

# Frieze New York

Stand C05

7 - 11 May 2025

*Stanislava Kovalcikova*

*Augustas Serapinas*

*Karol Palczak*





# Stanislava Kovalcikova

b. 1988 in Slovakia

Poised and libidinal, Stanislava Kovalčíková's paintings exist as much through their mythological imagery as in their settings: theatrical environments she stages for their mysteries to play out, featuring her play with light, mirrors, textiles and restrictions of our access to the painting itself. Modernism and contemporary decay moulder together on the surface of her paintings and sculptures, piled with fragmented detritus of today's life. Working through confrontation, fear, and compulsion with a psychosexual abandon, Kovalčíková reveals painting's tender entrails and retrieves history's grief as much as our present escapes.

Stanislava Kovalčíková lives and works between Paris, France and Düsseldorf, Germany. She graduated with a BFA from the Kunstakademie Düsseldorf (Tomma Abts) in 2005 and completed the MFA at the Kunstakademie Düsseldorf (Peter Doig) in 2018.

Selected solo exhibitions include Emalin, London, UK (2024); Aspen Art Museum, Aspen, CO, US (2024); Antenna Space, Shanghai, CN (2023); Museum of Contemporary Art - Belvedere 21, Vienna, AT (2022); 15orient, New York, NY, US (2021) and Open Forum, Berlin, DE (2020).

Kovalcikova's work has recently been included in group exhibitions held at Trautwein Herleth, Berlin, DE (2025); 9th Biennale of Painting, Museum Dhondt-Dhaenens, Deurle, BE (2024); BRAUNSFELDER, Cologne, DE (2023); Sadie Coles HQ, London, UK (2023); Aishti Foundation, Beirut, LB (2022); Kunsthalle Wien, Vienna, AT (2021); Michael Werner, New York, NY, US (2021); CAPC Musée d'Art Contemporain, Bordeaux, FR (2020); Tramps, London, UK (2020); Museum of Modern Art, Warsaw, PL (2019).

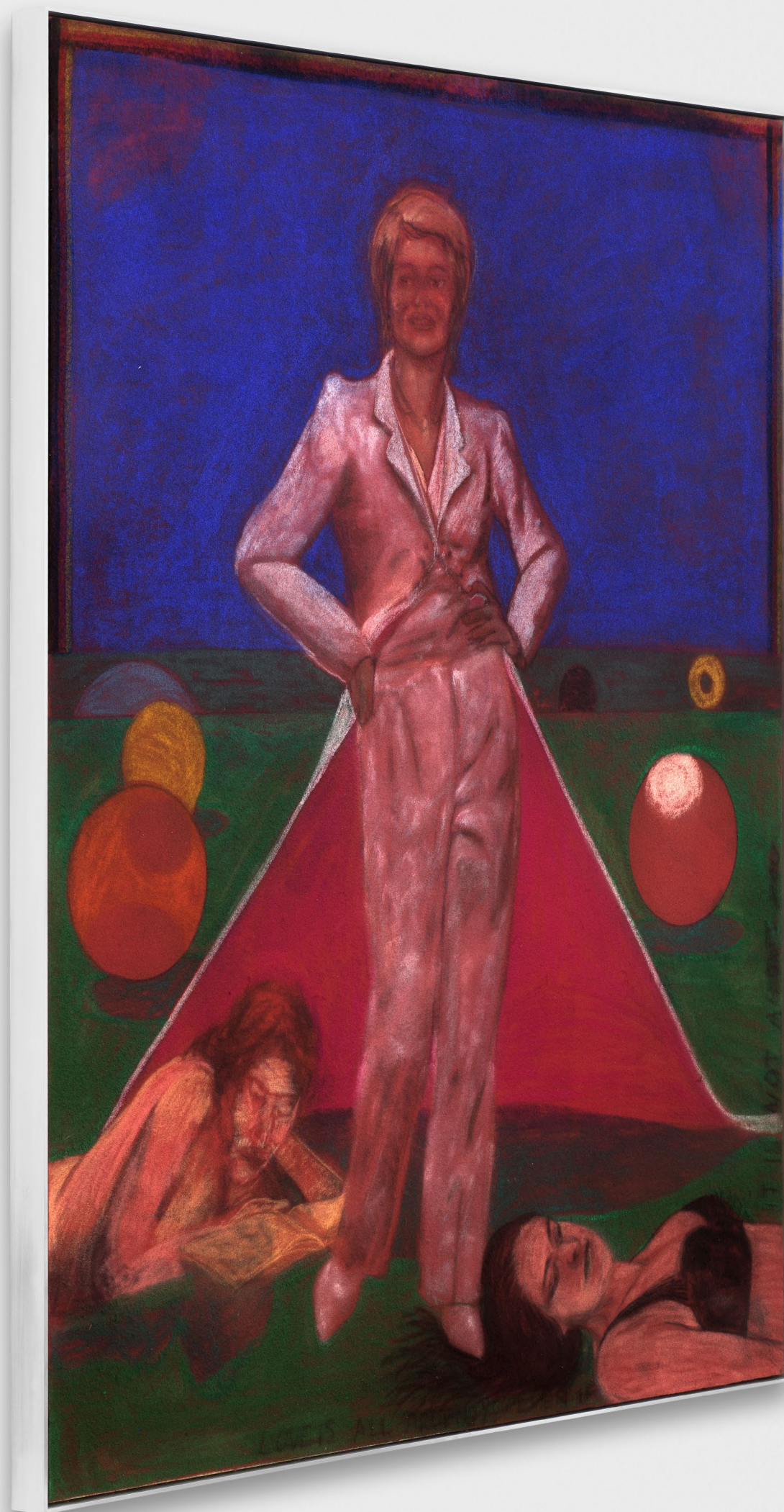




Stanislava Kovalčíková  
*Like Dust I Rise*, 2025  
pastel on felt mounted  
on wooden panel in aluminium frame  
151.6 x 121.6 x 5 cm (framed)  
59 <sup>3</sup>/<sub>4</sub> x 47 <sup>7</sup>/<sub>8</sub> x 2 inches  
(KOVAS-2025002)

\$ 65,000 excl. tax





*Like Dust I Rise, 2025*













# Augustas Serapinas

b. 1990 in Vilnius, Lithuania

Augustas Serapinas' practice is invested in recomposing public spaces in order to foreground the conditions that shape them. Researching specifically each site his work appears in, he uncovers hidden dynamics of social hierarchy, economy and memory that decide on how spaces function, how people interact, who they pay attention to and which objects are passed unacknowledged. By inverting the customary functions of objects and spatiality, Serapinas toys with the possibilities of our encounters with space: pragmatic, emotional, cultural and local.

Augustas Serapinas lives and works in Vilnius, Lithuania. He graduated with a BFA from the Vilnius Academy of Arts in 2013.

Selected solo exhibitions include Bündner Kunstmuseum, Chur, CH (2025); CAC, Vilnius, LT (2025); Arsenal Gallery, Białystok, PL (2024); Una Boccata d'Arte, Verrès, IT (2024); Forof, Rome, IT (2023); Klosterruine, Berlin, DE (2023), Lichtenfels Sculpture Friedersbach, AT (2023); Emalin, London (2022); APALAZZOGALLERY, Brescia, IT (2021); CCA Tel Aviv, IL (2021); P/////AKT, Amsterdam, NL (2020); Emalin, London, UK (2019); CURA Basement, Rome, IT (2018); David Dale, Glasgow International, UK (2018); and Kunsthalle Wien, Vienna, AT (2017).

Selected group exhibitions include Casa di Goethe, Rome, IT (2024); Compton Verney, UK (2024); Cēsīs Makslas Festivals, Cēsīs, LV (2023); Nicoletta Fiorucci Collection, Monaco, MC (2023); Galerie Tschudi, Zurich, CH (2022); National Gallery of Art, Vilnius, LT (2022); Misk Art Institute, Riyadh, SA (2022); Toronto Biennial of Art, CA (2022); 13th Kaunas Biennial, LT (2021); 58th October Salon, Belgrade Biennial, RS (2021); CAC Contemporary Art Center, Vilnius, LT (2020); RIBOCA2: Riga International Biennial of Contemporary Art, LV (2020); 58th Venice Biennale, IT (2019); Baltic Triennial 13, Vilnius, LT (2018); and M KHA, Antwerp, BE (2014).

Permanent collections include Centre Pompidou, Paris, FR; M HKA, Antwerp, BE; MO Museum, Vilnius, LT; Musée d'art Modern, Paris, FR; Pinakothek der Moderne, Munich, DE; and Tate, London, UK.

Upcoming solo exhibitions include Emalin, London, UK (2025).





Augustas Serapinas, *Wooden Travel*, ICA Milano, IT, 13 December 2024 - 15 March 2025





Augustas Serapinas  
*Roof from Meškauščizna*, 2025  
charred reclaimed wood, nails  
179 x 191 x 15 cm  
70 ½ x 75 ¼ x 5 ⅞ inches  
(SERAA-2025003)

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€ 20,000 excl. tax

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*Roof from Meškauščizna, 2025*



Serapinas' ongoing series of roof installations reimagines the fate of Lithuania's vernacular wooden houses—structures often left to decay or dismantled for firewood as a result of lacking heritage protections. By extracting elements of their shingled roofs and charring them with fire, he enacts a paradoxical form of preservation through destruction. His process salvages material otherwise destined for disappearance, offering it renewed presence and purpose.

The charred, geometric roof segments evoke the legacy of the Black Square, a foundational icon of Modernism. Yet, Serapinas infuses this lineage with a tactile sense of craft and locality, grounding the conceptual in the physical. His work bridges the utopian aspirations of Modernism with the lived histories embedded in rural architecture, transforming overlooked structures into vessels of cultural memory.







Augustas Serapinas  
*Roof from Meškauščizna*, 2025  
charred reclaimed wood, nails  
181 x 190 x 15 cm  
71 ¼ x 74 ¾ x 5 ⅞ inches  
(SERAA-2025002)

€ 20,000 excl. tax





*Roof from Meškauščizna, 2025*





Augustas Serapinas, *Physical Culture*, CAC Vilnius, LT, 14 February - 11 May 2025





Augustas Serapinas  
*Homer and the company*, 2025  
mineral powder and water based acrylic resin, metal  
143 x 89 x 80 cm  
56 ¼ x 35 x 31 ½ inches  
(SERAA-2025001)

€ 22,000 excl. tax



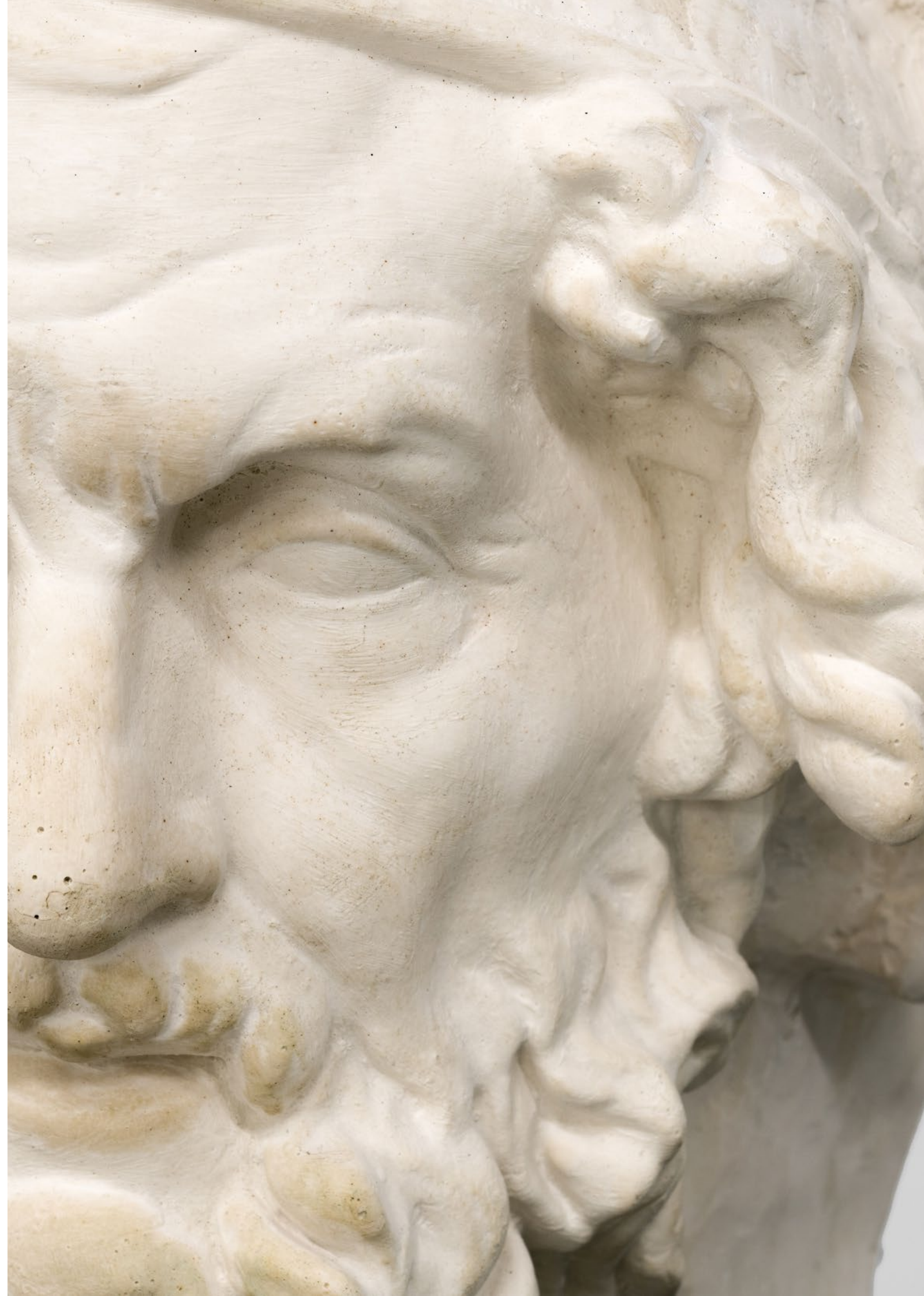


*Homer and the company, 2025*



*Homer and the company* is part of a series of works that reconfigures gym equipment based on Serapinas' experience as a student at the Vilnius National School of Art. The curriculum follows classical methodology within the legacy of ancient Greece, emphasising life drawing as well as the mastery of painting and sculpture. Revisiting the school's archives, Serapinas reconstructs copies of his work as a student, such as plaster busts of his classmates, using them as substitutes for weights in conventional fitness gear.

The largest edition of Serapinas' installation *Physicial Culture* is currently on view at the Contemporary Art Centre in Vilnius, featuring fully operational machines activated by local students, gymnasts and visitors. Referencing the ancient Greek ideal of holistic education through the balance of body and mind, as well as the cult of the body as it still persists today, his works harness the initial moment of the defamiliar to establish parallels between spaces through the people who use and shape them.











# Karol Palczak

b. 1987 in Przemyśl, Poland

Drawing from historic traditions of painting as well as vernacular filmmaking practices and folk rituals, Karol Palczak works in video and paints in oil on metal and canvas. His works often feature a cast of characters and objects from the economically strained, increasingly depopulated area of his native rural Poland. As both a witness and a part of its story, Palczak speaks to a connection between modernity and the landscape. Nature holds up a backdrop to the existential drama – we are looking at an observation of the experience of the people left behind – how they fare with the reality they were brought into, one they often love, as we love and perhaps forgive the places we are from.

The paintings' subjects haunt Palczak, prompting him to exercise a different focus each time. It is an almost obsessive study – each work a relearning of tone, reciting a chorus with differing emphasis. Nature, however, remains everywhere, universally, a reluctant bystander to that which unfolds over decades – decomposing fruits follow a different timeline to economies. Perhaps it feels that painting does, too.

Karol Palczak lives and works in Krzywocza, Poland. He graduated with a BA from the Academy of Fine Arts, Kraków, Poland in 2015.

Selected solo exhibitions have been held at Emalin (offsite), New York, US (2024); Emalin, London, UK (2023); Foksal Gallery Foundation, Warsaw, PL (2022); Galeria Bielska BWA, Bielsko-Biała, PL (2021); BWA Tarnów, PL (2021); Gallery of the Academy of Fine Arts, Kraków, PL (2021).

His work has been included in group exhibitions at Bolesław Biegas Museum, Warsaw, PL (2022); Gallery of the Academy of Fine Arts, Kraków, PL (2022); BWA Tarnów, PL (2021); National Gallery of Art, Sopot, PL (2021); 44th Biennale of Galeria Bielska BWA, Bielsko Biała, PL (2019); ZAMEK Center for Culture, Wrocław, PL (2019); 11th Triennial of Wozownia Gallery of Art, Toruń, PL (2019); BWA Przemyśl, PL (2019); Stefan Gierowski Foundation, Warsaw, PL (2018); Grand Prix of Franciszka Eibisch Foundation, Katarzyna Napiórkowska Gallery, Warsaw, PL (2015); and Palace of Fine Arts, Kraków, PL (2015).





Karol Palczak  
*Gnijąca ośmiornica*, 2025  
oil on marble in aluminium frame  
56 x 43 x 3.5 cm (framed)  
22 x 16  $\frac{7}{8}$  x 1  $\frac{3}{8}$  inches  
(PALCK-2025001)

€ 18,000 excl. tax





*Gnijąca ośmiornica, 2025*









Karol Palczak  
*Gnijąca pomarańcza*, 2025  
oil on aluminium fixed to plywood  
28 x 14.9 cm  
11 x 5 <sup>7</sup>/<sub>8</sub> inches  
(PALCK-2025002)

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€ 6,000 excl. tax

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*Gnijąca pomarńcza, 2025*









Karol Palczak  
*Spleśniała pomarańcza*, 2025  
oil on aluminium fixed to plywood  
34.5 x 18.5 cm  
13 <sup>5</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>4</sub> inches  
(PALCK-2025005)

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€ 8,000 excl. tax

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Karol Palczak  
*Gnijący pomidor*, 2025  
oil on aluminium fixed to plywood  
25 x 13 cm  
9 7/8 x 5 1/8 inches  
(PALCK-2025003)

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€ 6,000 excl. tax

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*Gnijący pomidor, 2025*







Please note that all works listed exclude tax and are subject to availability.

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