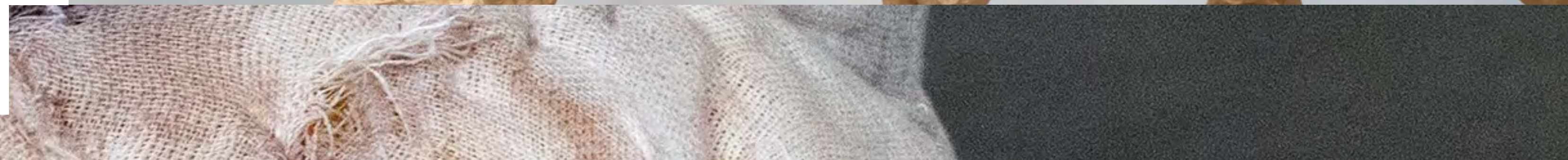
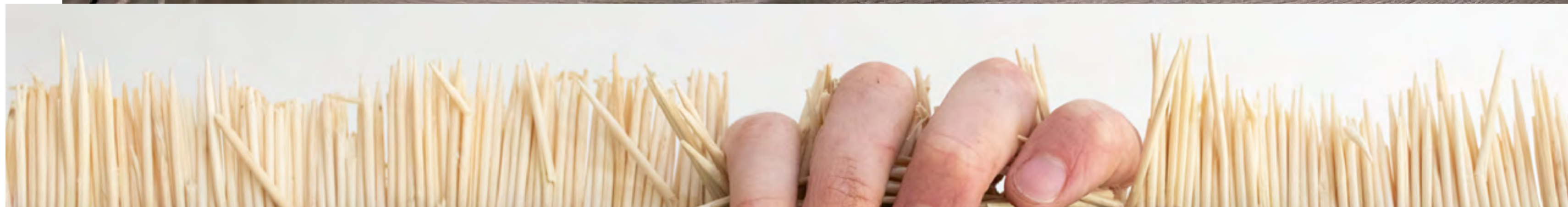


Anna Myszkowiak



portfolio



MOLSKI
gallery

Anna Myszkowiak

(born in 2000, in Biłgoraj)

A graduate of the C. K. Norwid Secondary School of Fine Arts in Lublin, where she earned a diploma in woodcarving. In 2025, she obtained her Master's degree from the 6th Sculpture and Spatial Activities Studio led by Professor Karolina Komasa, PhD, at the Magdalena Abakanowicz University of the Arts in Poznań.



Sculptor – she also creates objects and installations. Her works explore the broadly understood experience of being in a body, as well as themes of discomfort and wonder. She uses both traditional sculptural materials such as wood and metal, and everyday objects like blankets, bedsheets, baking paper, or items found on the street. She enjoys when her works evoke ambivalent emotions – she describes her practice as impression-based. Winner of the Grand Prix at the 16th LOOSTRO Autumn Art Salon (2023), and recipient of the Ministry of Culture and National Heritage scholarship for artistic achievements (2025, 2019). She collaborates with Molski Gallery.



Selected Exhibitions & Achievements

- 2025

I Will Reveal Myself To You Through My Gaze
group exhibition
KRUPA gallery, Wrocław
- 2025

At the Interface
Solo exhibition
BWA, Ostrowiec Świętokrzyski
- 2025

The Same Organic Layer
In collaboration with Asareh Akasheh
MOLSKI Gallery, Poznań
- 2024

Close, not closer
Solo exhibition, Post-residency
Uitstalling Villa, Genk, Belgium
- 2024

My dear display window...
In collaboration with Karolina Szwed
Podgąd Gallery,
Polish Art Foundation ING, Warsaw

- 2024

MNFST
An exhibition of 50 selected
young-generation artists
Metropolitan, Warsaw
- 2024

DRAW NOW – 11th International Exhibition of Student Drawing
Galeria Wozownia, Toruń
- 2023

4th International Triennial of Student Drawing
Galeria Rondo Sztuki, Katowice
- 2023

7th Student Biennial of Small Sculptural Form
Special Award of the Rector of the
Academy of Fine Arts in Gdańsk
and Special Award of the Art Gallery in Mosina
Słodownia +1 Stary Browar, Poznań
- 2023

16th Autumn Art Salon LOOSTRO
Grand Prix
BWA, Ostrowiec Świętokrzyski

- 2023

Forced closeness
Group exhibition as part
of Poznań Design Festival
galeria Wołyńska 9, Poznań
- 2023

Fragility. Female Polish Artists on Corporeality
International group exhibition
Uitstalling, Genk, Belgium
- 2023

OBeCna
Solo exhibition
Galeria Magazyn, Kobylnica
- 2022

*ambivalent_*
Solo exhibition
Women's Rights Center, Poznań
- 2022

Poles. Young Dialogues: OTHER 6th Edition
In collaboration with Anika Naporowska
Galeria Miejska Arsenał, Poznań

Media coverage



— ***Asareh Akasheh/Anna Myszkowiak.
The Same Organic Shell***

Krzysztofa Kornacka, SZUM, 2025

[„Asareh Akasheh/Anna Myszkowiak.
The Same Organic Shell”.
MOLSKI Gallery – SZUM](#)

— ***Body of Matter, Matter of the Body***

Barbara Kowalewska, Interview,
Kultura u Podstaw, 2024

[„Body of Matter, Matter of the Body”
Kultura u Podstaw](#)

— ***Poles. Young Dialogues:
OTHER 6th Edition***

Bogna Błażewicz, Galeria Miejska
Arsenał, 2022

[„Poles. Young Dialogues: OTHER 6th Edition”
Galeria Miejska Arsenal](#)

— ***Fragility. Female Polish Artists
on Corporeality.***

Grzegorz Śliwiński, Uitstaling, Genk,
(BE), 2023

[„Fragility.Female Polish Artists
on Corporeality.” MutualArt](#)

— ***There is only one // SCENOGRAPHY
-EXHIBITION // Anna Myszkowiak***

Scena Robocza, 2025

[„There is only one // SCENOGRAPHY-
EXHIBITION // Anna Myszkowiak”
– Scena Robocza](#)

At the Interface Anna Myszkowiak

Anna Myszkowiak's exhibition *At the Interface* reveals the states in-between, the fleeting connections and shared values of the surrounding reality that often escape everyday awareness. The artist acts like a guide, leading the viewer from point A to point B—gently pulling on the sleeve of sensitivity toward seemingly imperceptible elements, transforming them into significant and meaningful values. Her sculptures become moments of journey—showing states in-between, what is present yet often overlooked.

A strongly outlined motif of connections is evident, among others, in the series *Shape Beloved by Life*, whose title is borrowed from *Błona umysłu* (*Membranes of the Mind*) by Jolanta Brach-Czaina. The works comprising this series weave the idea of the existence of a preferred shape of living forms. The most dynamic part of the series is the upward-climbing tubular forms, continuously animated by aerial clusters. Even when frozen in a static photograph, they appear impatiently restrained from emerging again. The slender and resiliently bending tubes are made from stitched and crumpled baking paper. Due to the nature of the material, they evoke associations with flesh, veins, skin, or intestines. However, through their size and the movement within them, they become autonomous beings—transcending the anthropocentric orbit.

Simultaneously alive and inert, they evoke a state of uncertainty and provoke contradictory

associations. Their indefiniteness allows them to serve as a universal visualization of the dominant shapes and forms in the world. Due to their neutral coloration and predominant roundness, they seem to emanate safety. The light-permeable walls spark curiosity about what lies inside: is the emptiness truly empty, or perhaps a magical space? Looking inside these cylindrical forms, will I fall into an unknown zone and be expelled like a child from a slide, experiencing a new perspective on the surroundings? These works undoubtedly hold such potential, uncovering what is overlooked, searching for common elements between forms and organisms of the living world.

It is also noticeable that the works in the *Shape Beloved by Life* series are connected by air—filling the elongated tubular forms, the *Torso*, or the *Cocoon*. The latter, in its closed form, stands out within the series. Both filled and empty, inhabited and abandoned, it offers all potential realities. The *Cocoon*, as a place where transformation occurs, metaphorically becomes a point of contact for all potential scenarios. Through the multiplication of sack-like forms, my thoughts wander to Alina Szapocznikow's *Kruźlowa*. However, Myszkowiak's *Cocoon* lacks vivid colors, and all potential pathological or oncological contexts that could be perceived in the work become past issues—if they concern anyone, then rather the absent than the living.





The *Cocoon*, made of delicate baking paper, yields to gravity, hanging limply. The threads gathered at the top resemble hair, which again may direct viewers' thoughts inward toward themselves. The form, eluding straightforward identification, remains a cocoon on the interpretive level as well—enclosing numerous layered associations.

The air, timidly revealed in Myszkowiak's earlier works, becomes the main theme of her master's project. *Inhale-Exhale. Air, as the binder of all living things*, again demonstrates her interest in common elements—in this case, air. The wooden form, starting at the ground, rests on the metal frame of a medical examination couch, then suddenly soars upward like fabric caught in the wind. Symbolically, it records the journey of life, beginning with inhalation and ending with exhalation. The artist, with a form that both expands and contracts simultaneously, shows the beginning, the end, and the state in-between. The sculpture unites the stages of breathing into a whole, where the moment between inhalation and exhalation is not emptiness but a materialized connector of the entire process. Warm wood leans against the cold frame of a small medical couch, sized for a child or someone who briefly sits on it—in readiness to leave or disappear. On this metal frame rests the weight of being and the lightness of leaving.

The cascading forms present in the diploma project shift my focus to the rhythm and repetition evident in the artist's work. Myszkowiak

often employs multiplication, which serves to emphasize the uniqueness of life rather than its serial indistinguishability. *Cocoon*, (*Tubes*), *In-sight*, and *Matrices* demonstrate that something becomes repetitive only if we are inattentive. In *Matrices*, without multiplication, we would have a record of an event—a single situation in which our body leaves a mark on a white sheet. However, the artist creates a work consisting of thirty sheets documenting her daily life—her individual continuity of being in the world. The white sheets hung on medical screens evoke illness, serving as an intimate record of the relationship with one's own body and the element that unites the image of that unique body over time—even if that binder is a wound. The title *Matrices*, combined with the work's content, suggests that we are often dependent on our external image and the trace we leave behind.

In *Matrices*, Myszkowiak reveals something that would normally remain invisible and inaccessible, presenting viewers with matrices through which they can create "prints" of her person—limited only to the perception of the physical shell. This work movingly confronts us with our own gaze upon another human and questions how we feel about defining someone solely through their bodily characteristics. Referring these to one's own body, I see in them a transmission potential, enabling empathy with another's pain. In this message, the white sheets can quickly turn into white mirrors, where the reflection of the unknown is carried by our eyes.



The balance between inner and outer gaze is also present in *In-sight*. The apparent repetition of the torso drawn on ten plywood boards disappears along with the shifting intensity of graphite applied to the surface. The drawn torsos, sometimes contrasting, sometimes blending into the plywood, reveal the intensity of the personal gaze. In *In-sight*, the body becomes a guide for thought. Myszkowiak grants us insight into a very private process, chronically recording the changing feelings toward her own body. The internal gaze clashes with the external—the one that can easily ignore the emotions behind each character of the spots and lines, seeing in the drawn torsos only the body itself—the body of a young woman. The layers of veneer, compressed like skin, also bear marks—knots, discolorations, cracks—making the material, in this and other works by the artist, an important carrier of meaning.

Myszkowiak, herself a “junction,” enables the flow of information: between herself and the world, materializing values that seem invisible and inaccessible. In this respect, the work *Close* can be read intriguingly, where a wooden relief resembling a cropped fragment of a human armpit and breast transitions into a steel continuation reaching to the ground. The line etched in wood also resembles a branching tree or a conduit running toward the ground like lightning seeking grounding. The softly modeled metal rod is partly covered with rust, reminiscent of a

clot trying to climb upwards toward the chest. The sculpture, thin in profile, fusing two different materials, resembles a signpost marking a strong connection to the world. For me, *Close* reveals a striking awareness of being.

In the exhibition *At the Interface*, Anna Myszkowiak creates ambiguous works in simplified body-referential forms that slip into the gaps of perception. She treats every encountered void as a fullness of meaning, revealing its seemingly impossible shapes—shapes attentive to what often remains hidden, unnoticed, or invisible to others.

Lidia Tańska

Inhale-Exhale.
Air, as the binder of all living things

2025

linden wood, metal frame

160 × 180 × 110 cm







These hands grew to hug

2025

steel wool, wire, steel,
acrylic paint

145 × 100 × 100 cm





I'm sorry, I don't remember

2025

MDF, polyester resin, plexiglass

18 × 36 × 10 cm





I am, but not quite

2025

hardwood plywood, linden wood, felt

200 × 150 × 100 cm









Untitled

2025

baking paper, ink, steel

230 × 120 × 80 cm





through the eyelashes

2025

birch plywood, graphite

100 × 70 × 15 cm





Worn-out words

(a play on words in polish:
being worn-out may also
mean to endure smth)

2025

linden wood

40 × 27 × 5,5 cm





shield

2025

metal, velvet, MDF board

55 × 40 × 10 cm





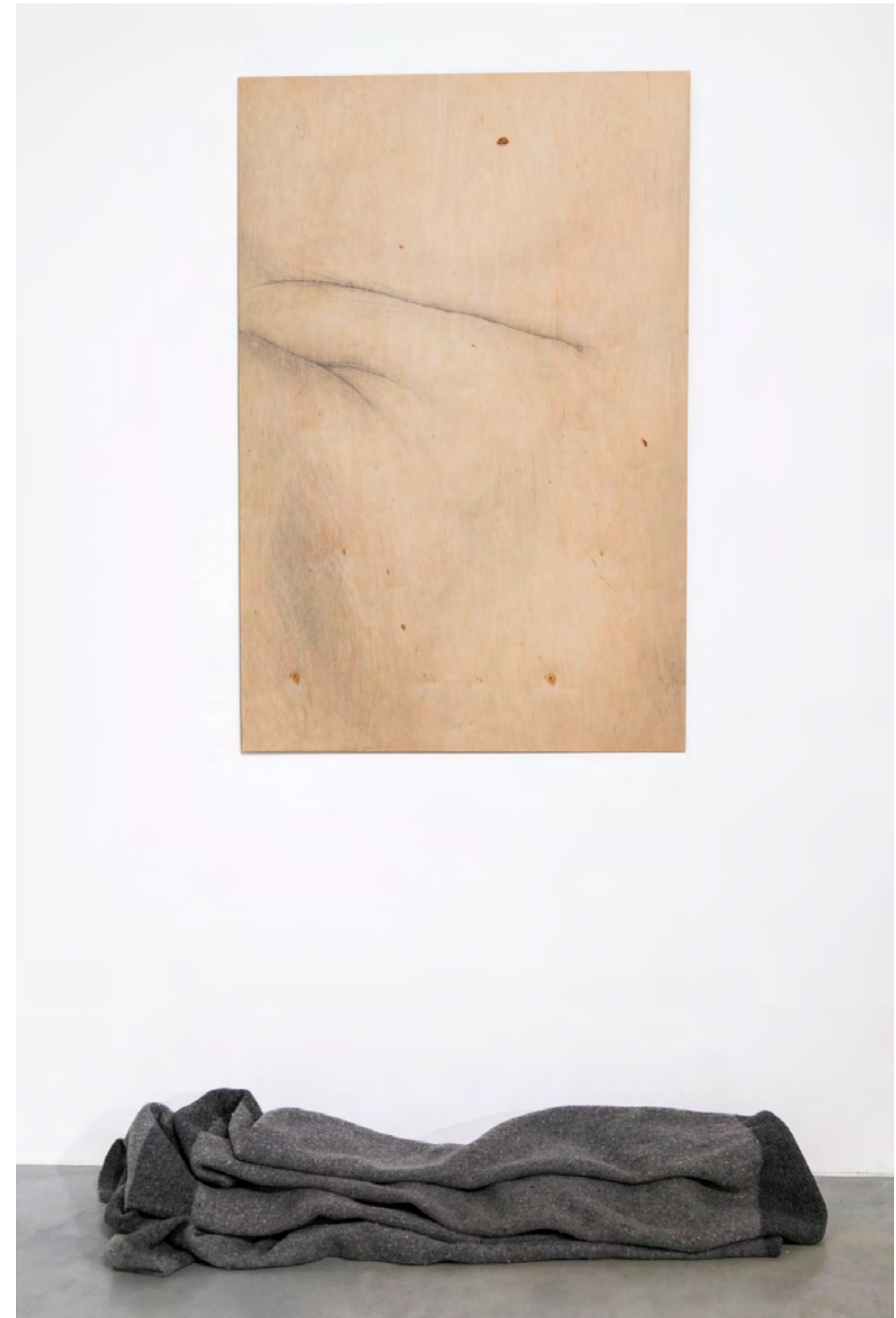
closer

2025

plywood, graphite, crayons, felt blankets

120 × 80 cm

aprox. 20 × 120 cm





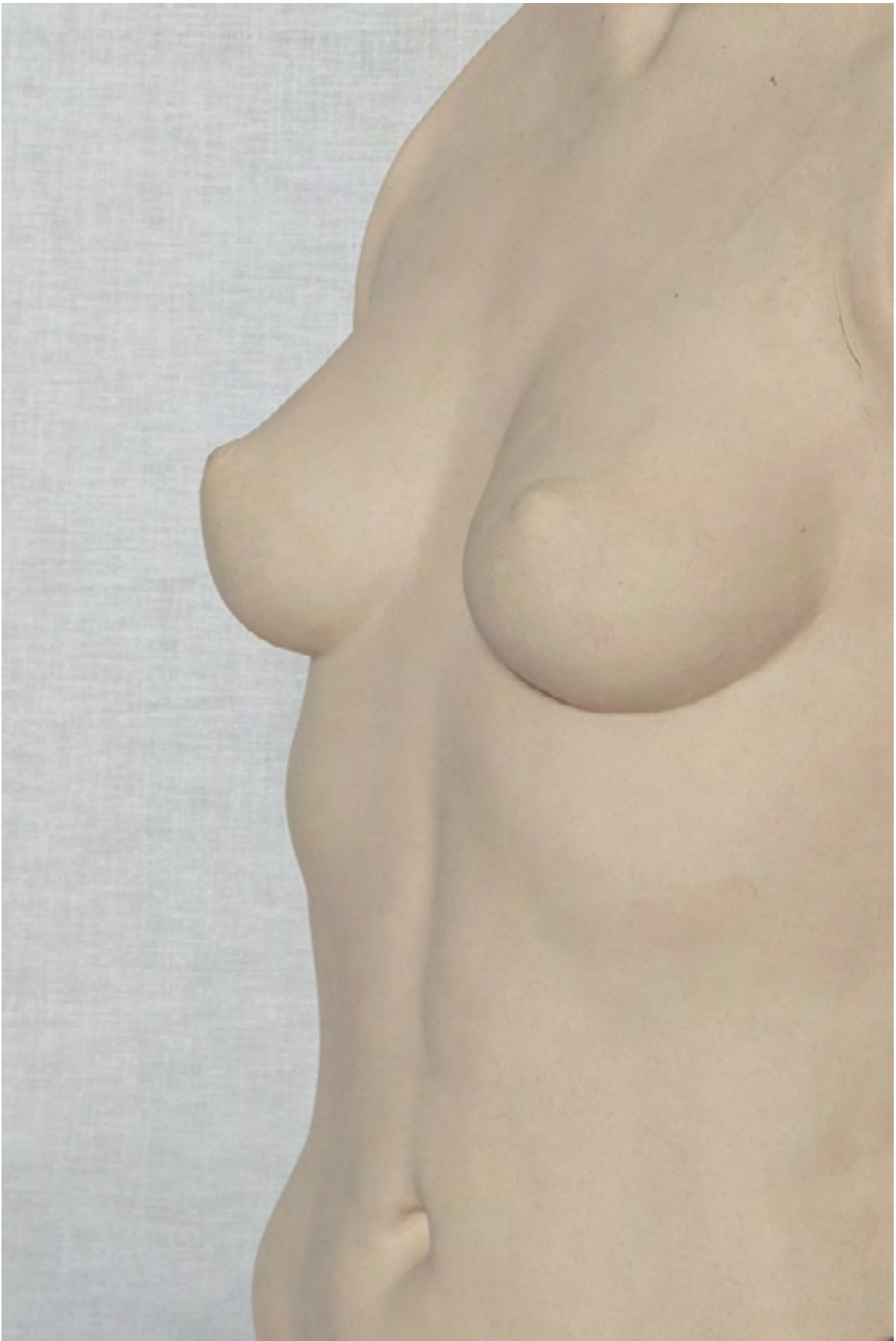
Source

2025

porcelain stoneware, glaze

60 × 35 × 30 cm





Hold on

2024

steel handrail, 555 toothpicks

93 × 53 × 10 cm





M.C. 1" 32-37

2024

linden wood, industrial handle

25 × 30 × 30 cm





Multiple Cocoon
from the series Shape Beloved by Life

2024

baking paper, threads

ca. 160 × 70 × 70 cm





Close

2024

linden wood, steel, rust

150 × 12 × 2 cm





In-sight

2024

hardwood plywood, graphite

10 drawings, 49 × 31 cm







continue

2024

metal, cord, linen

178 × 25 × 27 cm





Rose

2024

wood, nails, bandage

48 × 10 × 8 cm





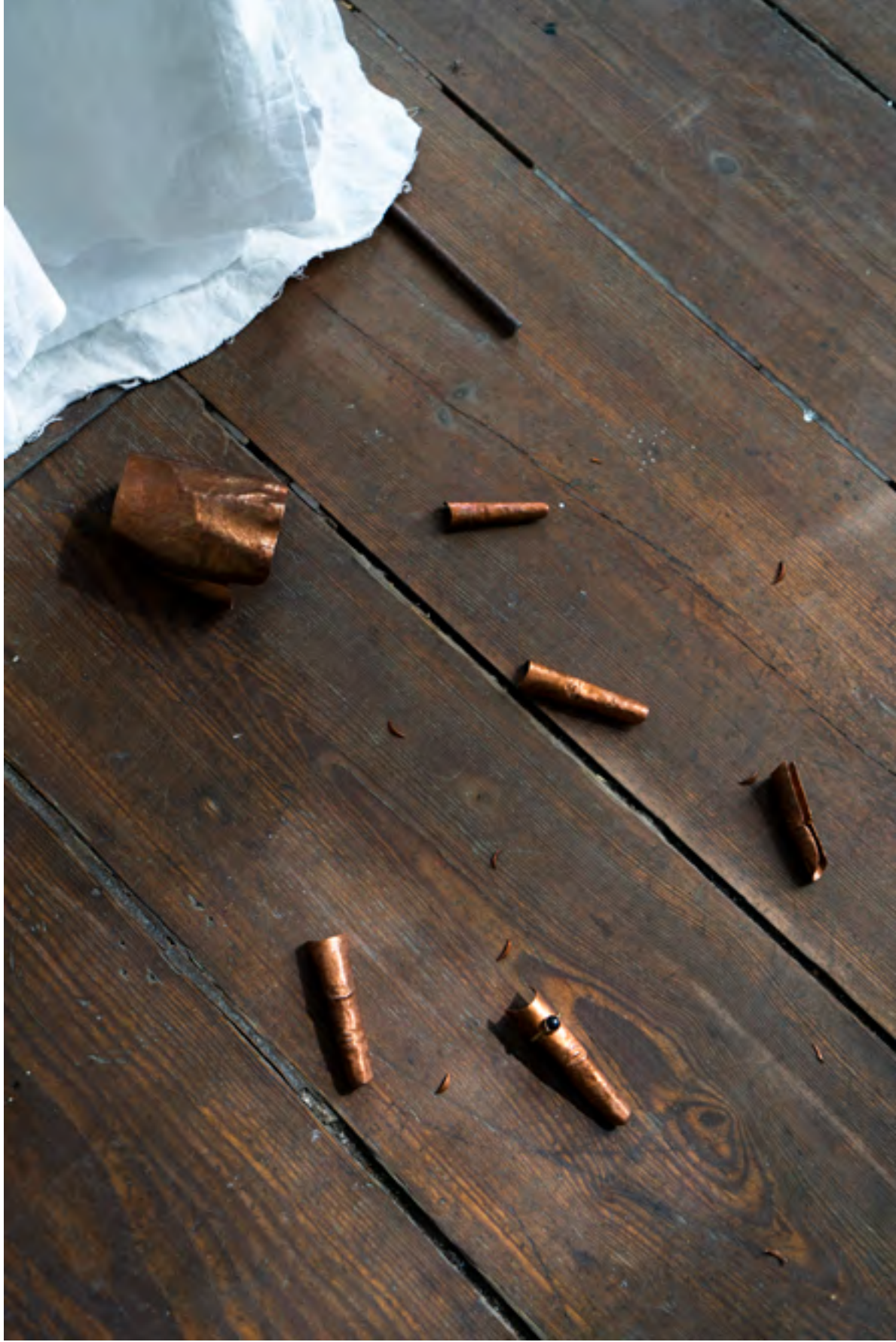
***It let go a long time ago,
so what's still holding on?***

2024

steel, bedsheets, repoussé copper, ring

200 × 150 × 15 cm, + element on the ground





It's still smoldering

2024

linden wood, felt blankets,
bedsheets, steel

200 × 120 × 50 cm





In-sight

2024

aluminum, nail polish

60 × 70 × 30 cm







war(m) armor

2023

linden wood, reclaimed fabrics,
paraffin, wax

25 × 25 × 25 cm





***Torso from the series
Shape Beloved by Life***

2023

baking paper, threads, metal

60 × 40 × 90 cm





Shape Beloved by Life

2023

baking paper, threads, metal, concrete

various dimensions, max. height 210 cm,
tube diameter approx. 25 cm



Traces

2023

nails, rust, bedsheet,
plaster, styrofoam

196 × 95 × 8 cm

200 × 100 cm





Matrices

2023

30 old bedsheets, iodine,
medical screens, steel

210 × 140 × 100 cm





And all by your own strength?

2023

upholstery foam, cotton diapers,
iodine, watercolor, threads, steel

object dimensions: 180 × 40 × 60 cm
hoop: 150 × 70 × 25 cm





Act of Empathy

2023

wax, oil paint, steel

40 × 20 × 50 cm





Untitled (supported)

2023

polyester resin, wood

230 × 70 × 150 cm







*I don't know the thickness
of my skin*

2022

wax, epoxy resin, oil paint,
gold paint, brass

size close to an actual hand





Close to the body

2022

ceramics

various sizes, no larger than 30 cm







Body Weight

2022

aluminum

30 × 50 × 7 cm





She, this stranger of mine

2022

fabric, epoxy resin

30 × 60 × 150 cm







By Itself

2022

polyester resin, latex, steel rod

67 × 50 × 30 cm





II from the series Ecce homo (bellies)

2021

steel mesh

various dimensions, max. height 40 cm





V from the series Ecce homo (bellies)

2021

rabitz mesh, black wire

215 × 165 × 180 cm





I am made up of continuous repetitions

2020/21

plaster, brass

12 × 8,5 × 1,5 cm



At the Interface

BWA, Ostrowiec

Świętokrzyski

2025















With a Splinter on a Hand

WGW, Warsaw

2025











The Same Organic Layer

MOLSKI gallery, Poznań

2025



















*Fragility. Female Polish Artists
on Corporeality*

Uitstalling, Genk, Belgium

2023





OBeCna

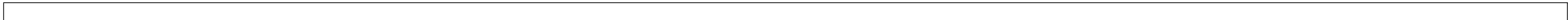
Magazyn gallery, Kobylnica

2023





Anna Myszkowiak



Aleja Wielkopolska 65A,
60-603 Poznań



+48 730 056 730



office@molskigallery.com



Instagram: molski_gallery
Facebook: Molski gallery