

Craftica

NOVEMBER 2025
New York



Craftica Gallery
ul. Ordynacka 11
Warsaw



Salon Art + Design
Park Avenue Armory
New York



New York is Speed, Art is Breath



Warsaw

Craftica Gallery Makes U.S. debut at Salon Art + Design 2025

Craftica Gallery is pleased to announce its participation in Salon Art + Design, the leading global fair for art and design, taking place in New York City from November 6 to 10, 2025, at the Park Avenue Armory. This appearance marks the Warsaw-based gallery's debut at the fair and its entry into the United States market.

Representing the forefront of contemporary Polish applied arts, Craftica will showcase a selection of works by leading Polish designers, such as Anna Bera, Dagmara Bielecka, Maciej Gąsienica-Giewont, Paweł Jasiewicz, Anna Milczanowska, Kamila Mróz, Igor Polasiak, Zofia Sobolewska Ursic and Cyryl Zakrzewski. The gallery will also present collaborations of a French interior architect Patrice Nourissat with Polish artisans.

The curation emphasizes the dynamic fusion of time-honored craftsmanship with innovative, contemporary approaches. Through this lens, the gallery offers a fresh narrative in design – each piece embodying a deep connection to its cultural roots, while boldly looking toward the future. Six major works will anchor Craftica's presentation, ranging from sculptural furniture to poetic functional objects – several of which will be shown publicly for the very first time. Smaller pieces will show versatility of Polish creative spirit.

The gallery is the realization of founder Anna Woźniak-Starak's long-standing passion to elevate Polish applied arts and to showcase their distinctive character and deep-rooted connection to national cultural heritage.

*Craftica is so much more than just a gallery.
It is a story about Polish craftsmanship, where traditional techniques meet experimental design, and where every object – from ceramics to textiles – is a reflection of artists' touch, of the materials and ideas. Coming to The Salon for the first time, we are very much looking forward to seeing how the American audience will respond to the vast diversity of Polish creativity.*

Founder of Craftica Gallery Anna Woźniak-Starak

Cyryl Zakrzewski

(b. 1986)

Award-winning sculptor and designer based in Poland. His works are the outcome of simultaneous fascination with nature and technology, allowing the creator to embody even the most fantastic visions. His furniture are contemporary sculptures in which art follows nature, and the artist combines digital design and processing with craftsmanship, turning futuristic visions into utilitarian equipment – elegant in sublime simplicity, and at the same time fancifully exclusive and decorative.



Cyryl Zakrzewski

Linkana Cellule II / Black

by Cyryl Zakrzewski

The design of Linkana results from a quest for an extraordinarily organic and sophisticated, yet lightweight and minimalist form of a console. The shape, loosely inspired by hanging vines, combines a birch plywood leg with an experimental concept for the tabletop, consisting of several smaller, independent elements that together form a unified surface yet with clearly defined boundaries. Each of these resulting 'cells' is made of hand-carved plywood, with a central element crafted in an innovative manner from specially milled brass, serving as the focal point of each cell.



Artist name:	Cyryl Zakrzewski
Work Title:	Linkana Cellule II / black
Year:	2025
Edition Number:	unique
Material:	birch plywood, brass
Dimensions:	H 90 x W 166 x D 37 cm H 35.5" x W 65.25" x D 14.5"

Artistic Collaborations Between International Designers and Polish Artisans

Rooted in Poland's centuries-old tradition of craftsmanship, we are deeply passionate about fostering creative exchange between international designers and local artisans who share our passion for the beautifully crafted, bespoke objects. A prime example of this approach is the partnership between French interior designer Patrice Nourissat and Polish artisans, where contemporary design meets traditional techniques, to create objects that combine heritage and innovation.

Hukaluk Workshop

For over 30 years, the family-run Hukaluk Workshop has been crafting furniture and decorating interiors using solid wood, with a particular focus on deep wood aging techniques. Since 1991, seasoned artisans bring to life the boldest visions of decorators – for clients in Poland and around the world. Hukaluk offers a personalized approach to every client, and each piece is crafted with meticulous attention to detail, resulting in unique and captivating creations.

Mirosław Kowalczyk

Mirosław Kowalczyk has nurtured his passion for creative woodworking since 1980s. After honing his craft in his native Warsaw, he joined Architectural Woodworking Marvin Hammerman in New York, renowned for its exceptional and intricate custom interiors on Manhattan. In 1993, he brought this experience back to Poland, founding his own family workshop. Today, the workshop creates bespoke furniture for Polish and international design studios, blending traditional craftsmanship with modern technology.

Patrice Nourissat (b. 1943)

Interior architect, with a distinguished career in luxury interior design, marked by his refined taste and extensive expertise. Having established his own practice in 1973, he quickly gained recognition and became a prominent figure on the Parisian design scene. Throughout his career, he has designed private residences across the globe, in places such as Istanbul, St. Barths, New York, Warsaw, Geneva, and Tokyo.

Forest Circle

by Patrice Nourissat & Hukaluk

Designed by Patrice Nourissat and crafted by the Polish carpentry studio Hukaluk, the table is an elegant solid wood piece with a unique design. The circular shape, with a diameter of 150 cm and a height of 85 cm, features a tabletop divided into multiple geometric sections creating a distinctive character. Sturdy legs, strategically positioned, ensure stability and structural harmony. The attention to detail and the high-quality craftsmanship makes this table not only a functional piece but also an object of strong aesthetic impact.



Artist name:	Patrice Nourissat
Artisan:	Hukaluk
Work Title:	Forest Circle
Year:	2025
Edition Number:	ed. 1/5
Material:	wood, carved and polished
Dimensions:	H 85 x ø 150 cm H 33.5" x ø 59"

My Desk

by Patrice Nourissat & Mirosław Kowalczyk

Designed by Patrice Nourissat and crafted by Polish artisan Mirosław Kowalczyk, My Desk exemplifies clean, geometric forms that embody the essence of Modernist design. The laminated red desk with an integrated bench seamlessly merges geometry with functionality. The bold use of red laminate enhances the visual impact, making the piece both striking and practical. With its smooth surface and ergonomic proportions, the desk provides an ideal workspace, while the integrated bench offers additional seating without compromising space or comfort. More than just furniture, the desk and bench celebrate precision, simplicity, and timeless elegance of geometric design.



Artist name:	Patrice Nourissat
Artisan:	Mirosław Kowalczyk
Work Title:	My Desk
Year:	2025
Edition Number:	ed. 1/5
Material:	plywood, MDF, steel, leather
Dimensions:	H 77 x W 170 x D 65 cm
Desk	H 30.25" x W 66.75" x D 25.5"
	H 4 x W 130 x D x 65 cm
Bench	H 17.75" x W 51.25" x D 25.5"



Zofia Sobolewska Ursic

(b. 1982)

Zofia Sobolewska Ursic lives and works in Krakow (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 mastered the art of straw marquetry at the prestigious Ateliers Lison de Caunes in Paris, learning from the granddaughter of André Groult, French interior and furniture designer and one of the masters of this technique during the Art Deco era.



Zofia Sobolewska Ursic

Cabinet La Nature est un temple

by Zofia Sobolewska Ursic

Among the highlighted pieces is a remarkable cabinet by Zofia Sobolewska Ursic. Crafted from hand-carved oak, the cabinet is contrasted by a smooth, glossy surface achieved through the traditional technique of straw marquetry. Inspired by a prominent artist Stanisław Wyspiański's 1895 polychromes, this work combines elements of folk art with bourgeois aesthetics, evoking a narrative about the intertwined and complex histories of social classes – an emotional story deeply personal to the artist.



Artist name: Zofia Sobolewska Ursic
Work Title: La Nature est un temple
Year: 2025
Edition Number: unique, out of 6
Material: oak, aluminium, straw marquetry,
straw fringes
Dimensions: H 155 cm x W 104 cm x D 42 cm
H 89.75" x W 70.75" x D 16.25"

Vanity Table

by Zofia Sobolewska Ursic

The form of Zofia Sobolewska Ursic's vanity table was inspired by André Groult's 'Bureau de Dame' from 1913. Groult was renowned for his elegant, rounded forms and the use of luxurious materials such as veneer, leather, and silk. He created furniture with soft, feminine lines, blending modernity with classical elegance. Since the 17th century, the vanity table has been a symbol of elegance and intimacy, present in aristocratic and bourgeois homes across Europe. Typically placed in boudoirs, it was used for grooming rituals and personal preparations while also reflecting the social status of its owner. The Vanity Table by Sobolewska is a contemporary reinterpretation of this tradition, an object where function meets the art of craftsmanship. Made of solid oak with straw marquetry decoration, the rectangular top serves as a lid opening with two flaps. The interior can accommodate various uses, such as storing correspondence, valuables, or functioning as a writing surface. Its massive, chisel-carved legs, with an organic, almost architectural character, contrast with the subtle sheen of the figurative and decorative straw motifs.



Artist name:	Zofia Sobolewska Ursic
Work Title:	Vanity table
Year:	2025
Edition Number:	unique, out of 6
Material:	oak, aluminium, straw marquetry
Dimensions:	H 92 / 105 x W 85 x D 60 cm H 36.25" / 41.25" x W 33.5" x D 23.5"

Jewellery box

by Zofia Sobolewska Ursic

Zofia Sobolewska Ursic's work juxtaposes two radically different material languages: the precise, geometric finesse of straw marquetry applied to oak, and the raw, chiselled surface of black poplar burl that forms the base. The rectangular volume, meticulously clad with vertical and checkerboard-patterned strips of straw in dark tones, appears to float above the dark, organically sculpted foundation. The cube presents itself as both architectural and ornamental, its surface shimmering with subtle light effects, while the base evokes a geological formation or a fragment of matter shaped by natural forces.



Artist name: Zofia Sobolewska Ursic
Work Title: Jewellery box
Year: 2025
Edition Number: unique
Material: oak, black poplar burl, straw marquetry
base ø 32 cm | box 14.5 x 14.5 x 14.5 cm
Dimensions: base ø 12.5" | box 5.75" x 5.75" x 5.75"

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, often creating objects that are heavy and bulky or rich in detail and texture, thereby almost compelling physical interaction.

Anna's works have been exhibited in Poland, Europe, the USA, and Southeast Asia, including the Austrian Cultural Forum in New York, the Design Museum Brussels, the Lapidarium of the National Museum in Prague, and the Ditchling Museum of Art + Craft in England.

Bera also participated in numerous festivals and fairs, including Milan Design Week, Wanted Design Manhattan, Collect Art Fair in London, and Stockholm Furniture and Light Fair.

Anna Bera



Very Even Stillness

by Anna Bera

Very Even Stillness is a collection of wall-hung sculptures that may perform the function of mirrors. The small mirror pane attached to the sculptured forms encourages the objects to become decorative mirrors, however due to the proportions between the wood and the mirror they never completely gain the identity of neither a frame nor a mirror. The objects are absurd, blurring the line between transcendental and real. Initially, they were intended to hang in a regular rhythm. But due to the differences in shape, their suspension points had to be shifted, introducing a slight disturbance to the rhythm.

As a result, the composition of a single series forms an arc – evoking the phases of the moon or the sun's movement across the sky. Repeating this 'error' across multiple series creates an impression of randomness, of chaos. Each mirror can be easily hung on a wall in 6 different positions thanks to the customized wall hanger. Mirrors can be displayed individually or as compositions. Together, they form a space of excess and formal mishmash.

The project was 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.



Artist name: Anna Bera
Assistants: Veta Malovychko, Miłka Grabiec
Work Title: Very Even Stillness
Year: 2024 / 2025
Edition Number: open edition
Material: wood, mirror-polished steel

Very Even Stillness

by Anna Bera



Artist name: Anna Bera
Work Title: Very Even Stillness, shape A
Year: 2024
Edition Number: open edition
Material: american walnut
H 21.5 x W 14 x D 4.5 cm
Dimensions: H 8.5" x W 5.5" x D 1.75"



Artist name: Anna Bera
Work Title: Very Even Stillness, shape A
Year: 2024
Edition Number: open edition
Material: oak
H 21.5 x W 14 x D 4.5 cm
Dimensions: H 8.5" x W 5.5" x D 1.75"



Artist name: Anna Bera
Work Title: Very Even Stillness, shape E
Year: 2025
Edition Number: open edition
Material: american walnut
H 22 x W 16 x D 5 cm
Dimensions: H 8.75" x W 6.25" x D 2"



Artist name: Anna Bera
Work Title: Very Even Stillness, shape E2
Year: 2025
Edition Number: open edition
Material: red oak
H2 x W 16 x D 5 cm
Dimensions: H 8.75" x W 6.25" x D 2"



Artist name: Anna Bera
Work Title: Very Even Stillness, shape F
Year: 2025
Edition Number: open edition
Material: oak
H 22.5 x W 15.5 x D 4.3 cm
Dimensions: H 8.75" x W 6.1" x D 1.75"



Artist name: Anna Bera
Work Title: Very Even Stillness, shape F2
Year: 2025
Edition Number: open edition
Material: red oak
H 22 x W 15.5 x D 5.8 cm
Dimensions: H 8.75" x W 6.1" x D 2.25"



Craftica

Dagmara Bielecka

(b. 1974)

Glass artist and academic lecturer. Graduate of the Academy of Fine Arts in Wrocław (Poland), Faculty of Ceramics and Glass, currently heading Studio of Spatial Activities and Experimental Techniques at the Glass Department. Winner of New Glass Review 38 (2016) from Corning Museum of Glass, and Bronze Award Winner at Bullseye Emerge 2018 (USA).

Her objects are part of private and institutional collections, including the Museum of Applied Arts in Poznań (Poland), as well as glass museums in Germany – Glasmuseum Lette in Coesfeld and Achilles Stiftung in Hamburg. In her art, Bielecka employs metaphor, drawing on recognizable forms and motifs embedded in and linked to specific collections of images or symbols, used to create associations and meanings. She creates small, intricate three-dimensional objects in colored glass, experimenting with and combining various glassmaking techniques.



Dagmara Bielecka

Organica 01

by Dagmara Bielecka

The Organica series was inspired by the pulsating vitality of the natural world. The concept emerged through an embodied experience of nature's energy and beauty – a realm defined by interdependence, community and connection, yet one that is continually deprived of the space to exist. Organica expresses a sense of wonder, underlined by helplessness and a growing ethical tension in the face of systemic cruelty, destruction, and the irreversible loss of nature – a bleak inheritance of the anthropocentric relationship between humans and other species.



Artist name: Dagmara Bielecka
Work Title: Organica 01
Year: 2021
Edition Number: unique
Material: frameworiking elements, cut, arranged,
fused, slumped, cold worked, polished
H 3.5 x W 29 x D 20 cm
Dimensions: H 1.25" x W 11.5" x D 7.75"

Maciej Gąsienica-Giewont

(b. 1974)

Artist and craftsman. Trained as a carpenter, Gąsienica-Giewont creates unique functional objects using the art of woodturning. His style blends traditional woodworking techniques, minimalist aesthetics, and harmony with nature. He works exclusively with green wood, embracing its natural “imperfections” — knots, cracks, discolorations, and traces left by insects. In his practice, the material itself and natural processes play a central role, where the final form of each piece is shaped by the unpredictable power of nature.



Maciej Gąsienica - Giewont

Wooden objects 3 & 4

by Maciej Gąsienica-Giewont

Wooden vessels of exceptional character, embodying the fusion of craftsmanship and the forces of nature, capture attention with their symbolic form. Featuring a hollowed-out center, directing all focus to the outer surface, the thick walls are adorned with precise, evenly spaced, and deep grooves that form flat, concentric rings. The natural drying of the wood introduces an element of unpredictability, giving the shape a unique and dynamic appearance. The creation process is a harmonious dialogue between craftsmanship and nature, where the natural distortions ultimately define the object's final form.



Artist name: Maciej Gąsienica-Giewont
Work Title: 3/2025
Year: 2025
Edition Number: unique
Material: green wood
Dimensions: H 46.4 x ø 19.5 cm
H 18.25" x ø 7.75"



Artist name: Maciej Gąsienica-Giewont
Work Title: 4/2025
Year: 2025
Edition Number: unique
Material: green wood
Dimensions: H 36 cm x ø 17.5 cm
H 14.25" x ø 6.75"

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.



Paweł Jasiewicz

MIZU III

by Paweł Jasiewicz

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. They were created as a series of gestures – resembling the surface of water disturbed by a falling drop, caught by the artist in a moment, yet infinite in its nature. 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 hues through a meticulous, multi-step process of burning, oiling, and brushing, highlighting both its resilience and subtle beauty.



Artist name:	Paweł Jasiewicz
Work Title:	MIZU III
Year:	2022
Edition Number:	unique, out of 4
Material:	Spruce wood
Dimensions:	H 100 x W 100 x D 10 cm H 39.5" x W 39.5" x D 4"

Anna Milczanowska

(b. 1985)

Art historian turned artist, creating pit-fired ceramic objects. A distinctive feature of her work is the use of natural materials and her personal involvement in every stage of the creative process. Milczanowska's art is strongly tied to nature, crafted in the spirit of zero waste and environmental consciousness. Each of her works is unique, full of emotional impact emerging at every stage of its making. She expands the boundaries of ceramics, approaching it not merely as craft but as a sculptural language of expression. In her process, earth and fire take on the role of co-creators, shaping the final form alongside the artist. The ceramics is characterized by austerity, primal simplicity and natural, and therefore noble, colors of the earth from which they were created. The works are made of clay from the Lower Silesia region and fired in the south of Poland and in Warsaw. Most recently the artist exhibited her work at 1000 Vases, Paris during Paris Design Week and Maison & Objet.

Anna Milczanowska



Moon Ball

by Anna Milczanowska

This work comes from 'Celestial Bodies' – the series of spherical objects, initiated in 2023, and inspired by the Solar System. The artist employs a traditional pit-firing technique, in which objects are fired in a deep pit dug into the earth. The process – from preparing the hearth to the vessel's final cooling – takes approximately 24 hours and demands both physical effort and constant attention to the fire. Used since the Paleolithic era, this method ensures the uniqueness of each piece. Its final form and coloration result from the unpredictable interplay of fire, smoke, and the organic materials used to encase the vessels. Each object is hand-shaped, without the use of a potter's wheel, reflecting the artist's commitment to craftsmanship and the elemental forces of nature.



Artist name:	Anna Milczanowska
Work Title:	Moon Ball
Year:	2022 / 2023
Edition Number:	unique
Material:	unglazed clay, pit fired, hand-made object polished with stone
Dimensions:	H 37 x D 35 cm H 14.5" x D 13.75"

Lotos

by Anna Milczanowska

To restore objects that cracked during pit firing, the artist started using the kintsugi technique – a labor-intensive process requiring precise joining and careful waiting for the adhesive to set. Beyond restoring functionality, kintsugi transforms these objects, highlighting their cracks with gold and turning them into symbols of fragility, resilience, and renewal. Milczanowska's use of kintsugi adds a profound conceptual layer. The technique becomes an artistic celebration of imperfection, resonating with the broader themes of ecology, sustainability, and the creative potential of unpredictability. Here, flaws are not treated as errors but embraced as sources of aesthetic and symbolic value, elevating the broken into a statement of enduring beauty.



Artist name:	Anna Milczanowska
Kintsugi conservation:	Mania Zygzak
Work Title:	Lotos
Year:	2024 / 2025
Edition Number:	unique
Material:	fire clay, unglazed, pit fired, kintsugi 23K gold
Dimensions:	H 30 x W 38 x D 28 cm H 11.75" x W 15" x D 11"



Kamila Mróz

(b. 1989)

Glass artist whose practice merges traditional craft with experimental physics and contemporary art. Graduate of the Faculty of Ceramics and Glass at the Academy of Fine Arts in Wrocław (Poland). Working with Plasma Art, a unique technique at the intersection of glassmaking, science, and artistic expression, Mróz is the first artist in Poland to explore this medium on an artistic level, pioneering a field that expands the possibilities of glass as both material and metaphor. Her works have been exhibited internationally – in France, Germany, Bulgaria, Ireland, Italy, Denmark and the USA, as well as in Poland, establishing her as a leading voice in experimental glass art. Her flameworking techniques create delightful and often unexpected effects. She is fascinated by the transformation of cold solid glass into a molten state, as it offers unique opportunities of sculpting.

Kamila Mróz



Materia Prima III – Regulus

by Kamila Mróz

In the Materia Prima series, Kamila Mróz works with metals and glass, treating them as raw, primal elements. She explores how these materials interact and transform when brought together. Like a modern-day alchemist, she sees her work not only as shaping matter but also as a way of exploring inner transformation and creativity. The symbol of the Aludel, an alchemical vessel of final transformation, becomes a metaphor for her artistic process and the act of creation itself.



Artist name: Kamila Mróz
Steelworker: Peter Glosik
Assistants: Michał Adamski and Anna Matczak
Work Title: Materia prima III – Regulus
Year: 2024
Edition Number: unique
Material: glass formed using the blasting method
Dimensions: H 33 x ø 14 cm
H 13" x ø 5.5"

Igor Polasiak

(b. 1986)

Sculptor. Graduate of the Faculty of Sculpture of the Jan Matejko Academy of Fine Arts in Kraków, Poland. An idealist embedded in Eastern philosophy. In his works, he tries to combine sculpture with applied art, which he claims is closer to the human spirit. For the artist, creation is a dialogue with wood, balancing their vision with the material's unique character. He preserves and promotes traditional joinery techniques from China, Japan, and Korea, ensuring these time-honored methods continue to inspire contemporary design.



Igor Polasiak

No-Kimo-No Rack

by Igor Polasiak

No-Kimo-No Rack is building upon earlier objects and sculptures, rather than being separated from them. The piece draws inspiration from the decorative qualities of Japanese textiles and traditional garments (kimono), while attempting to find this decoration in the wood grain, discovering intricacies, details, rhythm, and color. The entire front is crafted using Japanese hand planes ('Kanna'), which bring out the shine and nuances hidden within the wood, in a way no other tools can. The maple wood features a spectacular and intriguing grain pattern.

The shelf, on which the sculpted front is suspended, serves both as an exhibition display for the sculpture and as a base on which the sculpture can be moved to reveal hidden objects placed on the shelves behind it. The No-Kimo-No Rack has a decorative front and back, allowing it to stand freely in a room, dividing the space without losing its visual appeal.



Artist name:	Igor Polasiak
Work Title:	No-Kimo-No Rack
Year:	2025
Edition Number:	unique
Material:	sycamore maple, sapele mahogany
	H 228 x W 180 x D 41 cm
Dimensions:	H 89.75" x W 70.75" x D 16.25"

Justyna Żak

(b. 1990)

Designer, visual artist. Graduate of the Faculty of Ceramics and Glass at the Academy of Art and Design in Wrocław. In 2021 she obtained PhD in fine arts and art conservation. In her work, she is mainly inspired by motifs derived from craft traditions as well as the surrounding nature, believing that through the primary bond with the natural world one can answer universal questions and needs, which she uses in her creative acts.



Justyna Żak

Popielisko I

by Justyna Żak

Popielisko (Ash heap) series is a component of the cycle "OD-NOWA". In this project, the artist focuses on the subject of climate change and destruction happening due to our impact on the natural environment. What connects each of the forms is the element of fire. The structures and organic forms reflected on the surface of the glass are a documentation of what was inevitably destroyed in its flames, while at the same time opening up space to new things. On the one hand, presenting fire as destructive, and on the other, as creating nature.



Artist name:	Justyna Żak
Work Title:	Popielisko I
Year:	2023
Edition Number:	unique
Material:	blowing glass into a mold, polishing H 32 x W 17 x D 17 cm
Dimensions:	H 12.5" x W 6.75" x D 6.75"

About Craftica Gallery

Craftica Gallery is a space dedicated to promoting Polish arts and design on the international scene. Born out of the long-standing passion of its founder, Anna Woźniak-Starak, the gallery was established in November 2024 as part of artistic initiatives of the Starak Family Foundation, one of Poland's leading cultural institutions.

As one of the first design galleries in Poland, Craftica is committed to enhancing the visibility of Polish applied arts and presenting them to a global audience, with a focus on their distinctive character and deeply rooted connection to national cultural heritage. Situated in a historic building in Warsaw, the gallery seeks to redefine the perception of Polish craftsmanship worldwide, highlighting its value through a dialogue with contemporary design.

Craftica directs its profits toward the Foundation's programs, including Kunszt, which supports new forms of artistic craft, and the Wena Grant, which nurtures the talent of young creatives. Since its establishment, in 2025 the gallery has participated in NO-MAD in St. Moritz, the Salone del Mobile in Milan, and Warsaw Gallery Weekend.

About Salon Art+Design

Salon Art + Design, produced by Sanford L. Smith + Associates, presents the world's best design – vintage, modern, and contemporary – enhanced by blue-chip 20th-century art. The Salon's inclusivity and willingness to consider both fine and decorative art in the context of contemporary life is predicated on the belief that today, more than ever, designers and collectors create environments rather than collect objects.

The success of Salon lies in the quality of its exhibiting galleries, the extremely international flavor of the material, and an eclecticism that is highly sought by today's collectors and tastemakers. Appealing to seasoned and young collectors alike, Salon offers an extensive yet curated range of pieces, ensuring something for everyone.

The Salon is the only international fair of this caliber to combine styles, genres, and periods, cutting a universal and timeless swath.



New York

Anna Woźniak-Starak

Founder of Craftica Gallery Anna Woźniak-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, most recently she served on the jury for Homo Faber Capsule – Inverwoven, an exhibition of contemporary craftsmanship, opening in October 2025 in Seville, Spain.

Together with her husband, Jerzy Starak, she founded the Starak Family Foundation, which supports culture, young artists, and designers. They have created an esteemed collection of the 20th and 21st century Polish art, which includes works by Magdalena Abakanowicz, Wojciech Fangor, Tadeusz Kantor, Ewa Kuryluk, and Andrzej Wróblewski.

Anna Woźniak-Starak



Thank you.

Salon Art + Design

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