum, Italy*
- ▣ *Liu Chen Rare Collections of International Exlibris, China*
- ▣ *Museum of Texas Tech University /Artist Printmaker/Photographer Research Collection (AP/RP)), USA*
- ▣ *VAN ROEY Collection, Belgium*
- ▣ *Kanagawa Prefectural Gallery, Japan*
- ▣ *The Nippon Exlibris Association Collection, China*
- ▣ *Museum Exlibris Mediteraneo, Ortona, Italy*
- and many others.*

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Wszystkie obrazy AP/RC są chronione prawami
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01.10.2002 - 08.10.2002 ŁAŹNIA 1

UL. JANIKÓWCA 1, GDAŃSK - DOLNE MIASTO

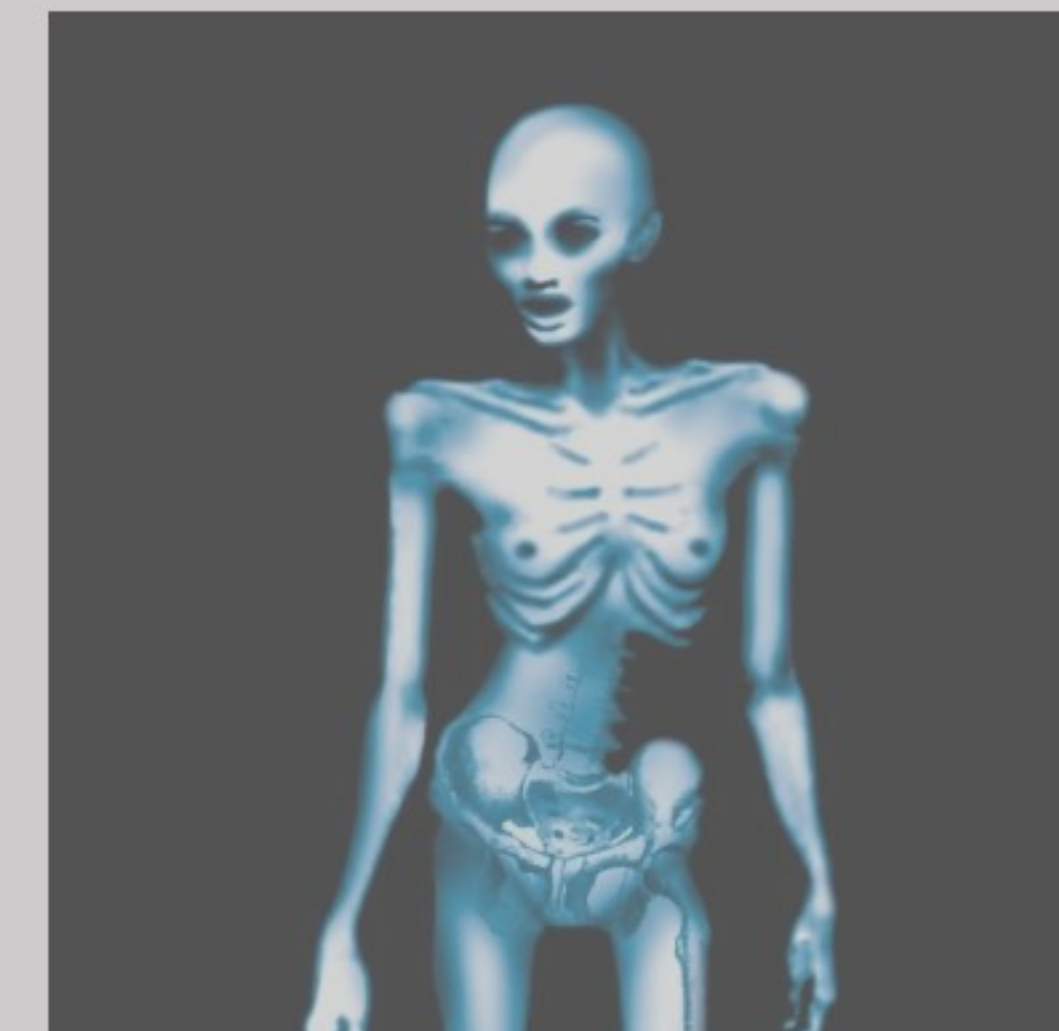
Dom O AP/RC Reklama artystów AP/RC Artyści AP/RC EJ Artyści AP/RC KP Artyści AP/RC QY ColorPrint USA Zbiórki

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kolekcja — artyści — **Tycz Viola**



Tycz, Viola / Puzzle 4U

Puzzle 4U

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Catalán (En otros idiomas) ▾



Puzzle 4U [exposició] (Ver registro completo)

Título	Puzzle 4U ;Viola Tycz ; [text, Ewa Han] ;
Lugar de publicación	Palma de Mallorca
Editorial	Fundació Pilar i Joan Miró
Fecha de publicación	[2003]

19.10-01.12.2002

Kurator: Małgorzata Taraszkiewicz-Zwolicka



MUZEUM NARODOWE W WARSZAWIE

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DI-4112-11/08

Warszawa, dn. 30 kwietnia 2008 r.

Pani
Viola Tycz
Galowice 2A
55-020 Żórawina

Szanowna Pani,

pragnę serdecznie podziękować za ofiarowanie do zbiorów Muzeum Narodowego w Warszawie grafiki Pani autorstwa: „Przemiany astralne - pocąunek śmierci”. Jesteśmy wdzięczni, że zechciała Pani podarować Muzeum swoją grafikę będącą ciekawym przykładem obecnych nurtów w sztuce, która wzbogaci i uzupełni kolekcję artystów laureatów krakowskiego Triennale Młodych gromadzoną w Gabiniecie Grafiki i Rysunków Współczesnych.

Pani dar wpisany został do Księgi Akcesji Muzeum Narodowego w Warszawie pod nr 13676/08.

Dziękując raz jeszcze za Pani dar, łączę wyrazy szacunku.

Andrzej Maciejewski
p.o. Dyrektora Muzeum Narodowego w Warszawie



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selected publications

1. Wiesława Wilczyńska-Koper, *ORGANIX*, catalog accompanying the solo exhibition
2. Anita Wolszczak, *Viola Tycz: desire/not = desire/not / editorial*, selection of photographs by Viola Tycz, Anita Wolszczak, Warsaw, ISBN 978-83-64383-14-4
3. *Polish, Patriots, Rebels*, Editor: Izabela Kowalczyk, Arsenał Municipal Gallery in Poznań, ISBN-13: 978-83-61886-78-5, 2018
4. *The Art of Mothers and Written in the Body as Examples of Feminist-Maternal Exhibitions*, Art and Documentation no. 15, 126-133, Sylwia Chutnik
5. *Intermedia Art Stage. Monograph 2008–2025*, edited by Małgorzata Kazimierczak, ISBN: 978-83-67584-57-9
6. *Polish Video Art, Polish Video Art*, Poznań: If Museum Inner Spaces, Kontekst Sztuki Association, 2006, ISBN 83-923904-0-7
7. Grażyna Cybulska, *Painting Biennale Bielska Jesień 2003*, Bielsko-Biała: Galeria Bielska BWA, 2001, ISBN 83-87984-19-1
8. Sylwia Świsłocka-Karwot (ed.), *Identity/Identity*, Lower Silesian Society for the Encouragement of Fine Arts, 2007
9. *Puzzle4u*, Fundació Pilar i Joan Miró na Mallorca, December 19 2004
11. *PERFORMANCE ART AND THE ACTION FACTOR IN POLISH ART CRITICISM* ISBN, 978-83-62759-35-4, Łukasz Guzek, Academy of Fine Arts Gdańsk
12. *35 Years of the Department of Visual Knowledge and 15 Years of the Department of Media Art*, edited by Wiesław Gołuch, ISBN: 978-83-66321-93-9
13. Beata Nowacka and others, *Polish Eagles 2006: Young Polish Graphic Arts in Seoul: 18.05–18.06.2006*, Cultural Center of the Korean JoongAng Ilbo Foundation Building: International Print 14. Triennale, Kraków: International Print Society, 2006, ISBN 83-88890-33-6
15. Viola Tycz Aus Gallovitz, Galeria Sokół, November 4, 2010
16. Beata Nowacka-Kardzis, *International Print Triennial Kraków 2009; Bunkier Sztuki Gallery of Contemporary Art*, 16.09.-11.10.2009, Krakow 2009, ISBN 978-83-88890-48-2
17. Wojciech Krzywobłocki, Georg Lebzelter, *Multiple Matters*, 2010.
18. Beata Nowacka, Jacek Majchrowski, John Beauchamp, *International Print Triennial Krakow 2006: Bunkier Sztuki Gallery of Contemporary Art, Krakow, Krakow: Association of the International Print Triennial in Krakow*, 2006, ISBN 83-88890-37-9
19. Guy Langevin, *Num_errance*, Trois-Rivières, Québec: Éditions de la Biennale, 2009, ISBN 978-2-9810323-1-7
20. *Polish Festival of Contemporary Painting in Szczecin*, Szczecin: Stettin Castle of the Pomeranian Dukes, October 14, 2000, ISBN 83-913503-0-4
21. Dorota Strojnowska, Piotr Krasnowolski, *International Print Triennial Kraków 2000: Young Polish Printmaking*, Kraków: Bunkier Sztuki Gallery of Contemporary Art, 2000, ISBN 83-912205-6-7
22. Júlia N. Mészáros, 9. Nemzetközi rajz és grafika binnálé: Győr, 2007. Szeptember 15, Győr: Városi Művészeti Múzeum, 2007, ISBN 978-963-86831-7-5
23. Cze Wang, Xiaoming Dong, 2009 nian guan lan guo ji ban hua shuang nian zhan zuo pin ji, Beijing: Zhongguo wen lian chu ban she, May 2009, ISBN 978-7-5059-6431-0
24. Anna Jackowska, Anna Bernaczyk, 6th International Print Triennial Colour in Graphics, Toruń: "Wozownia" Art Gallery, 2009, ISBN 83-89657-65-1, OCLC 836744361
25. *Humus, Eros and Thanatos*, 2011, ISBN 978-2-940127-61-0
26. Alicja Klimczak-Dobrzaniecka, Dorota Folga-Januszewska, Jerzy Chyb, *Graf/o/mania: [texts on contemporary printmaking = texts on contemporary printmaking]*, Wrocław: BWA Wrocław - Galleries of Contemporary Art, 2012, ISBN 978-83-89308-88-7
27. *The Hand That Rocks the Cradle Holds the Brush*, Krytyka Polityczna
28. *FORMAT*, 60/2011, *FORMAT* 44/2004, *FORMAT* 58/2010
29. Liu Chen, *Rare Collections of International Bookplates*, ISSN 988-9761-7-8
30. Grażyna Cybulska, Barbara Swadźba, 38th Painting Biennale "Bielska Jesień": November 23 - December 30, 2007, Bielsko-Biała: Galeria Bielska BWA, 2007, ISBN 83-87984-48-5
31. Halereia Ławra, *IEvrohrafik Kyiv 2003: Mist intehratsiï ievropeï's'koï kul'tury*, November 19-3 hrudnia 2003: Halereia Lavra, Kiev, Ukraine = Eurografik Kiev 2003: European Bridge of Cultural Integration, November 19-December 3, 2003: Lavra Gallery, Kiev, Ukraine

selected awards/grants/scholarships

2025 Honorary Mention from the Jury, Comune di Bodio Lomnago, Italy

2025 Honorary Mention, Art Gallery Largo, Varna, Bulgaria

2025 WROCŁAW WOMAN OF THE YEAR 2025, Poland

2009 3rd Prize, Bosco Stregato 2009, International Exlibris Competition, Italy

2008 Scholarship for artistic creativity of the Lower Silesian Voivodeship, Poland

2008 Honorable Mention, International Exlibris Competition, "Il Bosco Stregato", Italy

2008 Honorable Mention, Solstizio d'Estate Bosia, Italy

2007 Winner of the YOUNG POLAND Scholarship of the Minister of Culture and National Heritage, Poland

2006 Scholarship of the Minister of Culture and National Heritage, Poland

2006 Remo Palmirani Award, Ex Libris Mediterraneo Museum, Ortona, Italy

2006 Artist of the Year Readers of ARTEON Magazine, Poland

2005 Jury Prize, 4th International MiniPrint Triennial, TAMA University of Tokyo, Japan

2003 Grand Prize, International Print Biennial, CLUJ, Romania

2003 2nd Prize, Bielska Jesień Biennial of Contemporary Painting, BWA Bielsko-Biała, Poland

2003 Honorary Mention, International Print Triennial, Kraków, Poland

2003 Grand Prix, 4th International Print Triennial, Cairo, Egypt

2003 Honorary Mention, International Print Biennial, Ostrów Wielkopolski, Poland

2002 Scholarship from the Pilar and Joan Miro Foundation and Sotheby's Mallorca, Spain

2001 Grand Prize, International Print Biennial, Ostrów Wielkopolski, Poland

2001 Honorary Mention, VIDEKO-2001, Olsztyn, Poland

2000 Honorary Mention, 18th Festival of Contemporary Painting, Szczecin, Poland

and others

selected graphic awards

