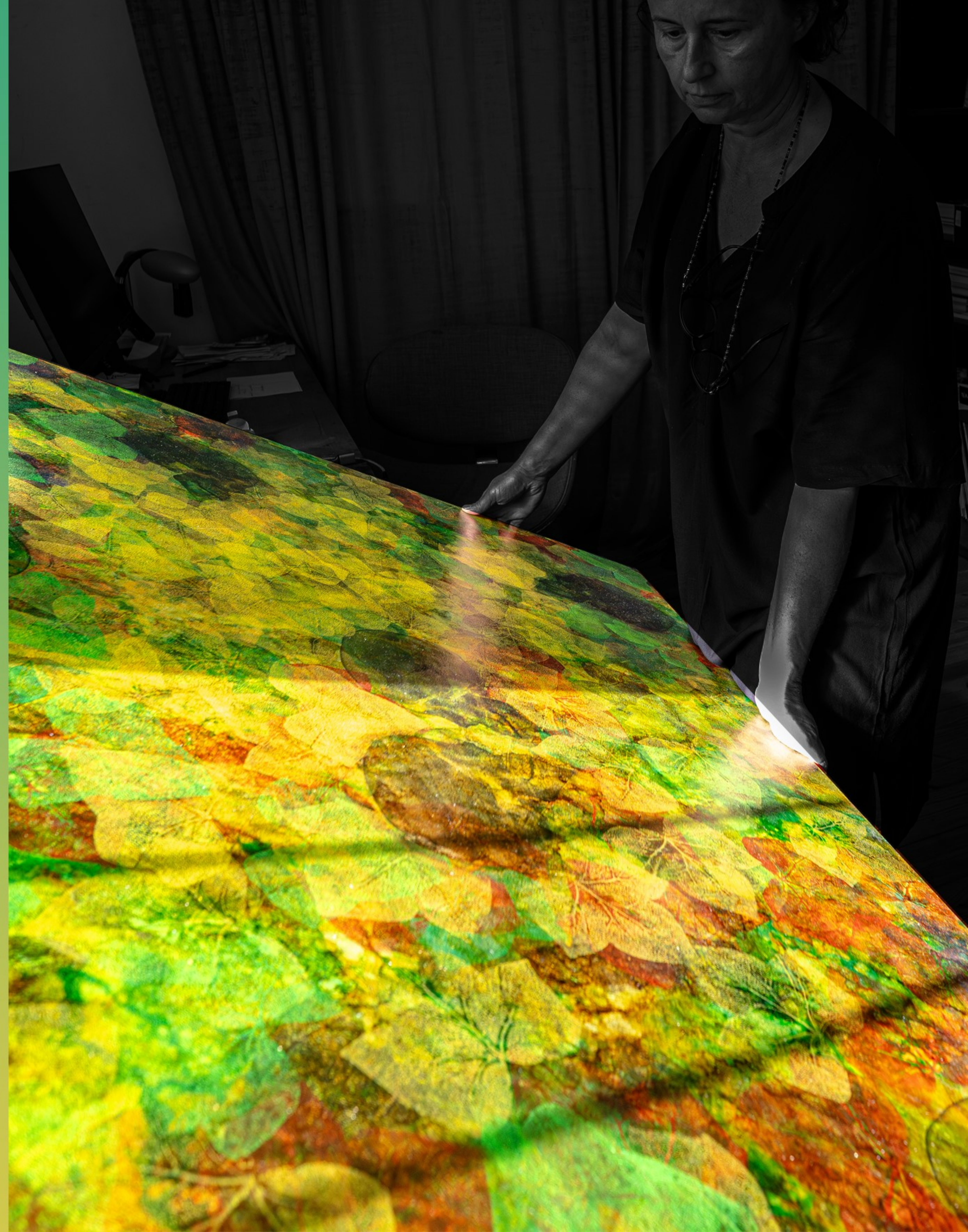


VIOLA TYCZ'S paintings

- Biography
- Artistic Statement
- Selected Artworks
- Artist Resume
- Publications
- Awards/Grants/Scholarships
- Collections
- Contact



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.

Viola Tycz

CyberneTycz Painting/2000

selected artworks

©Computer motherboards, oil, weld, 2000

±18th Festival of Polish Contemporary Painting in Szczecin

Castle of the Pomeranian Dukes, Szczecin, Poland, 2000

"(...)Currently, and the more I think about it, the more certain I am, we live for the first time in history in a dual reality. Previously, symptoms of the coming dichotomy appeared in prophetic literature, such as Karol Irzykowski's "Pałuba" or in many books by Stanisław Lem and Philip Dick. However, when this literature was being written, no one took the possibility of a dual world seriously. And suddenly, it happened before our eyes. It turns out that we live simultaneously in something popularly called the real and the virtual. This new space is not only the internet but also the world of all kinds of electronic media. Of course, some may be surprised by the fact of living in the real world in a Moriel-esque way, but I think Viola Tycz is not.

She is an artist not only aware of this fact but also very consciously uses it in her art. It's not just about the fact that many artists also present their work online and sell it in virtual galleries. The point is that in Viola Tycz's work, these two worlds intertwine, and we are often truly disoriented. Not in the sense of illusion, or some miraculous magical realism, or other cheap tricks. We are forced to engage in intellectual effort, to reflect, and that's what truly disorients us.

Once, during a pleasant social-artistic event, I was wandering from room to room, drink in hand, enjoying the artifacts and conversation. This pleasant situation was interrupted by entering another room. Inside, I was forced to step on something crunchy and fragile, even sharp at times, protruding dangerously from the floor. It turned out that the artist had lined the entire room, or at least the floor and walls, with the innards of old computers. The procedure was simple, but I felt, perhaps obviously, like I was inside a supercomputer, and I was immediately reminded of the once-famous film Tron. I also felt like I was inside something quite monstrous, dark, and hostile. I thought about the amount of computer junk we produce that we never see again. I thought about the people who make these very complex components and we don't see them either. I thought that there are so many invisible worlds, and I started wondering which one is real. And I think it turned out that all of them are."

Paweł Jarodzki

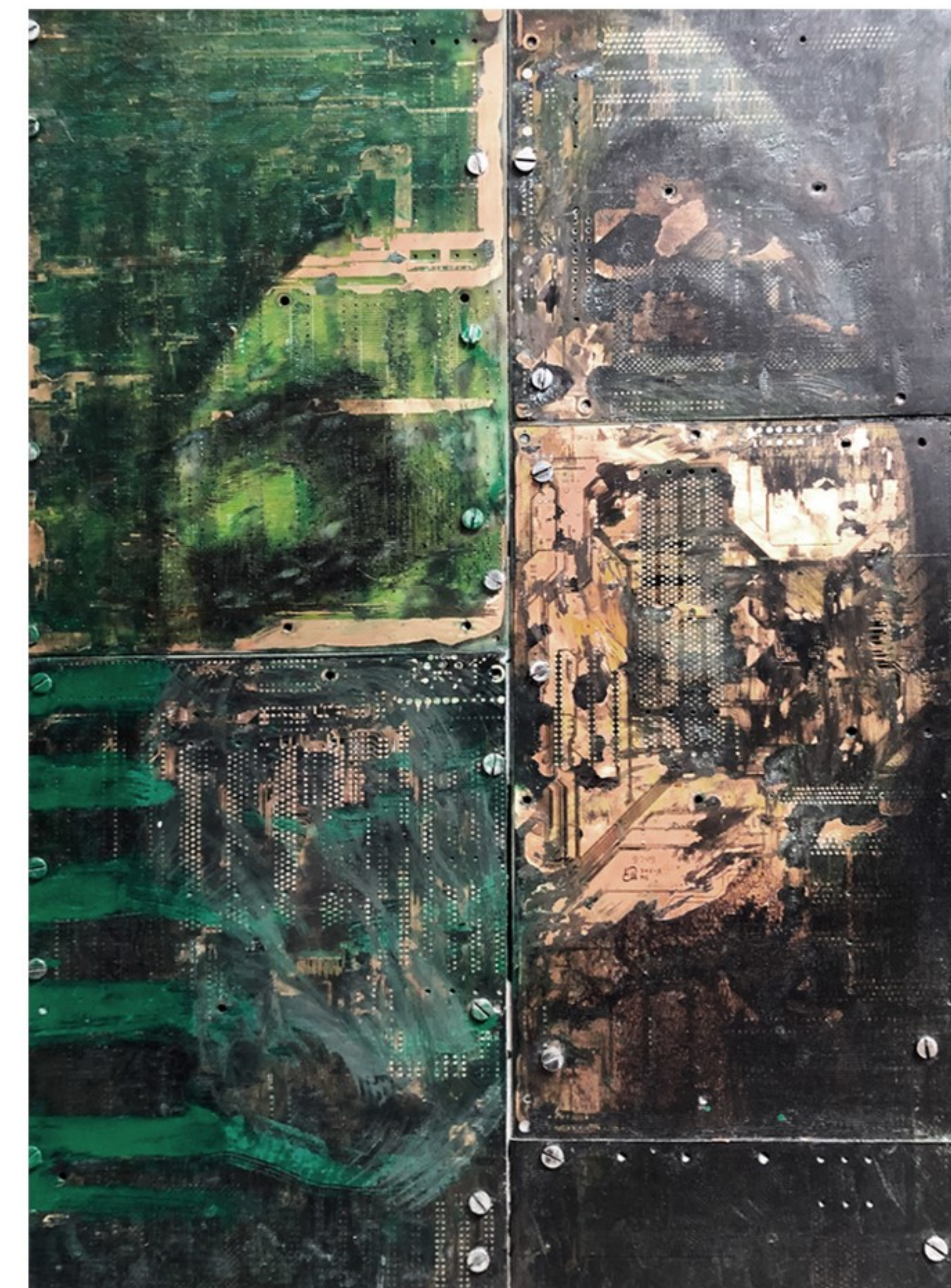


It happens that this real place, the immediate space, fills the image. Becoming a dominant subject, a separate cosmos, it reveals its peculiarities. One's own or someone else's point in space and time fills the emerging frame. A napkin, a table, a mirror, a window, an interior with a box, cages, the landscape of my apartment, my houses, the Bydgoszcz landscape. Illusion takes possession of them. Often, it then intertwines and connects with simple, ordinary activities, growing into poetic, metaphysical forms.

Imperceptibly, it transforms into a narrative recorded in notes, becoming a simple story or a fragment of a boring tale. Obsessively, he stares at his multiple hands, licking them with a huge, red tongue, of his lost childhood, named Szymon. Interacting with global capitalism, the painterly message demarcates the boundaries of influence, binding itself into a system of twelve and the attraction of three. Further on, venturing onto the expressway, with the impression that all days are similar, it touches upon ultimate matters.

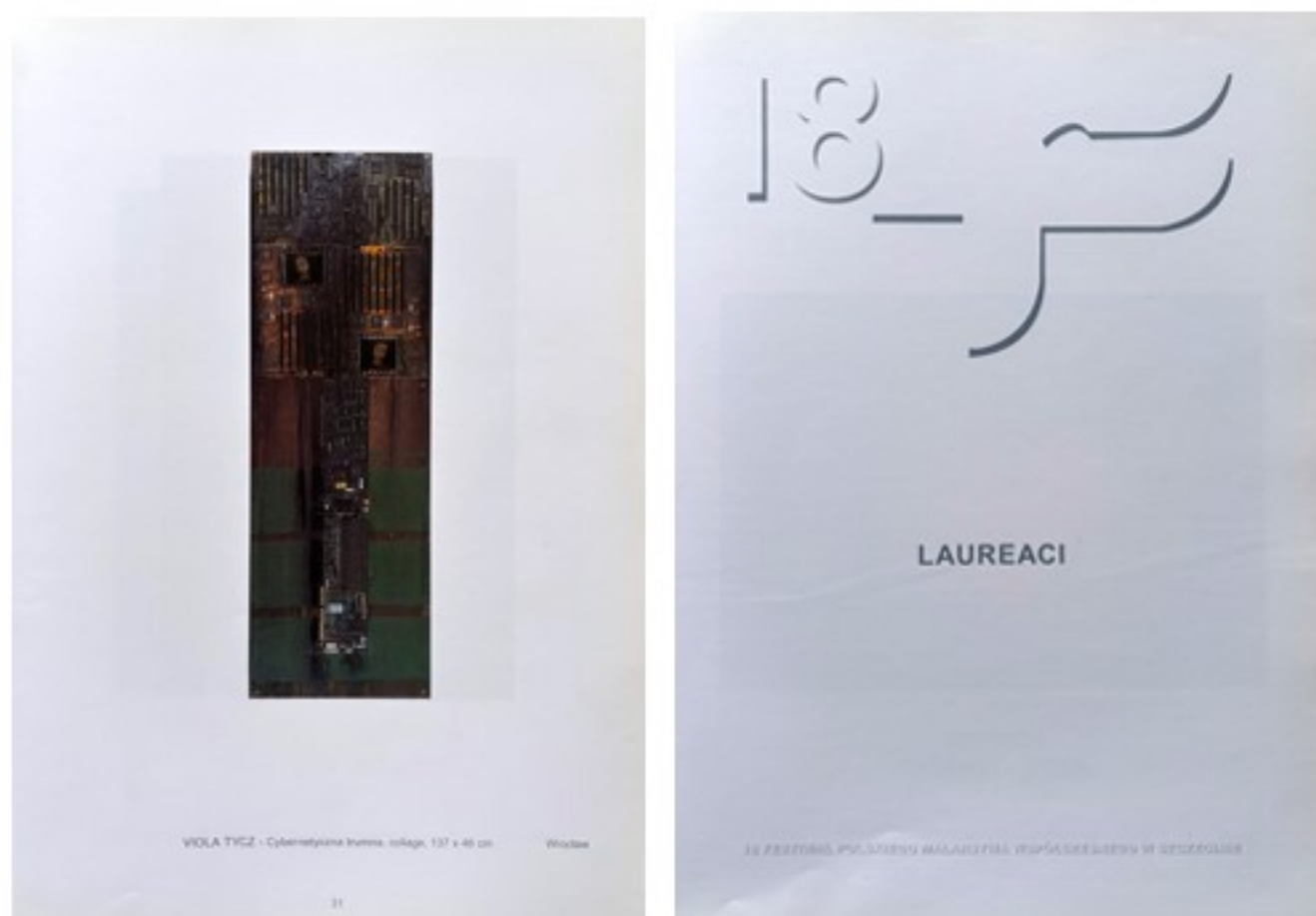
In them, the Cybernetic Coffin opens onto Cybernetic Postmodernism. The painterly apocryphal work transforms into an act of rediscovering winged proportions, in their earthly facets. It transcendently reveals a longing for, asks if this is it. It immerses itself, untitled, in the green of barely perceptible signs, pictograms, and the spiral of time that no longer exists.

Critical text, 18FPMW catalog, Arkadiusz Polewka



Painting finds itself competing with a vast array of new media, which, at least superficially, appear much easier, more effective, and keep pace with the rapid development of electronic techniques. The danger of total reliance on diverse electronic communication technologies distances, or at least exists, the artist, along with the richness of their imaginative world and creative awareness, from the quasi-familiar process of painting. The artist can become identified with the viewer, for whom the world on screen and the real world are identical. Contemplation, seemingly "forever" linked to the work, translates into the very fact of contact, distancing or even severing the perception of reality.

Jolanta Dąbkowska-Zydroń
Academy of Fine Arts, Poznań
Catalog 18 FPMW



©Painting series, acrylic on canvas, 2003

±District Gallery of Contemporary Art, Ostrów Wielkopolski, Poland, 2003

±Pixelosis, Municipal Gallery Arsenał, Poznań, Poland, 2004

±Pixelosis, CK Zamek Gallery, Wrocław, Poland, 2004

±Pixelosis, Forum Gallery, Poland, 2003

Pixelosis/2003

"I started reworking famous paintings from art history 'my way.' This is how the 'Pixelosis' series was born." I came up with the idea of imitating a dot matrix printer and, point by point, I applied black dots with a brush.

Newspapers announcing the opening of the 'Pixelosis' exhibition headlined the articles: 'Pictures from a Printer.' Dots, points, pixels, built a picture of the world at the beginning of the political transformation in Poland.

PIKSELOZA is a painting created using a parahyperrealist method, based on a photographic record, projected from a slide onto a canvas and meticulously reproduced by the artist.

Hyperrealism did not record the photographic raster or pixels found in digital recordings. Viola paraphrases famous paintings from the past (e.g., E. Manet's Breakfast on the Grass), but also depicts the banal world of supermarkets and fast food, elevating it to the status of a mystical "cultural icon/matrix" of our civilization, creating distance between the original (or its symbol) and the new reality by superimposing a rasterized image on the canvas. This is the case, for example, with *The Last Supper*, which takes place in a fast food restaurant. Codes are multiplied, causing us to move in two realities simultaneously, ultimately losing the reality of both worlds.

Elżbieta Kościelak, *Virtual Puzzles of the Real World*, Format.



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Naukowe smaczki

Smak to według socjologii narzędzie władzy, narzucone za pomocą *przemocy symbolicznej* (str. 38). Sztuka podkreśla jej splendor, jak choćby w *Polce w XVIII w.* (str. 20). Chyba nie ma takiej dziedziny nauki, która nie zajmowałaby się smakiem. Dlatego w tym numerze piszemy m.in. o tym, jakie *pożytki z picia kawy* mieli młodzi doktoranci Instytutu Chemii Organicznej PAN (str. 4), jak naukowcy łączą *kawior z czekoladą* i co z tego wynika (str. 50), jakie ma znaczenie i jak jest badany *aromat produktów* (str. 34) oraz jak nauka przyczyniła się do tego, by *jabłka były bardziej chrupiące* (str. 36). Nie zabrakło historii *wydobycia soli* (str. 12) ani rozważań nad *smakiem wody* (str. 28). Zastanawiamy się również, czy *smak dziedziczny* po rodzicach, nabywany w ciągu życia, a może jedno i drugie (str. 16)? Jest o smaku w *muzyce* (str. 8), *sztuce* (str. 40), *literaturze* (str. 48). Nie zapominamy o *pierwszym polskim satelicie* (str. 24). A na koniec: bardzo smakowity wywiad z wybitnym historykiem idei *prof. Jerzym Jedlickim* (str. 42).

Pozostaje nam życzyć czytelnikom smacznego!

Redakcja ACADEMII



Market. 2008. Rysunek

Grafiki, które Viola Tycz określa jako flash codzienności, koncentrują się zawsze wokół postaci ludzkiej, pokazując egzystencję w komercyjnej, pop-kulturowej, ludzko skomplikowanej relacji. Tycz jest absolwentką Wydziału Grafiki ASP w Warszawie. Dwukrotną stypendystką MKiDN, stypendystką programu „Młoda Polska”, Getty's i Pilar Juncosa & Joan Miro Foundation, Województwa Dolnego Śląska. Wyjątkowe rozwiązania formalne, indywidualizm drogi twórczej oraz swoisty kolorystyczny styl stawiają ją w kręgu najbardziej obiecujących młodych polskich artystów. Jej prace znajdują się w zbiorach Dolnośląskiej Zachęty Sztuk Pięknych, Muzeum Narodowego w Krakowie i Warszawie, Muzeum Współczesnego Wrocław, Stowarzyszenia Międzynarodowego Triennale Grafiki w Krakowie, w Ministerstwie Spraw Zagranicznych, muzeach w USA, zbiorach prywatnych.



±Fabryka Trzciny, ARTINFO Gallery, Warsaw, Poland, 2008



Observing the Observed, Marta Raczek

14.01.2012



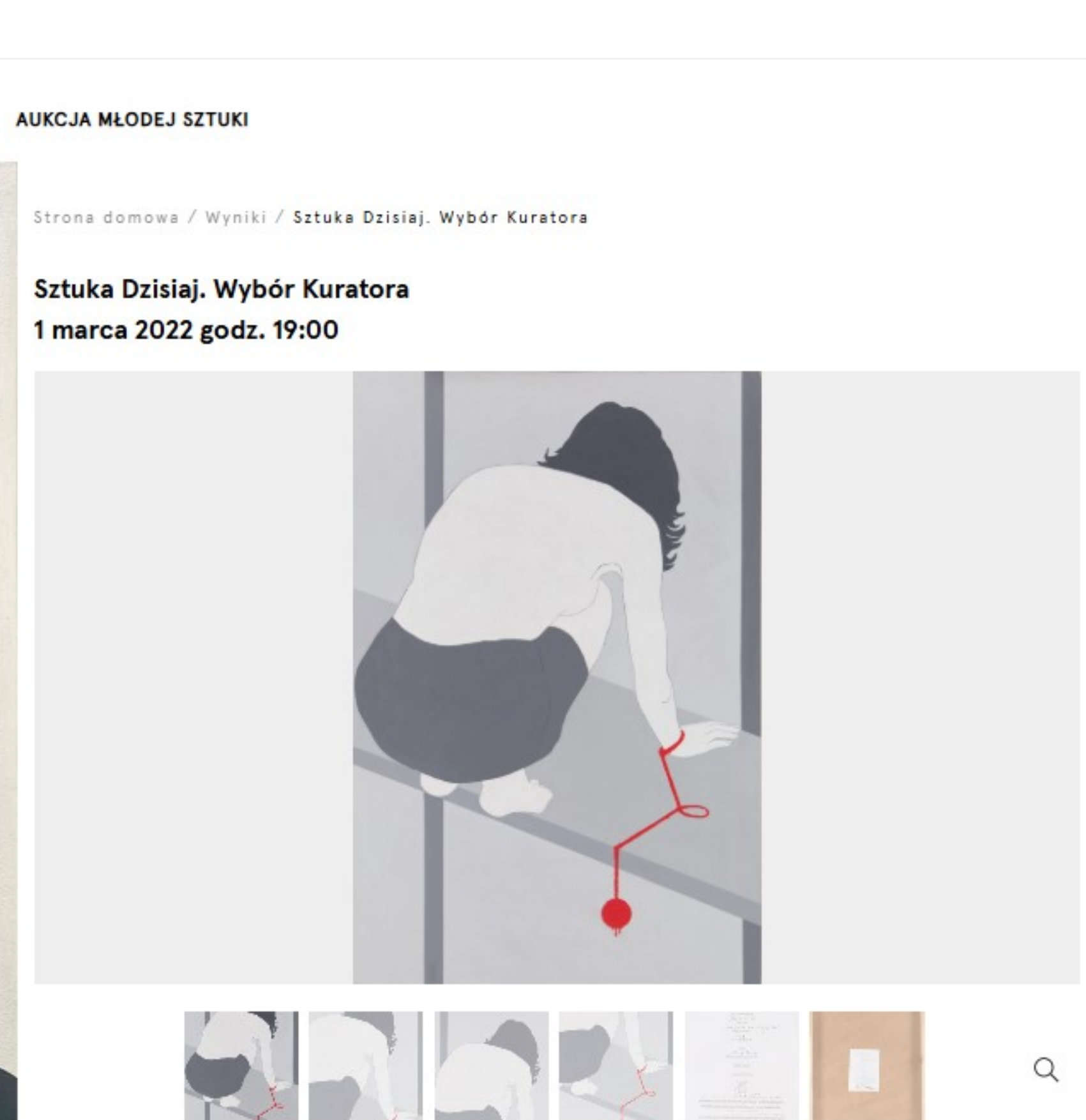
1. **Rafał Kotelski**, obiekt, 2009
2. **Marcin Boryczak**, olej na płótnie, 2009
3. **Włodz Jędrzej**, TV Screen, obraz

[illegible][illegible]

®painting series, acrylic on HDF board, 2010-2023

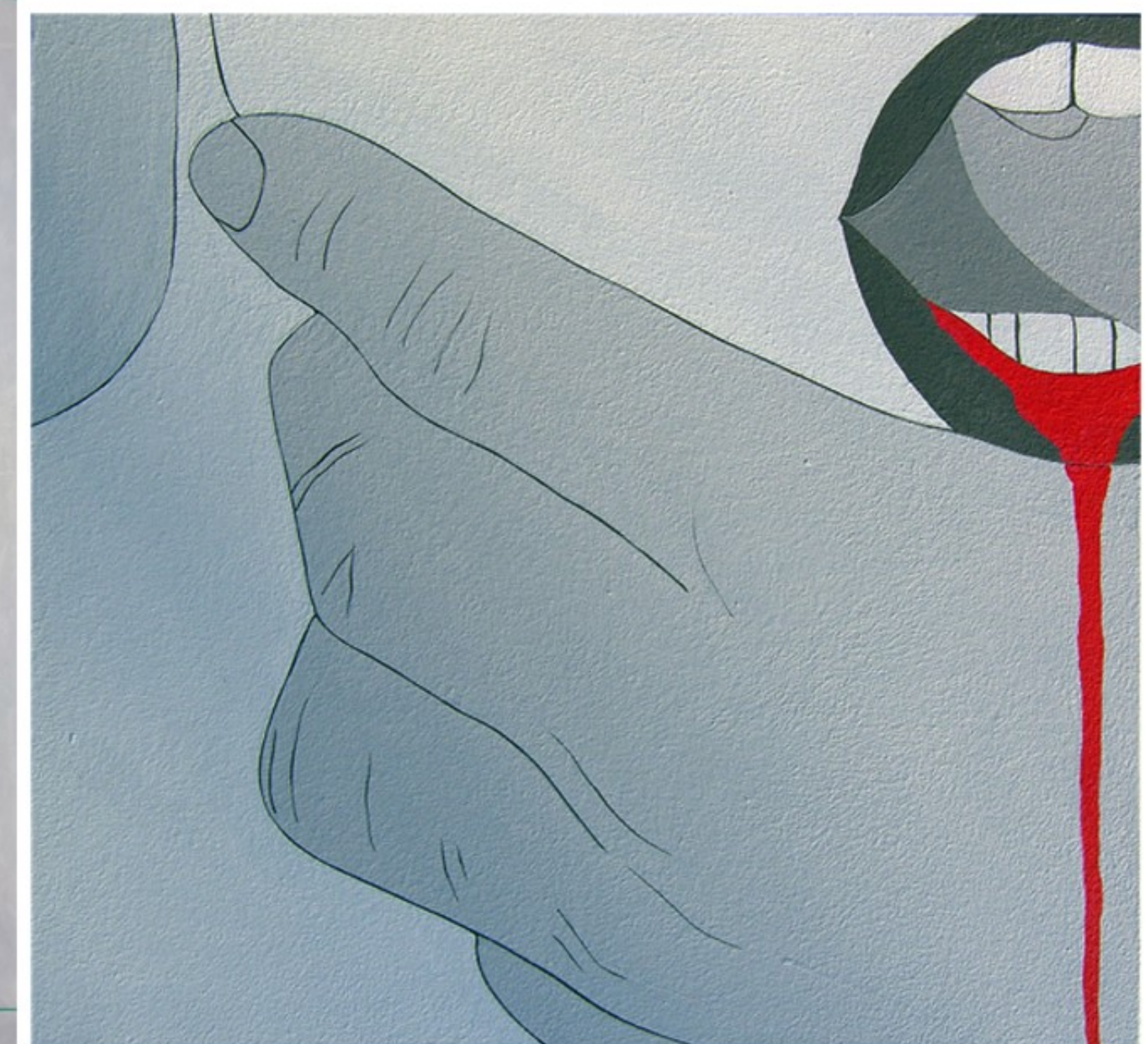
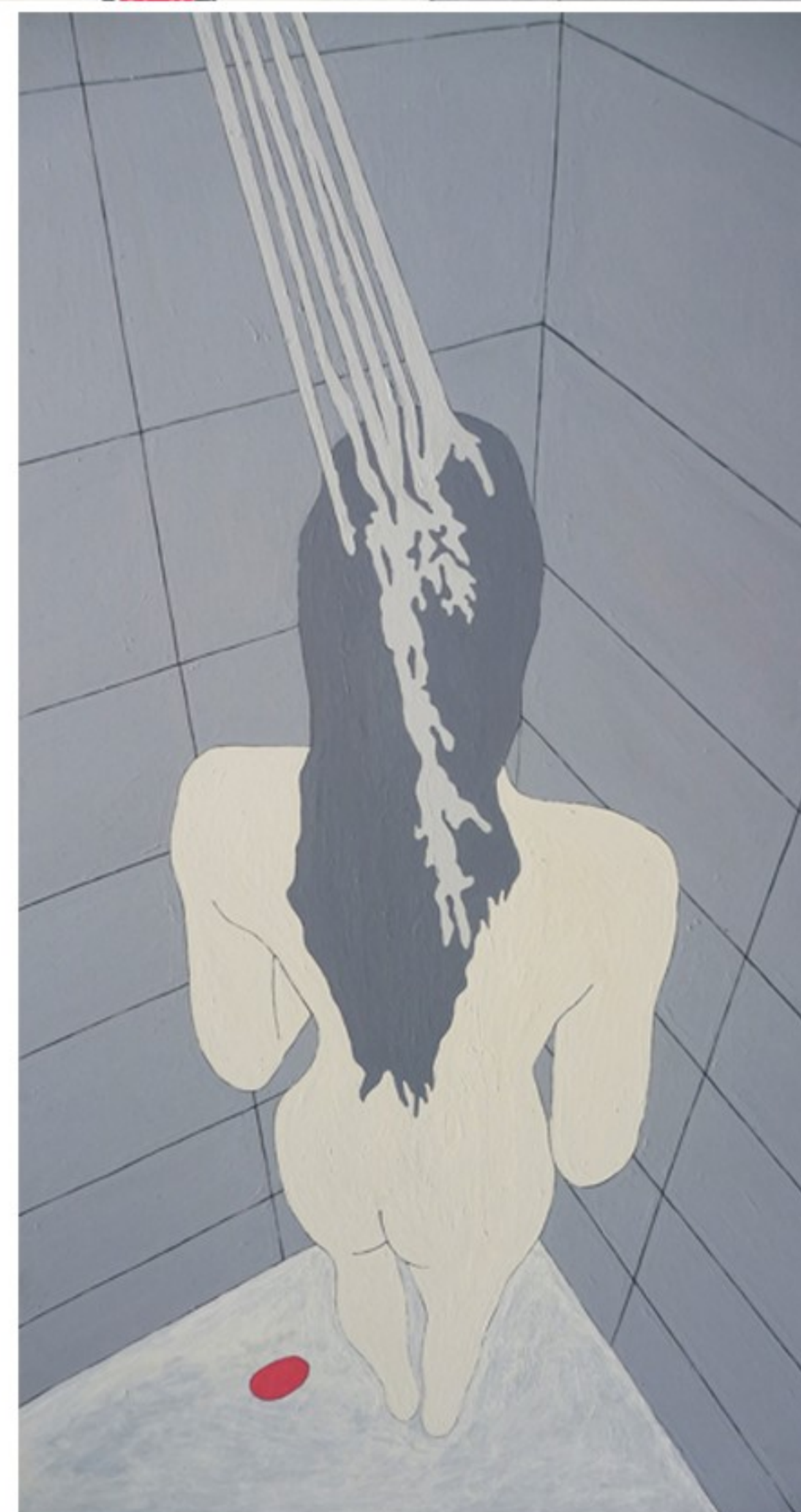
The Purification

- ±Desire, Stalowa Gallery, Warsaw, Poland, 2016
- ±takTYCZnie solo exhibition, DIAL Gallery, Warsaw, Poland, 2023
- ±Strange Stories, Stalowa Gallery, Warsaw, Poland, 2018
- ±SHE ONE, Platon Gallery, Wroclaw, Poland, 2018



"It's true – the entire sterile cycle was a kind of *HAIKU* – a cleansing of superfluity and excess. At that time, I felt the need to remove the "dirt," the accretions of artistic education, in which noble grayness, as they used to say at the Academy of Fine Arts, following Professor Hałas, had become the model for the conduct of a self-respecting painter. And all around, the aesthetics of computers was visible – pure monitor graphics, without that noble grayness. And I must admit that sterility was closer to my understanding of contemporary painting, the reality in which I lived. *Deus loci, deus temporis* – that was the truth worth approaching."

Catalog of the solo exhibition "Desires/Notes" at the Stalowa Gallery



The Frequency

acrylic on HDF board, 2013-2018



VIOLA TYCZ



VIOLA TYCZ

Absolwentka Akademii Sztuk Pięknych we Wrocławiu. Wykładowczyni multimedialnych i wideo. Pierwsza polska stypendystka Fundacji Joan...

Laureatka IV edycji programu stypendialnego Młoda Polska MKiD... stworzyła cykl malarski „Dziecko/Dorosły”. Uczestniczyła w wielu wy...

Doceniona na polu malarstwa i grafiki w wielu konkursach – Bienna... Prize w Kairze, Złoty Medal we Włoszech, etc. Jest artystką multime...

Jej prace znajdują się w kolekcjach m.in. Muzeum Narodowego w W... Muzeum Współczesnego we Wrocławiu, Ministerstwa Spraw Zagranic...

W 2013 r. otworzyła Pracownię/Galerię Viola Tycz, której modernizacj... Funduszy Unii Europejskiej. W 2014 r. obrazy artystki były licytowa...

Graduate of the Academy of Fine Arts in Wrocław, she is currently teaching... and video studio. Viola is the winner of the scholarship awarded by Joann...

“The winner of the 4th edition of the scholarship program Young Poland org... Heritage and the scholarship awarded by the aforesaid ministry, which g... participated in numerous individual and collective exhibitions during the...

Having been recognized and valued as the painter and graphic artist, V... numerous competitions, including the Biennale of Polish Painting in Szczecin...

Her works are part of many collections, including the collection of the Nat... aków, Contemporary Art Museum in Wrocław, Ministry of Foreign Aff... aków and private collections.



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MA ZNACZENIA W CZASACH PEŁNEGO
SYNKRETYZMU” – ROZMOWA Z VIOLĄ TYCZ

15.04.2016 AKTUALNOŚCI

WARTO PRZECZYTAĆ

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MAGAZYN
Leureci Nagrody im. Feliksa
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15.05.2020 / AKTUALNOŚCI,
MAGAZYN
Sztuka jako terapia czy szepis
choroby? Co psycholog
mówi o twórczości art brut

05.05.2020 / AKTUALNOŚCI,
MAGAZYN, ŚWIAT WYDARZENIA
Kantor i Jerma w sercu
Wenecji. Wystawa, która
przypomina o sile polskiej
awangardy

28.04.2020 / AKTUALNOŚCI,
MAGAZYN
Weekend majowy w Europie:
wystawy, dla których warto
ruszyć w drogę

22.04.2020 / AKTUALNOŚCI,
MAGAZYN
Najciekawsze wystawy w
Polsce. Co warto zobaczyć w
2020 roku?



ORGANIX/2026



©Painting series, hybrid technique on HDF board, 2023

±SMTG Gallery, Crakow, Poland, 2024

±Art in Place, Wroclaw, Poland, 2025

±Dacco Gallery, Kostrzyn nad Odrą, Poland, 2026

Off-offu, Galeria u Kosatki, Wroclaw, Poland, 2024

Rite, Kalachakra, Wroclaw, Poland, 2025

Appearances are the keyword in the ORGANIX series – we see only the surface, a play of illusion, as in these paintings, where a beautiful organic composition conceals taboo subjects – an Arcadia of leaves, beneath which often hides a drastic truth about our times.

The first paintings in the series became an exemplification of Arcadia – an adoration of the beauty of nature, yet they were devoid of hidden meanings. The layered prints of leaves that build the composition are the quintessence of nature, pristine in form. The works fascinate with their abundance of texture, shape, and shades. It's easy to succumb to Nature's charm – the effect of color and the richness of form in the painting.

However, the artist quickly noticed the falsehood hidden beneath the facade of perfection – such an Arcadia is empty, a utopia, a Paradise Lost! ...and then, disturbing signals of the end of the idyll began to creep into the land of happiness! In the thicket of the rich organic composition, beneath a pile of leaves, disturbing symbols of civilization emerge, symptoms of an impending catastrophe.

The waste of mass overproduction, religious and political conflicts, and questions about the inevitability of transience. Symbols of cybernetic revolution emerge, a farewell to homocentrism, after all, the structure of the human body resembles that of every other organism on Earth. A leaf with its veins resembles the human circulatory system, or the circuit board of a computer motherboard. The leaf staffage conceals SOMETHING – it is like makeup, beneath whose surface lies hidden problems.

Curator: Wiesława Wilczyńska-Koper



Selected group and solo exhibitions:

International Print Triennial in Knanagawa, 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.

selected publications

1. *Wiesława Wilczyńska-Koper, ORGANIX, catalog accompanying the solo exhibition*
2. *Anita Wolszczak, Viola Tycz: Desire/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, 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, Lower Silesian Society for the Encouragement of Fine Arts, 2007*
9. *Puzzle4u, Fundació Pilar i Joan Miró na Mallorca, December 19 2004*
10. *PERFORMANCE ART AND THE ACTION FACTOR IN POLISH ART CRITICISM ISBN, 978-83-62759-35-4, Łukasz Guzek, Academy of Fine Arts Gdańsk*
11. *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*
12. *Beata Nowacka and others, Polish Eagles 2006: Young Polish Print in Seoul: 18.05–18.06.2006, Korea Foundation Cultural Center JoongAng Ilbo Building: International Print*
13. *Triennial, Kraków: International Print Society, 2006, ISBN 83-88890-33-6*
14. *Viola Tycz Aus Gallovitz, Galeria Sokół, November 4, 2010*
15. *Beata Nowacka-Kardzis, International Print Triennial Krakow 2009; Bunkier Sztuki Gallery of Contemporary Art, 16.09.-11.10.2009, Krakow 2009, ISBN 978-83-88890-48-2*
16. *Wojciech Krzywobłocki, Georg Lebzelter, Multiple Matters, 2010.*
17. *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*
18. *Guy Langevin, Num_errance, Trois-Rivières, Québec: Editions de la Biennale, 2009, ISBN 978-2-9810323-1-7*
19. *Festival Polish Contemporary Painting in Szczecin, Szczecin: Stettin Pomeranian Dukes' Castle, October 14, 2000, ISBN 83-913503-0-4*
20. *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*
21. *Júlia N. Mészáros, 9. Nemzetközi rajz és grafika binnálé: Győr, 2007. Szeptember 15, Győr: Városi Művészeti Múzeum, 2007, ISBN 978-963-86831-7-5*
22. *Jun 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*
23. *Anna Jackowska, Anna Bernaczyk, 6th International Print Triennial Color in Graphics, Toruń: Galeria Sztuki "Wozownia", 2009, ISBN 83-89657-65-1, OCLC 836744361*
24. *Humus, Eros & Thanatos, 2011, ISBN 978-2-940127-61-0*
25. *Alicja Klimczak-Dobrzaniecka, Dorota Folga-Januszewska, Jerzy Chyb, Graf/o/mania: [texts about contemporary graphics workshop = texts about contemporary graphic arts, Wrocław: BWA Wrocław - Galleries of Contemporary Art, 2012, ISBN 978-83-89308-88-7*
26. *The hand that rocks the cradle holds a brush, Krytyka Polityczna*
27. *FORMAT, 60/2011, FORMAT 44/2004, FORMAT 58/2010*
28. *Liu Chen Rare Collections of International Bookplates, ISSN 988-9761-7-8*
29. *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*
30. *Halereia Lavra, IEvrohrafik Kyiv 2003 : Mist intehratsii ievropeï's'koï kul'tury, 19 November-3 hrudnia 2003 : Halereia Lavra, Kyiv, Ukraïna = Eurografik Kyiv 2003 : European culture integration bridge, 19 November-3 December, 2003 : Lavra Gallery, Kyiv, Ukraine*

selected awards/grants/scholarships

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

2025 Honorary Mention, Art Gallery Largo, Varna, Bulgaria

2025 WROCLAWIAN OF THE YEAR 2025, Poland

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

2008 Scholarship in the field of artistic creativity of the Lower Silesia Voivodeship, Poland

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

2008 Honorable Mention Solstizio d'Estate Bosia, Italy

2007 Winner of YOUNG POLAND scholarship of the Minister of Culture and National Heritage

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

2006 Remo Palmirani Ex Libris Award Mediterraneo Museum Ortona, Italy

2006 Artist of the Year in the readers' poll of ARTEON magazine, Poland

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

2003 Grand Prize International Graphic Biennial, CLUJ Romania

2003 2nd Prize at the Biennale of Contemporary Painting Bielsko Jesień BWA Bielsko Biała

2003 Honorary Mention at the International Print Triennial Crakow, Poland

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

2003 Honorable Mention at the International Graphic Biennial in Ostrów Wielkopolski, Poland

2002 Scholarship from the Pilar and Joan Miro Foundation and Sothebys Majorca, Spain

2001 Grand Prize International Biennale of Graphics, Ostrów Wielkopolski, Poland

2001 VIDEKO Distinction -2001 Olsztyn, Poland

2000 Honorable mention at the 18th Contemporary Painting Festival Szczecin, Poland

public collection

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 Chenn Rare Collections of International Bookplates, China

International Print Triennial in Crakow, Poland

Ministry of Foreign Affairs of the Republic of Poland

CSW Łaźnia, Gdansk, Poland

Wrocław Contemporary Museum, Poland

BWA Zielona Góra, Poland

Shenzhen Guanlan Print Collection, China

Trois Rivières Quebec, Canada

Korea Cultural Center Foundation, Korea

A.D.A.F.A. Municipal Museum Cremona, Italy

Liu Chen Rare Collections of International Bookplates, China

Texas Technological University Museum / Fine Art Print Collection /

Photographers' Research Collection (AP/RP), USA

VAN ROEY Collection, Belgium

Kanagawa Prefectural Gallery, Japan

Nippon Bookplate Association Collection, China

Museum Exlibris Mediteraneo, Ortona, Italy

and many others.

Kolekcja badawcza artysty-grafika/fotografa •
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Wszystkie obrazy AP/RC są chronione prawami
autorskimi artystów, chyba że zostanie zaznaczone inaczej.

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01.10.2002 - 08.10.2002 ŁAŻNIA 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 Zbiórka
Wirtualne kolekcje AP/RC Spinki do mankietów

ANIMALAKCJE

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 Zórawina

Szanowna Pani,

pragnę serdecznie podziękować za ofiarowanie do zbiorów
Muzeum Narodowego w Warszawie grafiki Pani autorstwa: „Przemiany astralne -
początek 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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Tycz, Viola / Puzzle 4U

Puzzle 4U
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Catalán (En otros idiomas)

Puzzle 4U [exposició] (Ver registro completo)

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