



Sculpture Studio
Portfolio

Selected works by

Aleksandra Józefów

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Aleksandra Józefów is a modern sculpture artist who lives and creates in Gdańsk. In her art she uses strong, brutal, resistant materials- like concrete, metal, wood or glass, as well as classic marble or granite. they're interpreted in innovative and modern yet at the same time perspicacious, sensitive and thoughtful way.

Either way- they're interpreted in innovative and modern yet at the same time perspicacious, sensitive and thoughtful way.

Aleksandra Józefów
Sculptor



'During a noticeable crisis of values, potential and stagnation in the environment, a unique person appears, standing out in many fields of activity, with unprecedented passion, devoting herself to the difficult and demanding field of Art.'

Prof. Mariusz Białecki

Project Status : All the time in progress
Movie author : Kamila Ćwiklińska
Year : 2020
Location : Poland

Photographed by:
Kamila Ćwiklińska



Photographed by:
Kamila Ćwiklińska

Sculpture Studio is primarily a place, where the process of creation itself goes first above all. It is a creative space that also includes artist's sculpture atelier. Artist's deep need to reach for art determines it's interdisciplinary interpenetration and multifacetedity of actions taken in the studio.

Aleksandra Józefów
Sculpture Studio



Photographed
By Kamila Ćwiklińska



<https://jozefow.art/pl/start>

EDUCATION

2013 – 2018 Master of Arts diploma with distinction / Academy of Fine Arts in Gdańsk, Poland

SOLO EXHIBITIONS

2020 - Room - Anxiety, Artist's colony, Gdańsk

2020 - Organic, 84b_Galeria, Gdańsk

2020 - Volumen, STAR Gallery - Association of Sculptors Artists, Szczecin

2018 - Volumen, Academy of Fine Arts, Gdańsk

2015 - Fantom, Konsulat Polski, Mediolan,

2015 - Portrets, Socjal Library, Gdańsk

2013 - Portrets, Galery on the Island, Elbląg

SELECTED GROUP EXHIBITIONS

- 2020 - No need to die, Do Środka Gallery
- 2020 - No need to die, SCG Gdańsk
- 2020 - Personal space, Artformator, Gdańsk
- 2019 - Polish National Platform of Academic Cooperation 2018 - Entry completed 2017/2018, Armory of Art, Gdańsk, Poland 2018 - Best diplomas 2018, Armory of Art, Gdańsk, Poand
- 2017 - Odkształcenia, ŻOK, Nowy Dwór Gdański, Poland
- 2017 - Droings, Finland
- 2016 - Ogniwa, Sulmin, Poland
- 2015 - Designed in Poland, Essen, Germany
- 2015 - Art Salon, Zatoka Sztuki, Sopot
- 2015 - Exhibition of young artists, ŻOK, Nowy Dwór Gdański
- 2015 - Allegories of Tri-City Culture, Zatoka Sztuki, Sopot
- 2015 - Spring of the Young, Reflektarz Gallery, Kartuzy
- 2015 - 16-dag, Sopot
- 2015 - Emotions, Academy of Fine Arts, Gdańsk
- 2014 - This is exhibition, Academy of Fine Arts, Gdańsk
- 2014 - Exhibition of sculpture ASP, Galery on the island, Elbląg
- 2014 - Spawtenszew, UfufuConceptStore, Gdańsk
- 2013 - ASPiryna, Sfinks700, Sopot

SYMPOSIUMS, CONFERENCES

- 2019 - International symposium : Ogólnopolska Płaszczyzna Współpracy Akademickiej, Centrum Rzeźby Polskiej w Orońsku
- 2019 - Wyczarowane w Suwałskim Kamieniu, Turtul
- 2019 - Poznań Sand Festival 2019, Poznań
- 2017 – Odkształcenia, ŻOK, Nowy Dwór Gdański
- 2017 - International art open air, Pole sztuki, Rodowo
- 2017 - XV International Iron Casting, Gdańsk
- 2017 - IV International Casting Conference, Gdańsk
- 2015 - Aluminium Casting Symposium & Conference, Warsaw
- 2014 - XIV International Iron Casting, Gdańsk
- 2013 - Symposium in Witkacy Theater, Zakopane
- 2013 - Stone Symposium, Szczecinek, Poland

AWARDS

- 2018 - Honorable presence in exhibition, Najlepsze Dyplomy 2018, Gdańsk
- 2016 - Scholarship from the Minister of Culture and National Heritage
- 2015 - Honorable presence for The most interesting exhibit, with the “Fantom” in „Designed in Poland”, Germany
- 2014 - Award of the Mayor of the City of Gdansk For the Best Student

PUBLICATIONS

- National Platform of Academic Cooperation, Orońsko 2019
- Best Diplomas 2018 of the Academy of Fine Arts, ISBN 978-83-65366-79-5
- Diplomas 2018, Faculty of Sculpture and Media at the Academy of Fine Arts in Gdańsk, ISBN: 1234567890
- Vogue Living Polska

ARTISTIC REALIZATIONS

- 2022 - O’P1, O’P2 Gdańsk
- 2020 - Effort, Kwidzyn
- 2020 - Bridge, Kwidzyn
- 2019 - Toy, Kwidzyn
- 2019 - Pregnant, Kwidzyn
- 2019 - Between, Mennica, Warsaw
- 2019 - Installation, Wisłoujście festival
- 2018 - Sassy cycle

INTERDISCIPLINARY PROJECTS

- 2020 - No need to die, Alfah Femmes, Kamila Ćwiklińska, Joanna Kurowska, Monika Górka, Gdańsk
- 2019 - 7 Geometry Lessons, Emigration Museum, Gdynia
- 2019 - Hałva, Sculpture Studio, Joanna Kurowska, Maja Panicz, Gdańsk
- 2019 - Termomix for Alghorytm, Sculpture Studio, Joanna Kurowska, Gdańsk
- 2019 - MU, Tymon Tymański, Sculpture Studio, Kamila Ćwiklińska, Joanna Kurowska, Gdańsk
- 2014 - 2019 - Main set designer at Amber Look Trends & Styles, Shakespeare Theater, Baltic Philharmonic, Gdańsk
- 2014 - Wiedźmin, assistant in UDOCK _ CREATIVE STUDIO, Tomasz Radzewicz, Gdańsk

Portfolio

0178	O’P1
0179	O’P2
1183	Echo
0221	From body body
0222	Presence
0230	Presence no’2
0030	Brothers
0159	Room/Peace - Axienty
0066	Diary
0166	Room/Peace - Axienty
0086	Bridge
0038	LS
0018	Organic
0043	Toy
0129	Pregnent
0083	Atempts
0120	Ramii
0121	Ramii I
0122	Ramii II
0123	Ramii III
0147	Volumen II
0169	Pijam

Working with interior designers, landscape architects and the investment itself, the main thought was to pay attention to the details and sustain ubiquitous respect of each of the creators for the volumen that surrounds them physically and mentally throughout the design processes.

Project Year : 2022
Materials : own technique
Dimensions : 66 x 66 x 180 cm

Observing the tightening circles, starting from the structure and location of buildings, colors of the city, through the shapes of the landscape, to the richness of the interior materials. I knew that I should go further, focusing on the close-up/macroscale and taking it as the main topic of my research.

In an abstract way, I wanted to convey faithfulness to precision and creative process.







The O'P1 and O'P2 sculptures were created for the Opacka space in Gdańsk-Oliwa for Invest Komfort, in close cooperation with PB-Studio.



Photographed by:
ONI Studio



The design process is initially based on drawings, on the basis of which a mockup, a 3D model and visualisations are created. Extensive mind and image maps. All this is the starting point for starting work on the right scale.

Photographed by:
Daria Szczygieł



Preparing the material and space is extremely important. Two clay lumps of the intended dimensions were created, surrounded by the breath of time, ready to be sculpted. For this act of creation, it was very important for me to use other areas of art that are primarily more impressionistic, such as music. Isolation from all other stimuli was also important. All to obtain firmness and freshness of soft structures.





The idea of subtracting the material from a specific solid is kind of a symbol for closing all processes. It is an inversion of previous works, constant addition and filling of space.

Photographed
By Daria Szczygieł





Photographed by:
Daria Szczygieł



Movie by:
Jan Rusek

You can watch the video of the creative process on the Invest Komfort website:

<https://www.youtube.com/watch?v=VNPMdsI9Fz8>

Photographed by:
Robert William





Photographed by:
Daria Szczygieł



The photos were taken at the
Sculpture Studio in Gdańsk



At the first glance, we notice a huge similarity between the mockup and the final appearance of the sculpture, but they differ significantly by the level of details and expression, additionally full-scale work is never reproduction od working with the model.

Photographed by:
Daria Szczygieł



One day something happened, causing the loop back in time to close. Flashback returning without my participation.

One day something happened.

Photographed by:
AJSS



Closing the creative process over a physical object does not define the closure of the internal creative process and its deep need for further implementation.

Distant imaginations, guesses, emotions and alternative reality depicting dissociations. Searching for traces that would legitimize memories.





Softness, membranes, an artistic object made with own technique, which is crucial of ideological importance for this work. The form is on the border of a painting and a relief due to thickly applied cellulose.

The stomach drops and sugar used in the creation of the object exude healing aura, bring to mind the medicine of childhood.

Photographed by:
ONI studio



The need to create a project caused by the awareness of the membrane, the curtain that bordered on an individual, completely separated entity.

Its direct protective effect. Separation from the stagnation of existence.

The possibility of separate development, shown in the color and discoloration of further layers of cellulose.

Year : 2022
Materials : own technique
Dimensions : 140 x 170 cm



The sculpture consists of three separate elements. The volumen in between is designed in a way where each of the sculptures fits together through directions and distances.

This is one of those selfish sculptures. It was formed under the influence of impressions of creativity of the fate of life.

Crease coated in softness.

Forced from a specific direction.

The space between invisible membranes protects individual objects.

the grid intacted because it cannot be violated.

It's a protection against that





Project Year : 2022
Materials : acrylic one
Dimensions : h 70 cm

Photographed by:
ONI Studio



This is another installment of the collectible 0229 Presence series

Photographed by:
Kamila Ćwiklińska



Project Year : 2022
Materials : clay
Dimensions : h 70 cm





0030 Brothers

Project Year : 2014
Materials : sandstone
Dimensions : 180 cm

One of the first sandstone projects. It was made in Szczecinek during the sculpture symposium in 2014. Right then I felt an imperative to create in stone.



0159 Room/Peace- Anxiety Pokój/Niepokój

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The title of the artwork in Polish is a wordplay where the word "pokój" has two different meanings and can be translated either as a "room" or "peace", whereas the "niepokój" means "anxiety".

Photographed
By Kamila Ćwiklińska

Room is a symbol of a place in consciousness.

Working process reminds segregating what is anxious from what gives peace.



Forrest that surrounds it is its substructure and roof.

Aerated concrete elements are built like children's blocks and highlighted tabs creates rhythm.

Project Year : 2014
Materials : iron cast
Dimensions : 44 cm





Sculpture's interior is filled with reliefs, between which organic form grows.

Sometimes time is ruthless and walls inside surround me tight.

I look only at those.

I feel cut off from outside incentives that could rip me off this place.

Photographed by:
AJSS



Sunrise and sunset.

Surrounded by whiteness that symbolises pureness. I see and feel what is sneaking, though.

The crown of trees is cropped by walls, highlighting their verticality, slenderness, and their swinging

movements over the white box seem surreal.

And the perspective absorbs.

Some says, that "when God closes the door, He opens the window".

Sometimes you just have to look up to find the way out.

The sculpture's construction is open.

Physical walls won't resist.

People weren't willing to cross the threshold.

In spite of all, someone, not even knowing when, was inside-being those swaying trees.

So unexpectedly.

It is an installation designed for gallery space in the Artists’ Colony in Gdańsk. The gallery itself creates one of the important elements of form.

Photographed by:
AJSS



Project Year : 2020
Materials : iWood, OSB, l
ed light, drapery
Dimensions : h 3,5m

<https://jozefow.art/pl/start>





0086 Bridge

Project Year : 2014
Materials : acrylic one
Dimensions : h 17 cm

This is one of the first compositions from the bridge series, which was launched in 2014. It has been developing over the years.





0106 Bridge II

Project Year : 2018
Materials : marble
Dimensions : h 175 cm

The bridge is a kind of crossing. It is a building that is supposed to allow crossing an obstacle. Therefore, it is one of the foundations of life.

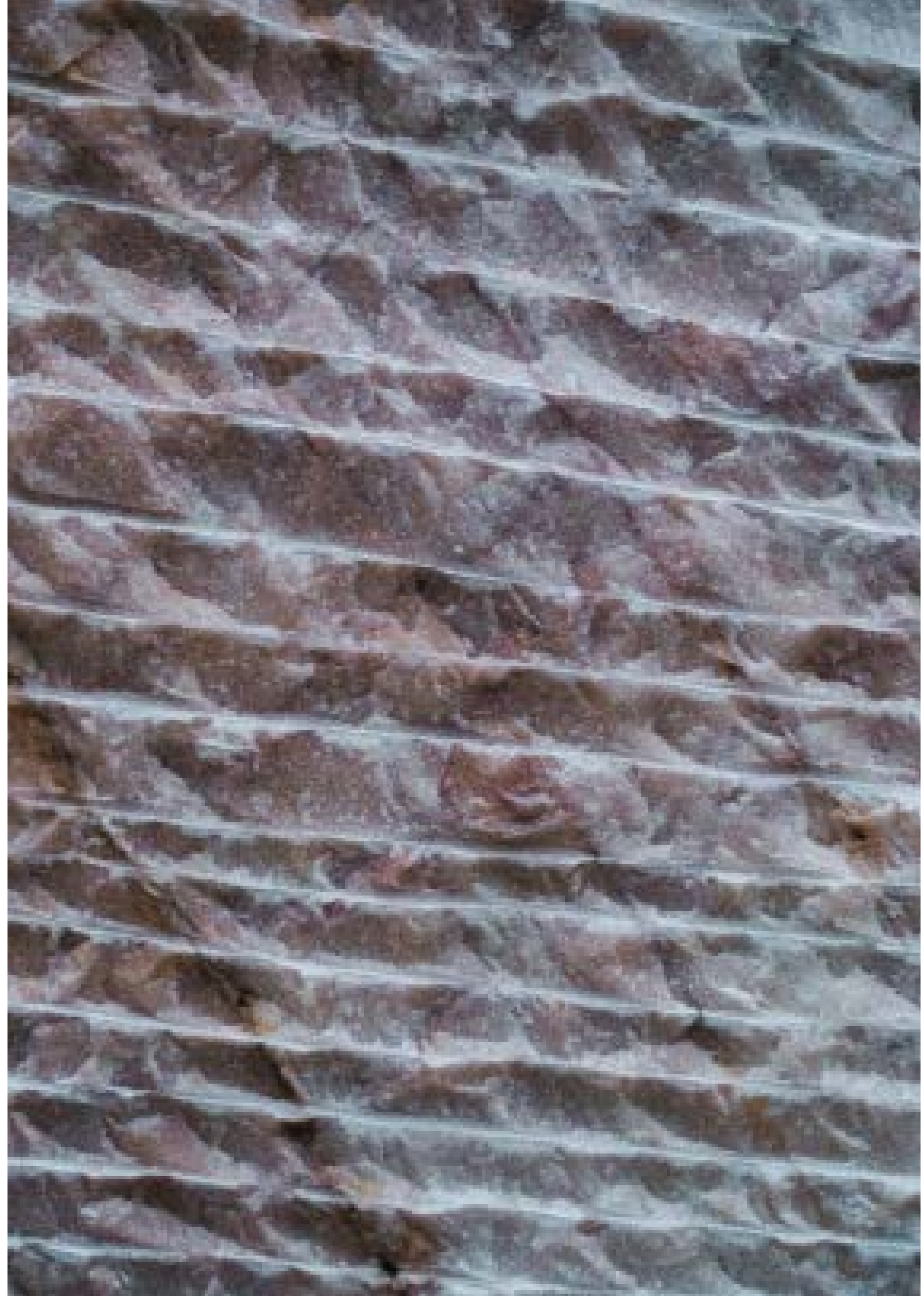
When I started working on the triptych, I thought about childhood, especially about the fun of tugging the rope. I often find new places meeting other people, and the process of getting to know them required effort from me. It was associated with discomfort, embarrassment, but the fleeting moment of fun turned out to be a bridge over barriers or shame.



Dragging is her colloquial name and both literally depicts game scenes. In an abstract way filled with brutality, it gives such a universal game of subjective overtones. So perverse, try to establish relationships with what is inviolable, with what requires time, patience, and internal agreement.



Photographed by:
Kamila Ćwiklińska







The narrative in which it may turn out that the stone is so light is surprising.

Project Year : 2014- 2017
Materials : sandstone, steel, cast iron,
plexiglass, MDF
Dimensions : 180 cm

Photographed by:
Kamila Ćwiklińska



The inspiration for the work was the dehydration of alginate. Observation of intense contraction naturally builds tension in the form. It is a fixation of one of the moments of the ephemeral form.

Photographed by:
AISS



A ceramic sculpture built from a bedspread. Covered with a very rich, deeply structured glaze.

Project Year : 2014
Materials : ceramic
Dimensions : 35 cm



A diary from a province located fragmentary things of the province that surrounds me, which will wake me up. The first one of the elements was a fragment of architecture from corneal sandstone symbolization of residence. Life on a Gdańsk star gave rhythm and thirst. Unable to resist her, I breathed the details contained in her.

Photographed by:
AISS



The second element is the "Foundation" on which the stone is embedded. It is not possible, but neatly and simply designed by the company. Through his form he loses for what it has been built for years, for generations, it is simply a support - a structural element. "Navigation point". The inspiration to create another fragment of the slaughterhouse was a trip at sea. Sailing as part of Klaipeda, for lines from the width, for the city of the city. At night it looks like lampshade closures, by rail it delights and widens the war pose, with nothing aura.





The penultimate form is "dinner".
Milled by mass, contrasts with
classic dishes.

The last element is plexiglass,
which covers the whole with its
drawing - the outline. Closes the
form.

Combines individual
fragmentary, twice barrier.

Project Year : 2014- 2017
Materials : sandstone, steel, cast iron,
plexiglass, MDF
Dimensions : 180 cm

Photographed by:
AISS



This sculpture is made from a solid piece of wood, and geometric shapes of the form are contrasting with the organic grain. It is a litigation between intuition and intellect, between sensitivity and emotionality. It is pure design pleasure. Observing directions, light or proportions.

Photographed by:
Kamila Ćwiklińska



The work was exhibited twice, where each time it changed its arrangement with respect to the exhibition space.

Project Year : 2014
Materials : iron cast
Dimensions : 44 cm







First one of the cycle.
Stone. Heavy, symbolizing stability. Contrariwise and perversely became a toy. Hand seen from under material, providing self-control, self-reliance, but most of all decision-making, surrounded tightly by material gives sense of strength.

I took inspiration for that sculpture from my childhood. Days spent with grandmother Melania, who've been a seamstress, leaded me to develop sewing passion. Purses, napkins, clothes for dolls and puppets... Leaving a mark of what's important in my memories, in confrontation with present- 'Toy' with its fundament have arised. Its shape is determined by the shape of a puppet itself. Vertical, straight- it lets the stone form revive.



Project Year : 2014
Materials : sandstone
Dimensions : 150 cm

0129 Pregnant

Project Year : 2017
Materials : own technique
Dimensions : 130 cm

Kinked, dark material, underneath which we cannot feel or see the hand, seems like an empty shell enabled to move. Left on a simple fundament like an item. Dialog between the head that bents to the bulge constitutes the climax of the form.

„The black protest” in understanding of the time when women fought for their right to decide about their own bodies and maternity is an excuse to throw own emotions connected to disability that has roots primarily in physiognomy of organism, not the political aspect of occurrence.





Attempts. A try in an attempt.

**Everything I touch today is an attempt. What I touch everyday.
New and yet well known. Impression. The space-time causes
that it can exists. It's a volumen.**

Photographed by:
Kamila Ćwiklińska



Attempt. There are attempts in attempts.

**First breath in a breath of a girl that dances till it's lost.
A questions that leads to The Question.**

**And a road. A thought with which we endeavor and
which we try to reach. Like waking up in a dream.**

Attempting.

I'm evading from the utmost.

Project Year : 2016- 2018
Materials : glas, MDF
Dimensions : 6 x 90 x 108





Glass fired by gravity in hand-made forms, perfectly matching the substrate.

Photographed by:
Joanna Kurowska



Project Year : 2016- 2018
Materials : glas, MDF
Dimensions : 6 x 79 x 66





0120 Ramii

Project Year : 2014
Materials : iron cast
Dimensions : 17 cm

We don't need a framework. The sculpture was created under the influence of creative rebellion, when being an assistant in Tomasz Radziejewicz's studio.





Photographed
By Joanna Kurowska

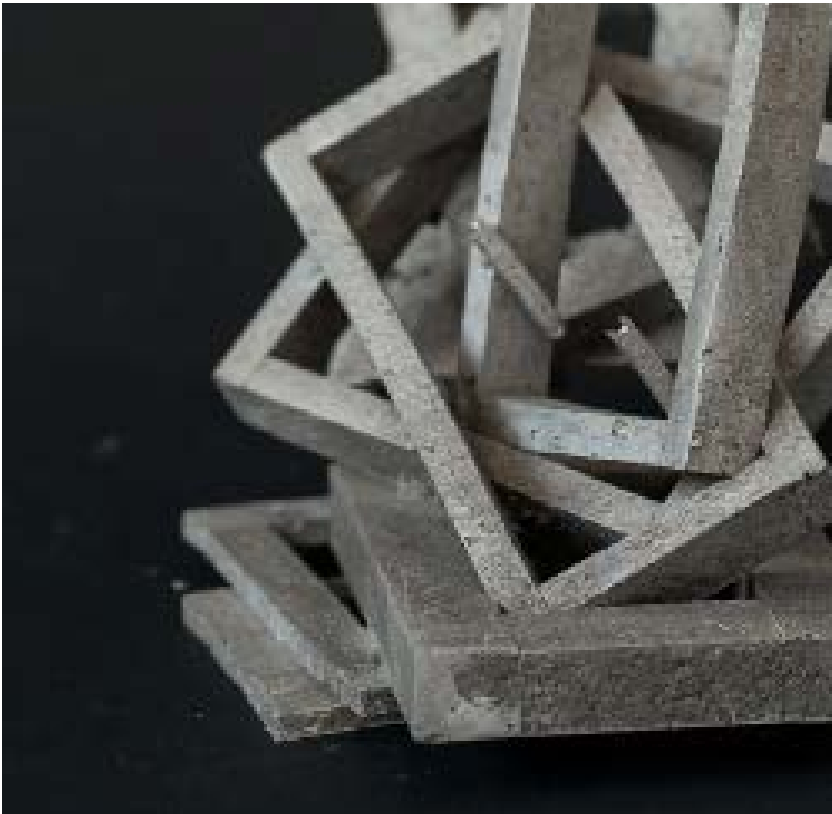
Dynamics.

The dynamics of events.
The pace, too fast
to make the right move.
When the highest point is outweighed, it falls.
When taken out of the bottom, it falls.

It's so hard to learn balance.

Photographed by:
Joanna Kurowska

Project Year : 2016
Materials : aluminium
High : 22 cm



0122 Ramii II

Project Year : 2016
Materials : aluminium
Dimensions : 32 cm

I used to squeeze chaos into stability
not understanding how harmful it was.
There was something beautiful about it.
I couldn't resist,
until there was nothing left at the end.



0123 Ramii III

Project Year : 2016
Materials : aluminium
Dimensions : 39 cm

Successively and meticulously arranged.
Smaller frames like pillars.
In fear that one might break.
However, each one is unique and important.
Emotion.
Attempts to subjugate.
Or perhaps they can lift what covers them.





**Sculptures Ramii I, II, III were created as a part of
Aluminium Casting Symposium & Conference in
Warsaw in 2015**



Project Year : 2014
Materials : iron cast
Dimensions : 44 cm



0147 Volumen II Cycle

I try to answer the question: what is the space that surrounds the sculpture? Where are the borders of Volumen? Whether they are imposed or- on the contrary - the creator defines them itself. Does it also include time and people?

Photographed by:
Joanna Kurowska



By subtracting the material and adding volume, I observe the creative process - I look at the space, the very form of the sculpture, as well as inside it. I use modern technologies. Thanks to the 3D scan, I can look inside the sculpture, look from the perspective of the object itself, see its interior. Material that came from this experience is contained in eight drawing objects. I put kind of a membrane and thus a question - if an object becomes a volume, does the surrounding world become an object? Is the process itself not the most important?



Project Year : 2018
Materials : plexi, concrete
Dimensions : h 132 cm



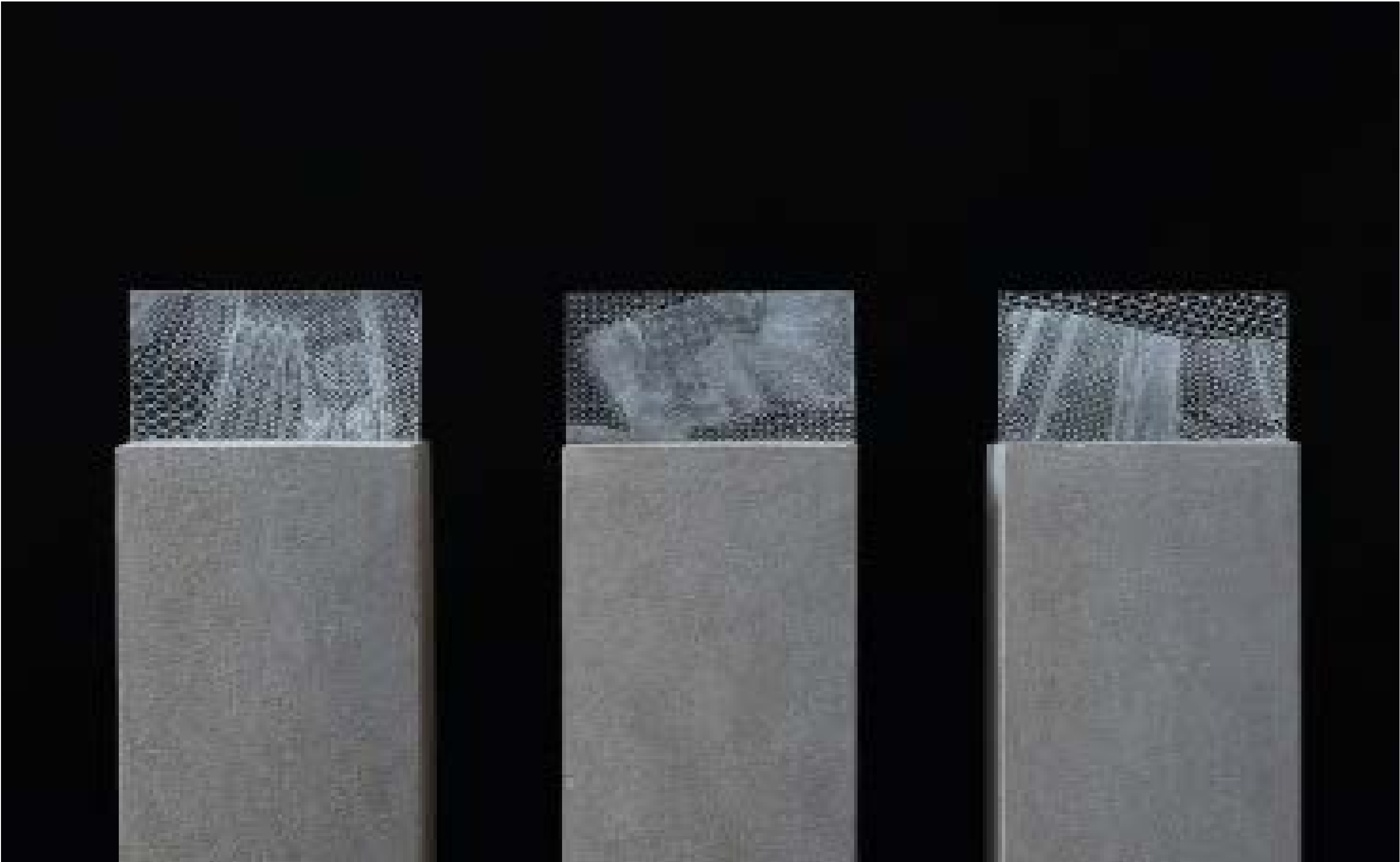
The full cycle includes nine sculptures. Together they form a coherent installation.

Photographed by:
Joanna Kurowska

For more information about the work process on Volumen, see 0145 Volumen / Art Book.







State of mind or perverse efforts. So classic, serious.
Instead of a laurel wreath, children's patterns are
squeezed onto the garment.

Stupid joke.

Project Year : 2014
Materials : iron cast
Dimensions : 44 cm



Photographed
Joanna Kurowska

