

Craftica

FEBRUARY 2026
St. Moritz



Craftica Gallery
ul. Ordynacka 11
Warsaw



NOMAD
Former Klinik Gut
St. Moritz

NOMAD St. Moritz 2026

Craftica Gallery presents Structure of Forces

The exhibition presented by Craftica Gallery brings together works shaped by an attentive dialogue between the forces of nature. Wood, clay, metal, glass, leather and light are treated as a living matter, marked by time, gravity, temperature and touch. Through refined forms and restrained gestures, the artists reveal transformation, balance and tension, allowing material to

speak with quiet intensity. This tension becomes the unifying thread of the exhibition where material is not merely a medium but a protagonist. Structure of Forces brings together sculpture, functional objects, and crafted design that explore tension, materiality, and the subtle energy within objects.

From Anna Bera's reflective wooden-and-glass sculpture Fragma to Sonia Dubois's ambient ceramic lamps, Formsophy's experimental light object and a bench, MIZU relief by Paweł Jasiewicz, Palucki Studio's sculptural console Sirène, cabinet by Zofia Sobolewska Ursic and works by Cyryl Zakrzewski, each piece engages with space, light, and human perception. While diverse in technique, the works are united by an exploration of forces – both physical and perceptual – that shape how we experience objects. Structure of Forces invites viewers to navigate not linearly, but attentively, noticing how objects command gaze, provoke curiosity, and reveal the invisible energies within craft and design.

Objects unfold gradually, revealing surfaces that appear raw at first glance, yet they yield hidden details; forms that seem rigid contain softness; materials transform under shifting light, creating a space where materiality, imagination, and human experience converge. Through this exhibition, Craftica Gallery presents Polish contemporary artistry at the intersection of imagination, materiality, and human interaction.

NOMAD ST. MORITZ 2026

12 - 15 FEBRUARY 2026

Villa Beaulieu

Via Arona 34

7500, St. Moritz

CRAFTICA GALLERY

Space F1 - Floor 3

PREVIEW By Invitation Only

12 FEB: 10AM - 7.30PM

Opening hours:

13 - 14 FEB: 11.30AM - 7.30PM

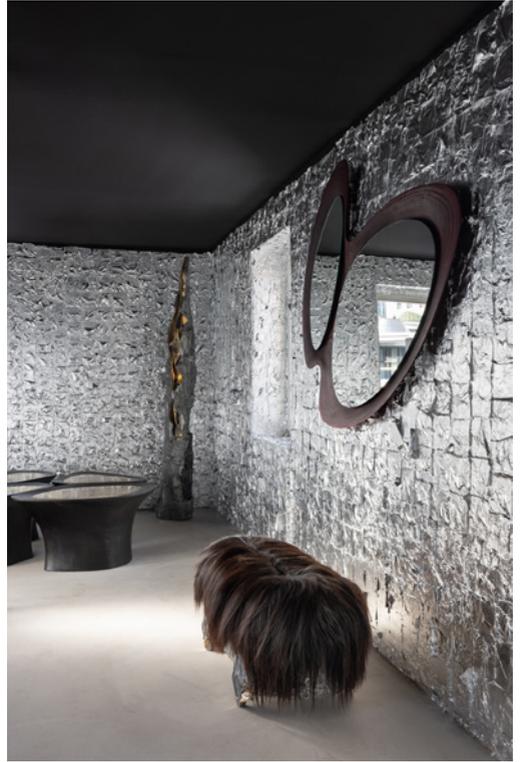
15 FEB: 11.30AM - 5.30PM

Anna Woźniak - Starak

About the Founder

Founder of Craftica Gallery Anna Starak is one of Poland's leading philanthropists and art collectors. For years, she has been actively supporting emerging Polish artists and artisans and promoting modern crafts and Polish art internationally. As an ambassador for the Homo Faber program of the Michelangelo Foundation, she served on the jury for Homo Faber Capsule – Interwoven, an exhibition of contemporary craftsmanship, held in October 2025 in Seville, Spain. In 2008 Anna and her husband Jerzy founded Starak Family Foundation which supports culture, young artists and designers. The Foundation also provides a platform to present an esteemed collection of 20th-and 21st-century Polish art, including paintings, sculpture, photography and installations.





NOMAD Former Klinik Gut St. Moritz



Palucki Studio

(b. 1992)

Mateusz Palucki (b. 1992), based between Paris and Poland, has co-run Palucki Studio with his brother Robert since 2025, combining conceptual design and hand-finishing with advanced structural and technological expertise. Palucki's practice is rooted in material experimentation and traditional craftsmanship. The Studio specializes in working with demanding materials such as leather parchment, historically associated with luxury craft in Europe. Through proprietary techniques developed at Palucki Studio, the materials are applied over sculpted reliefs, giving surfaces a distinctly topographic character.

Sirène (2026)

A sculptural console created by Palucki Studio in collaboration with a fellow Polish designer Tomasz Omachel. Hand-carved from solid ash wood and finished in a smoked tone, the piece features drawers clad in natural parchment leather applied over carved organic reliefs. Developed through an original technique by Palucki Studio, the parchment follows complex sculpted forms with precision, transforming the functional object into a tactile, sculptural surface. Sirène reflects the studio's approach to creating timeless objects where material, form, and function remain in balance.

Created in collaboration with Tomasz Omachel.

Anna Bera

(b. 1985)

Sculptor and designer. Graduate of the Academy of Fine Arts in Poznań, Poland. In her studio in Warsaw, she creates large-scale sculptures and functional wooden objects. The artist focuses on the experience of materiality in the world, seeking a unique way for her works to exist in relation to space and human beings. As a result, she often creates objects that are heavy and bulky or rich in detail and texture, thereby almost compelling physical interaction.

Fragma (2025)

Made from wood and silvered glass, Fragma is a sculpture that challenges the traditional concept of the mirror. The overlapping silver layers create effects ranging from reflective surfaces to semi-transparency and full transparency, allowing the intricacies of the sculpted maple wood to emerge through the glass. The wood is finished with ink, graphite, and French polish, with subtle tonal variations that catch light, while the black surface balances between matt and gloss. The interplay between glass and wood establishes a balanced dialogue of tension and interdependence.

Fragma was created in collaboration with P55 Mirrors as part of the KOOPERACJE project, co-financed by the Minister of Culture and National Heritage of the Republic of Poland as part of the Creative Sectors Development Program, implemented by the Centre for the Development of Creative Industries.

Fragment 1965 (2026)

The work belongs to the sculptural mirror series fragment. While its form references fragment 2.2 (2024), it introduces a distinctly different material and emotional expression. For the first time in her practice, the artist employs egg tempera – a traditional painting technique in which pigments are bound with egg yolk diluted with water.

Very even stillness (medium)poplar F2

very even stillness (medium) is a minimalist wall sculpture that can function as a mirror. Crafted from wood and mirror-finished steel, each sculptural object shifts its mirrored panel at a subtle angle, creating spatial illusions and a quiet, reflective presence. Each object in this series is wall-mounted and can be easily hung in six different orientations thanks to a specially designed hanger. This allows the user to change the orientation of a single object or an entire composition during use, without the need to re-mount it on the wall.

Zofia Sobolewska Ursic

(b. 1982)

Zofia Sobolewska Ursic lives and works in Kraków, Poland. She studied architecture at the University of Applied Arts in Vienna (Die Angewandte) under the guidance of Wolf D. Prix, Zaha Hadid, and Hernan Diaz Alonso. In her artistic practice, Zofia explores the properties and meanings of diverse materials, such as wood, glass, metal, stone, and straw. She honed her technique in straw marquetry at the prestigious Ateliers Lison de Caunes in Paris and continues to refine her practice by applying the craft to new objects and forms.

Black Cabinet (2026)

The cabinet, crafted from oak and straw marquetry, combines artisanal precision with a bold, ornamental form. The body of the piece rests on two solid legs, which lend the object both stability and a sculptural presence. The front features a single door that serves as the primary decorative surface. At the center of the door appears a motif of black roses, presented as a striking, high-contrast composition. The subtly shimmering straw marquetry forms the background for the floral pattern, enhancing the depth and rhythm of the design.

Sonia Dubois

(b. 1992)

A French-Polish visual artist working at the intersection of analog and digital techniques. Born in Neuilly-Sur-Seine, France, she later studied architecture at the University of the Arts in Poznań, Poland. After graduation, Dubois stepped away from architecture to focus on drawing and graphic design, and more recently, she expanded her practice to include sculptural objects. Living in the woods, the artist created the Lueur collection of ceramic lamps, inspired by the light filtering through trees, as a tribute to nature.

Lueur (2025)

Lueur(fr. 'glow') is a series of ambient ceramic lamps exploring the poetic relationship between light, material, and nature. Inspired by the effect of light filtering through tree canopies – known in Japanese as komorebi –the collection captures fleeting, atmospheric moments in a sculptural form. Each lamp is hand-sculpted using various types of clay and then individually fired, resulting in subtle variations that make each piece unique. Some of the lamps are glaze-finished, while others are left in their raw, natural form, enhancing the texture and look of the used material. The lamps are decorated with embossed reliefs, created by pressing a hand-carved chisel-cut matrix into the surface. Lueur is a tribute to nature –a fusion of the brutalist simplicity of sculpted, fired clay with romantic decor. Every stage of the lamp's creation is entirely handcrafted, reflecting a meticulous, craft-driven approach.

Created in collaboration with a ceramic artist Kamila Loba.

Formsophy

Formsophy is the artistic practice of Alicja Prussakowska and Jakub Kijowski. Their profound fascination lies in textures, materials, and the stories these elements convey. Through a mix of traditional and experimental techniques, the duo creates sculptural objects that juxtapose a primeval aesthetic with exquisite details. They describe their personal style as romantic brutalism, with every composition meticulously balancing rawness with refinement, boldness with subtlety, reflecting the dynamic interplay between their individual sensibilities.

Works description

For this year's NOMAD Formsophy created an experimental works, deeply rooted in craft and forces of nature, and inspired by the never-ending transformation of caves and icefalls. The process of combining materials with different properties evokes alchemical work with matter and remains visible in the structure of the objects.

For the light object, bronze details are cast directly onto aluminum and represent the trace of the process of combining materials with different properties. The object creates tension between cold and warmth, weight and light, external austerity and a hidden interior.

The bench, however, is finished with black sheepskin, adding softness and warmth in contrast to the metal structure. On the upper surface, irregular bronze forms are set deeper into the fur structure, creating a pointillistic and organic rhythm.

Cyryl Zakrzewski

(b. 1986)

Award-winning sculptor and designer based in Poznań, Poland. His works are the outcome of simultaneous fascination with nature and technology, allowing the creator to embody even the most fantastical visions. Zakrzewski's furniture resemble contemporary sculptures, where art follows nature. The artist combines digital design and processing with traditional craftsmanship, turning futuristic visions into utilitarian objects—elegant in their sublime simplicity, yet fancifully exclusive and decorative.

Coffee table (2026)

The modular coffee table continues the research initiated with the Linkana Cellule consoles, exploring organically derived forms combined with structural lightness. Composed of independent yet interconnected modules, it can function as a unified surface or be arranged freely in space. Each element follows a 'cellular' logic, with hand-shaped plywood bases supporting tabletops with clearly defined boundaries. Organic contours evoke natural growth patterns, while central insets of specially milled brass introduce a refined material contrast, highlighting the dialogue between craft, innovation, and precision – central to the artist's practice.

Bench (2026)

This sculptural bench, with its organic, undulating form, was designed to respond to the ergonomics of the human body. Its elongated shape allows seating in various positions along the bench. Smooth depressions and elevations naturally guide the body, offering comfort without enforcing a single, fixed posture. The piece is crafted by laminating layers of birch plywood, followed by hand carving and sanding. The visible wood grain and soft transitions between forms emphasize the artisanal nature of the process. The bench functions both as a practical seating object and as an autonomous sculptural form.

Cellule Mirror II (2025)

Part of the Organic Design series, the work explores the intersection of nature and technology, transforming natural geometries into functional, sculptural forms. Each piece in the series is guided by the movements and patterns of the natural world and realized through a fusion of manual craftsmanship and digital precision. Crafted primarily from selected birch plywood and carefully finished, Cellule Mirror II invites both interaction and contemplation. Beyond its utility, the mirror creates moments of curiosity and inspiration – demonstrating the endless possibilities that emerge when nature and technology come together in harmony.

Paweł Jasiewicz

(b. 1977)

Furniture designer, artist and researcher at the Academy of Fine Arts in Warsaw (Poland). Graduate in furniture design and technology from Buckinghamshire New University. His work blurs the line between design and art. The artist's search for forms, materials and techniques is accompanied by a joy for handmade work, playful lightness and curiosity of the world. As a scientific researcher, he travels to various workshops around the world to see and document different approaches to wood. As a designer and artist, he reinterprets the acquired knowledge and techniques in his creations.

MIZU II (2022)

Physically working on objects made of wood is a form of meditation and pleasure for the artist. The reliefs from MIZU series, the first decorative objects in the artist's practice, are a prime example of this approach. Created as a layered reflection on the phenomenon of water, each relief is shaped by intentional gestures that reference the dynamic surface of water, stirred by wind and current. The artist's aim was to capture in wood the essence of a fleeting moment –when the eye registers an ephemeral pattern appearing on the surface of water. The artist reimagines the properties of softwood, a material commonly used in construction. In his experiments, he often works at the edge of the wood's fragility, testing and expanding its structural limits. In creating the MIZU reliefs, he focused on the process of transformation, constantly exploring how the material reacted at each stage. Naturally pale spruce takes on unexpected dark hues, through a meticulous, multi-step process of burning, oiling, and brushing, highlighting both its resilience and subtle beauty.



Craftica Gallery

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