

Foksal Gallery Foundation

Art Basel 2025

Booth K13



Paweł Althamer

Filipka, 2025

glazed ceramic

101 x 54 x 42 cm

39 3/4 x 21 1/4 x 16 1/2 in

€ 90,000.00 (taxes
and shipping
excluded)



Paweł Althamer

Basilisk, 2025

glazed ceramic

66 x 73 x 41 cm

26 x 28 3/4 x 16 1/8 in

€ 45,000.00 (taxes
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Marieta Chirulescu

Untitled, 2024

inkjet print, oil, textile, on canvas

34.5 x 48 cm

13 5/8 x 18 7/8 in

€ 8,000.00 (taxes
and shipping
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Małgorzata Mirga-Tas

Rychinegri Familia (Bear Family), 2025

textile, acrylic on canvas

180 x 260 cm

70 7/8 x 102 3/8 in

€ 60,000.00 (taxes
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Romani Kali Daj Pasie Jag (Romani Madonna by the Campfire), 2025

textile, acrylic on canvas

170 x 200 cm

66 7/8 x 78 3/4 in

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Paulina Ołowska

Anna & Tris on Outskirts of Kiev (After Yelena Yemchuk), 2025

oil on canvas

160 x 100 cm

63 x 39 3/8 in

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Karol Palczak

Hanging Corn, 2025

oil on oxidized aluminum fixed on plywood

91.4 x 63.5 x 2 cm

36 x 25 x 3/4 in

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Octopus on Marble, 2025

oil on marble

49.5 x 56 x 2 cm

19 1/2 x 22 x 3/4 in

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40 x 35 cm

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Agata Słowak

Be a Friend to a Friend, 2025

oil on canvas

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oil on canvas

25 x 20 cm

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I'll Feed the Little Flamingos Myself, 2025

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33 x 27 cm

13 x 10 5/8 in

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Piotr Uklański

Looted (On the Table, Bouquet of Roses in a Vase, White Background), 2024

oil on canvas

81.3 x 81.3 cm

32 x 32 in

€ 37,000.00 (taxes
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Artur Żmijewski

Figure Study 5, 2024

black and white photography

Frame:

36.3 x 46.3 cm

14 1/4 x 18 1/8 in

€ 4,000.00 (taxes
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Paweł Althamer

Filipka, 2025

glazed ceramic

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€ 90,000.00 (taxes and shipping excluded)

Paweł Althamer's recent ceramics are psychological portraits of his close community, delineating his friends, family, and long-time collaborators. The ceramic study portrays Paweł's former assistant, who is currently a performer, embracing the idea of fluid identities. The piece reflects Althamer's early artistic foundations in performance and collective practice, often including socio-political connotations through intimate experiences. Concurrently, the portrait challenges the performer, positioning them as a subject matter that is saturated with quasi-functional purposes and subtle allegories. Althamer vigilantly unifies historical testimonies with present-day references – the presence of the unicorn, a mythical entity, or the goddess Venus on the groin, symbolising desire.

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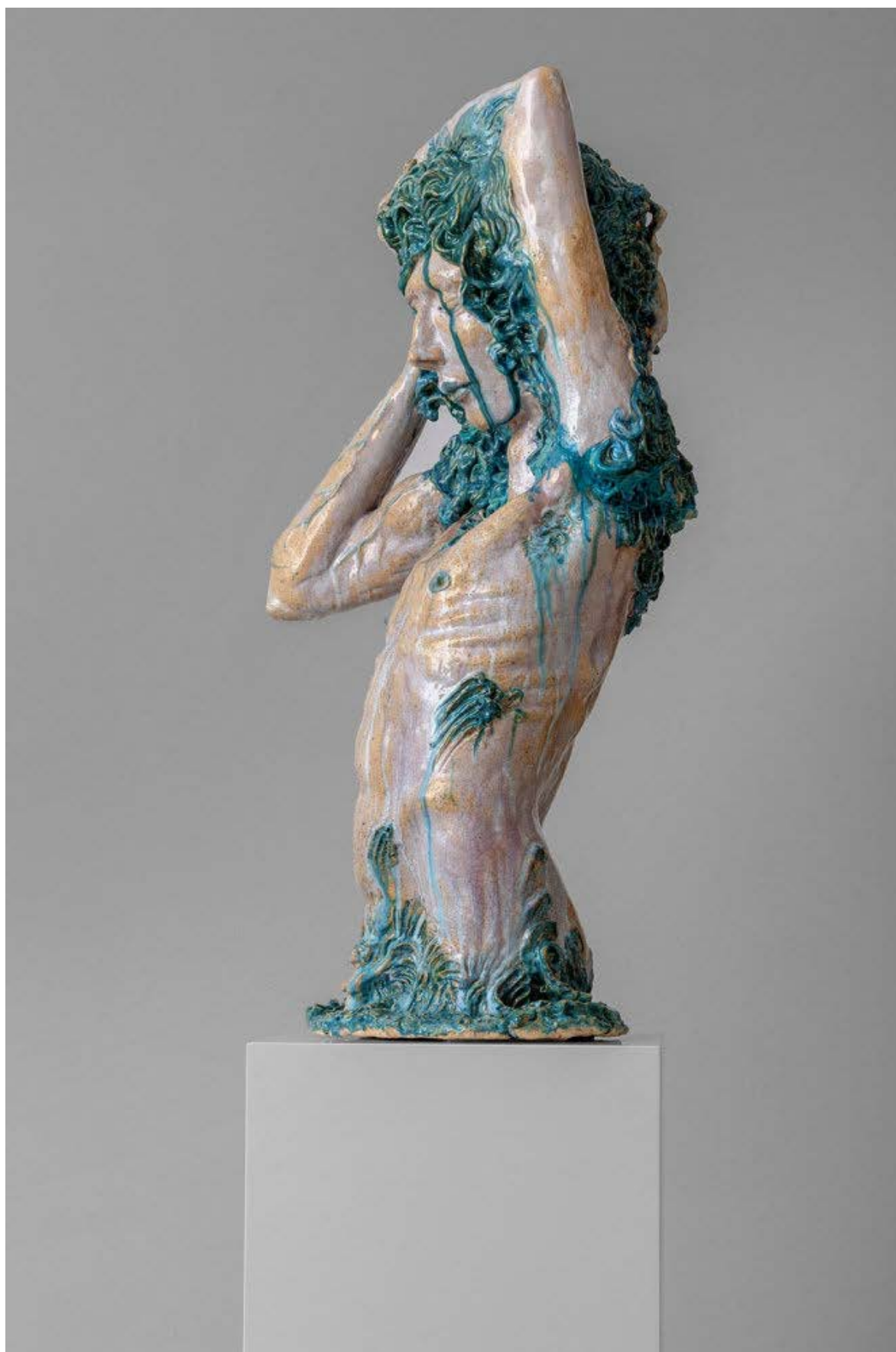
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Paweł Althamer

Basilisk, 2025

glazed ceramic

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26 x 28 3/4 x 16 1/8 in

€ 45,000.00 (taxes and shipping excluded)

Continuing his emphasis on ceramics, Althamer shifts towards grotesque iconographies, imbued with mythical qualities. The sculpture depicts a basilisk as a gargoyle structure, serving as a direct homage to the architectural silhouette of Basel. With the artist's habitual use of cultural references and symbolism, the sculpture prepared especially for the presentation in Basel is a reference to the *Basiliskenbrunnen*, fountains added to the cityscape in 1884. Moreover, the gargoyle is an integral element of the Gothic *Basel Minster*, which was constructed between the 13th and 15th centuries, making it a site-specific homage that binds personal mythologies to the cultural and architectural heritage of the site.

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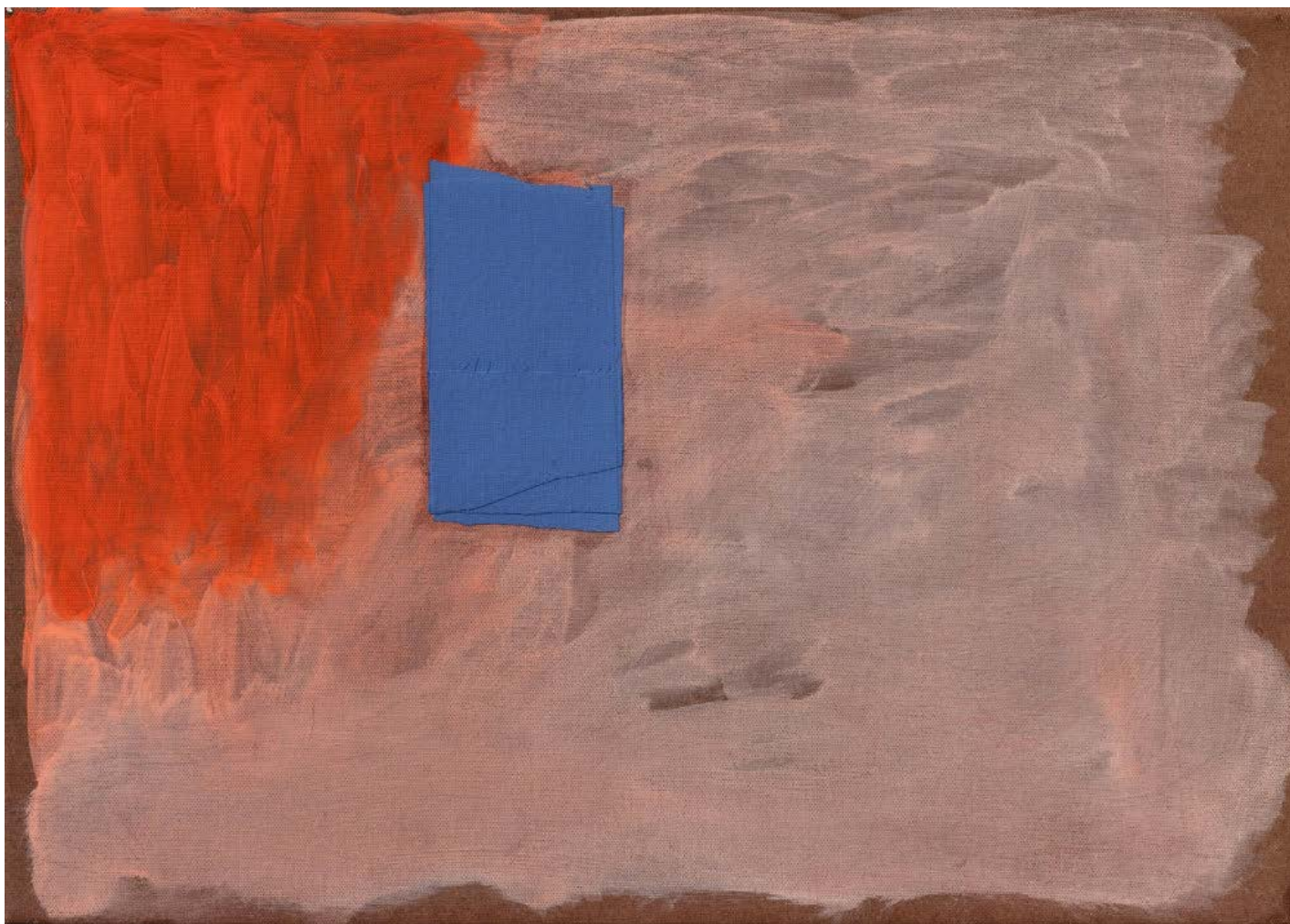
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Marieta Chirulescu

Untitled, 2024

inkjet print, oil, textile, on canvas

34.5 x 48 cm

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Working fluidly across media, Marieta Chirulescu developed an image-making process spanning over two decades that fosters a rich dialogue between painting and digital printing. The final works may lean more heavily on one technique, but both are integral to her practice, creating assemblages that underline the formal qualities. In this canvas, this material sensitivity is presented by coincidence and intuition - the paint strokes were applied while the artist was cleaning her paintbrushes.

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Małgorzata Mirga-Tas

Ryčhinegri Familia (Bear Family) , 2025

textile, acrylic on canvas

180 x 260 cm

70 7/8 x 102 3/8 in

€ 60,000.00 (taxes and shipping excluded)

Inspired by a 1917 image from *España Pintoresca* by Carolina Marcial Dorado, Małgorzata Mirga-Tas reimagines a scene of Spanish Roma with a horse and chained bear into a tender portrait of kinship. In her version, the bears are not captives, but family, moving gracefully with the group as they descend a hillside bathed in sunset hues. A young girl rides a horse, while a bear cub follows its mother, blurring the line between human and animal bonds. Part of her new series at Kunsthhaus Bregenz, the work reframes Romani and bear histories from within, rejecting the ethnographic lens in favour of lived, shared memory.

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Małgorzata Mirga-Tas

Romani Kali Daj Pasie Jag (Romani Madonna by the Campfire), 2025

textile, acrylic on canvas

170 x 200 cm

66 7/8 x 78 3/4 in

€ 50,000.00 (taxes and shipping excluded)

Drawing from Gustave Doré's 1866 etching *Gypsy Woman Making Breakfast*, Małgorzata Mirga-Tas reclaims a 19th-century colonial gaze often found in period geography journals like *Il Giro del mondo* (1864). Her reinterpretation centers a solitary Roma woman, quietly meditating over a fading fire where she has prepared a meal. Seen from below, the figure is elevated in both presence and spirit, transformed into a serene, dignified Romani Madonna.

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Paulina Ołowska

Anna & Tris on Outskirts of Kiev (After Yelena Yemchuk), 2025

oil on canvas

160 x 100 cm

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Paulina Ołowska draws inspiration from the social landscape of the 1960s and 1970s, mainly through a feminist lens. Ołowska is particularly fascinated by the emancipation of women within the communist reality, often channeled through the distinctive “poor but sexy” aesthetic, which Ukrainian photographer Yelena Yemchuk has exceptionally documented. Referring to one of Yemchuk’s photographs, Ołowska evokes a sense of nostalgia for a bygone aesthetic, characterized by elements such as the perm hairstyle, women’s uniforms worn in ways that defy conformity, and the nonchalant poses of women portrayed as they enjoy their cigarette breaks.

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Karol Palczak

Hanging Corn, 2025

oil on oxidized aluminum fixed on plywood

91.4 x 63.5 x 2 cm

36 x 25 x 3/4 in

€ 25,000.00 (taxes and shipping excluded)

Working with his immediate locale, Karol Palczak carefully registers the inanimate scenes around his studio in Krzywca, a remote village on the border between Poland and Ukraine. Often beginning his process with careful documentation using the camera, Palczak chronicles the natural environment and the entropic interiors. Painted on aluminum, the vibrancy of the corn contrasts with the uncanny background, which is executed in vigorous brushstrokes. The painting is also imbued with a sense of passing time, visible through the gradual degradation of the leaves and the subtle cobweb in the corner, offering a poignant angle on the artist's milieu.

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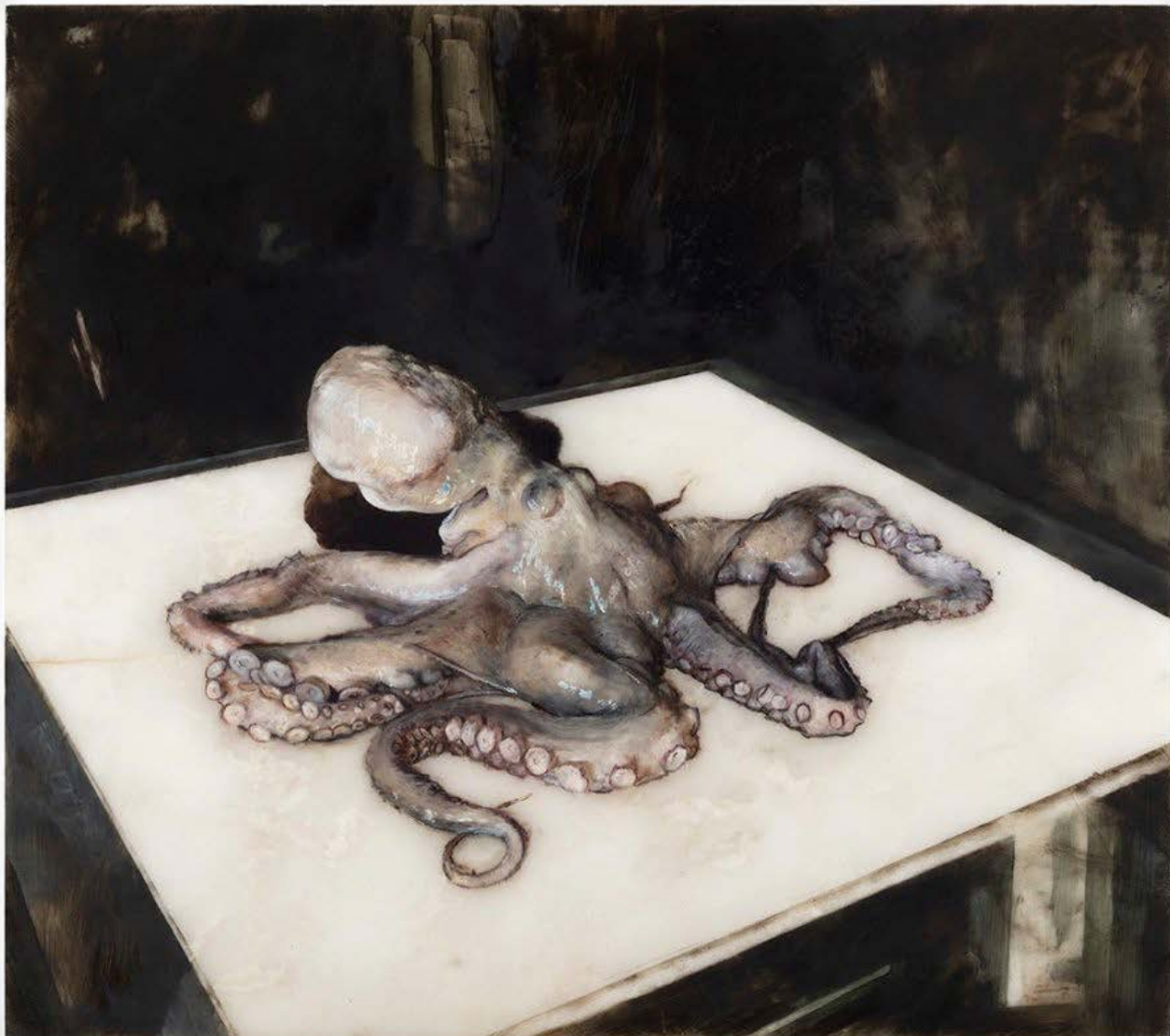
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Karol Palczak

Octopus on Marble, 2025

oil on marble

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19 1/2 x 22 x 3/4 in

€ 20,000.00 (taxes and shipping excluded)

In his latest series, Karol Palczak centers the image of a decaying octopus, alien to the local environment, as a metaphor for dissonance and disorder. The impoverished surroundings intertwine with the degradation of the creature; the octopus is an out-of-place, inapt object. Often using aluminium sheets as the backdrop for his paintings, the novel use of the marble heightens Palczak's material sensitivity. Historically, Greek and Roman writers obsessed over the octopus's ability to blend in with the environment by adapting its skin to match the colours of the rocks on which it rested. In the case of Palczak's painting, this disparity exists between animate and inanimate matter, between sentient animal and insentient rock, but also between representation and reality, seeming and being, viewing and knowing.

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Tomato with Lemon, 2025

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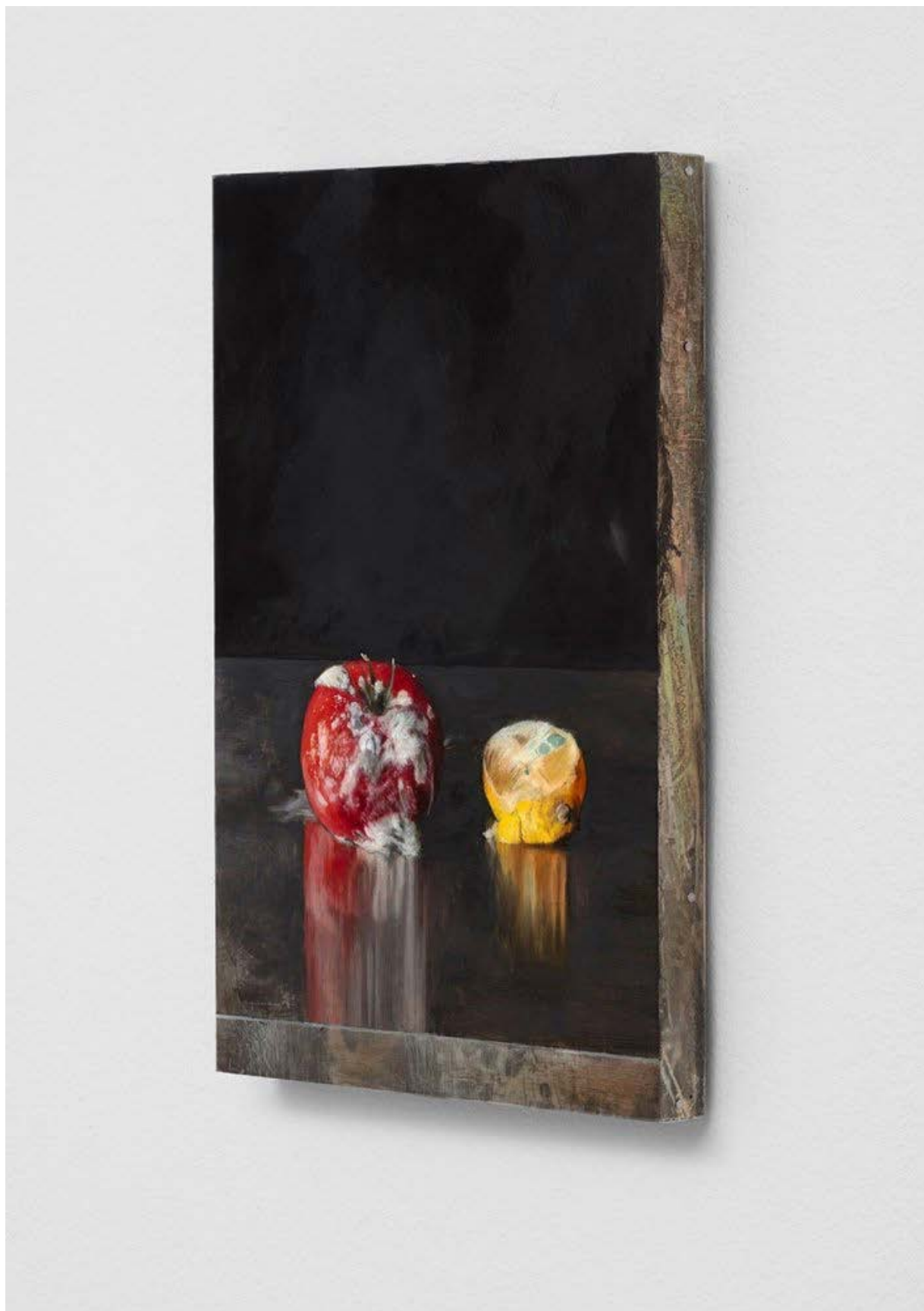
€ 9,000.00 (taxes and shipping excluded)

Karol Palczak's still lifes are meticulously composed scenes drawn from his immediate surroundings. Initially captured by camera, these images are later painted onto aluminium sheets. Moving between the intimacy of his personal space and the rural village of Krzywca, his hometown in Poland's Subcarpathian region, Palczak offers a poignant reflection on the Polish-Ukrainian borderlands. The village's layered history of displacement resonates in his work, where decaying fruit becomes a quiet testament to transience and entropy. This sense of raw disintegration serves as a thread connecting his garage to the outside world, both spaces marked by solitude, discomfort, and disorder. His unembellished, everyday subjects also pay tribute to the traditions of 17th-century Northern European painting, where silent, hyperreal scenes evoke the fragility of human existence, with the time quietly pressing in from the edges.

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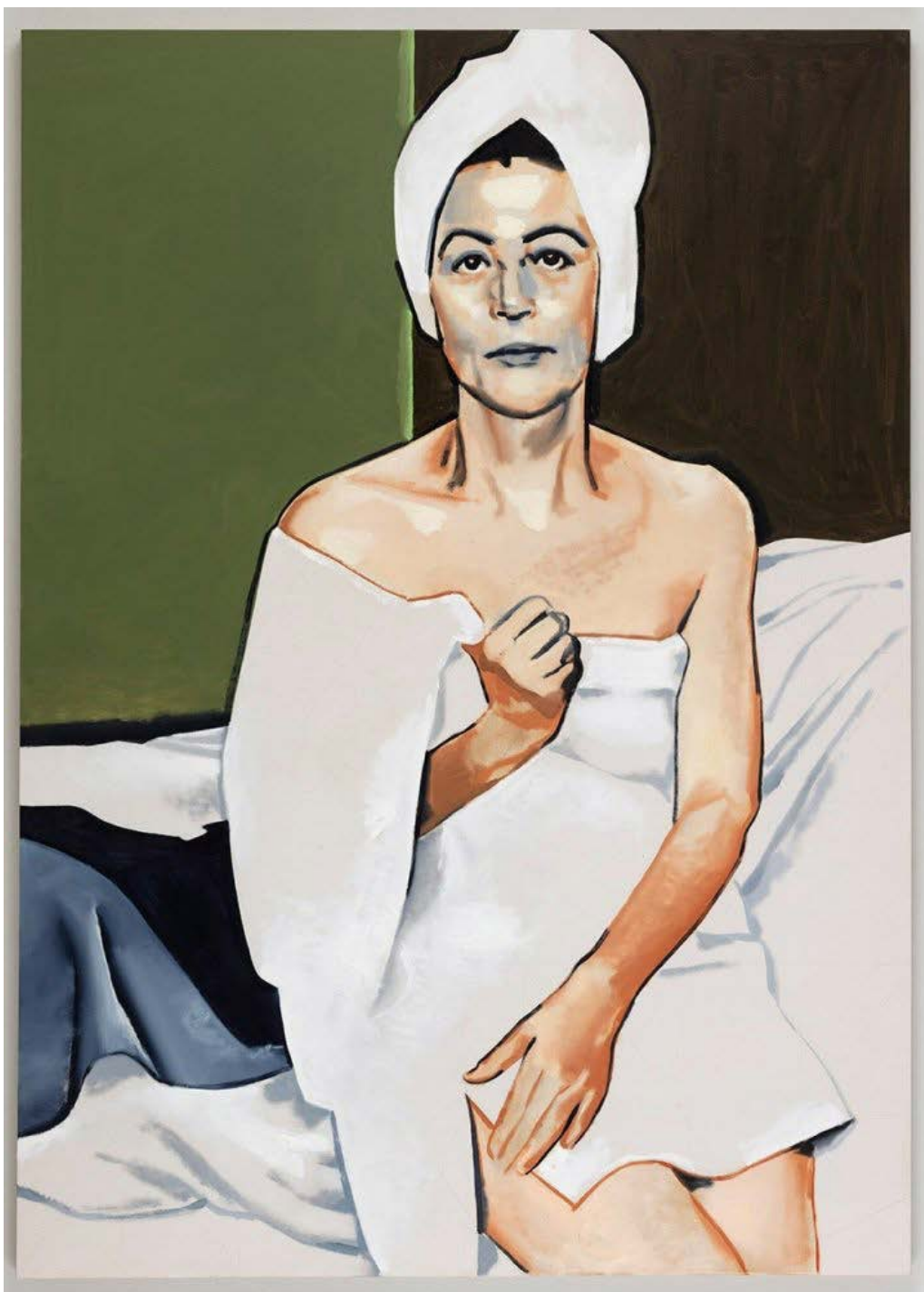
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Wilhelm Sasnal

Untitled (Anka), 2025

oil on canvas

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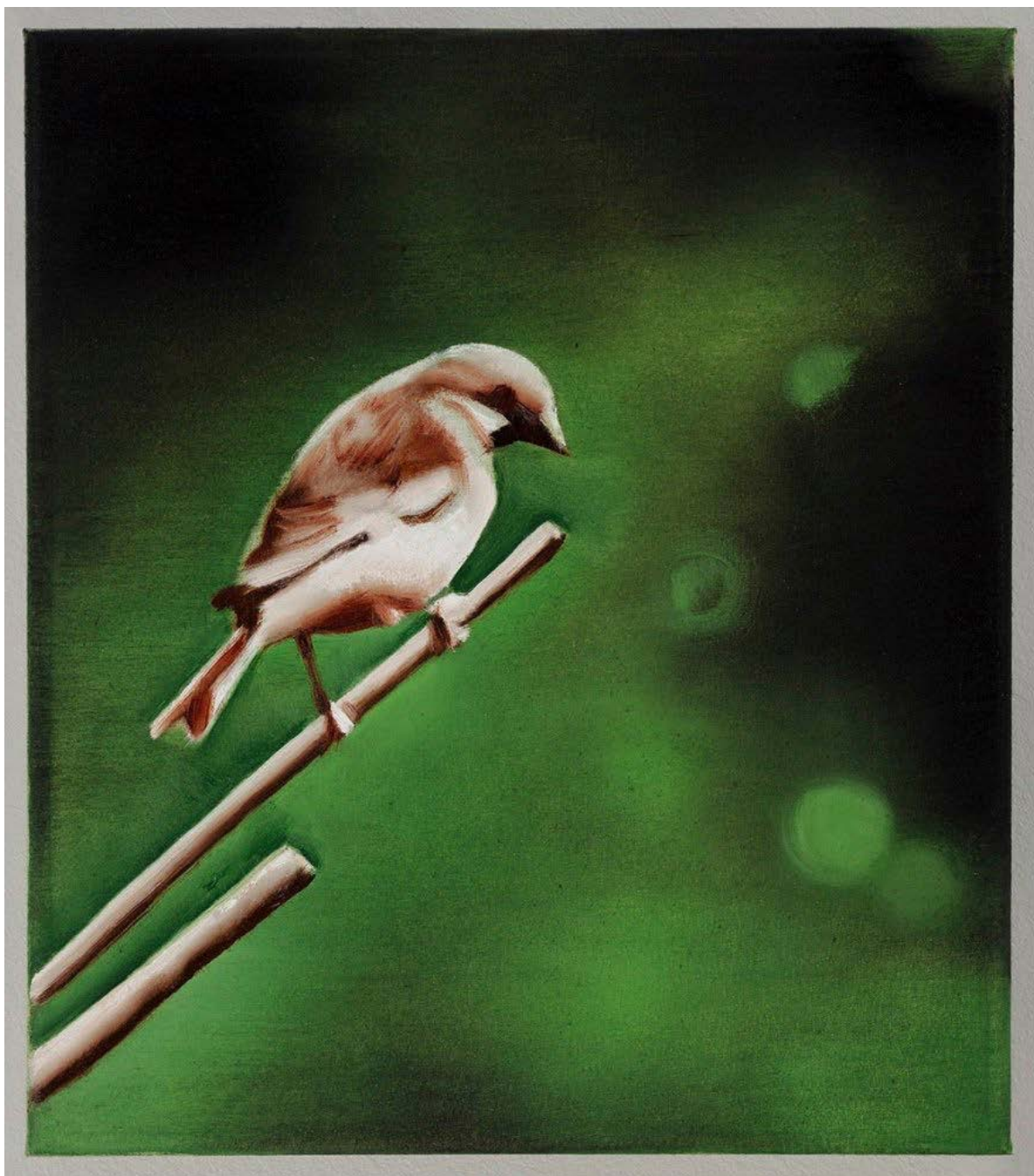
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Wilhelm Sasnal often works with his immediate locale and his nuclear family, capturing scenes derived from the quotidian. With the aid of his iPhone, Sasnal captured his wife, Anka, in a hotel room in Rotterdam, transforming the mundane into something fluid and ambiguous.

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Wilhelm Sasnal

Untitled (Female Sparrow), 2025

oil on canvas

40 x 35 cm

15 3/4 x 13 3/4 in

€ 50,000.00 (taxes and shipping excluded)

Frequently using the internet archives as a point of reference, Sasnal encountered photographs of sparrows taken near Kraków, the artist's hometown. These compact, detailed renderings contrast sharply with their soft, blurred backgrounds, creating an intense focus on the subject and a meditation on locality and perception.

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Monika Sosnowska

Concrete and Rebar, 2023

concrete, rebar

259 x 71 x 40 cm

116 1/8 x 53 1/8 x 39 3/8 in

€ 80,000.00 (taxes and shipping excluded)

Monika Sosnowska's large-scale works engage directly with the architecture of the exhibition space, often employing solid materials - steel beams, concrete, and reinforcing bars. The sculpture reveals the sensuality of the material - its organic and pliable nature. Usually treating architectural materials with rigor, the artist grants them freedom and lightness in this work. Sosnowska's attention to reshaping and materials, along with her engagement with modernism, is rooted in Poland's environment during the late 1980s and early 1990s—a time of significant political transformation. Sosnowska's works reflect on these changes, commenting on the legacy of socialist-era architecture and the evolving relationship of society to it.

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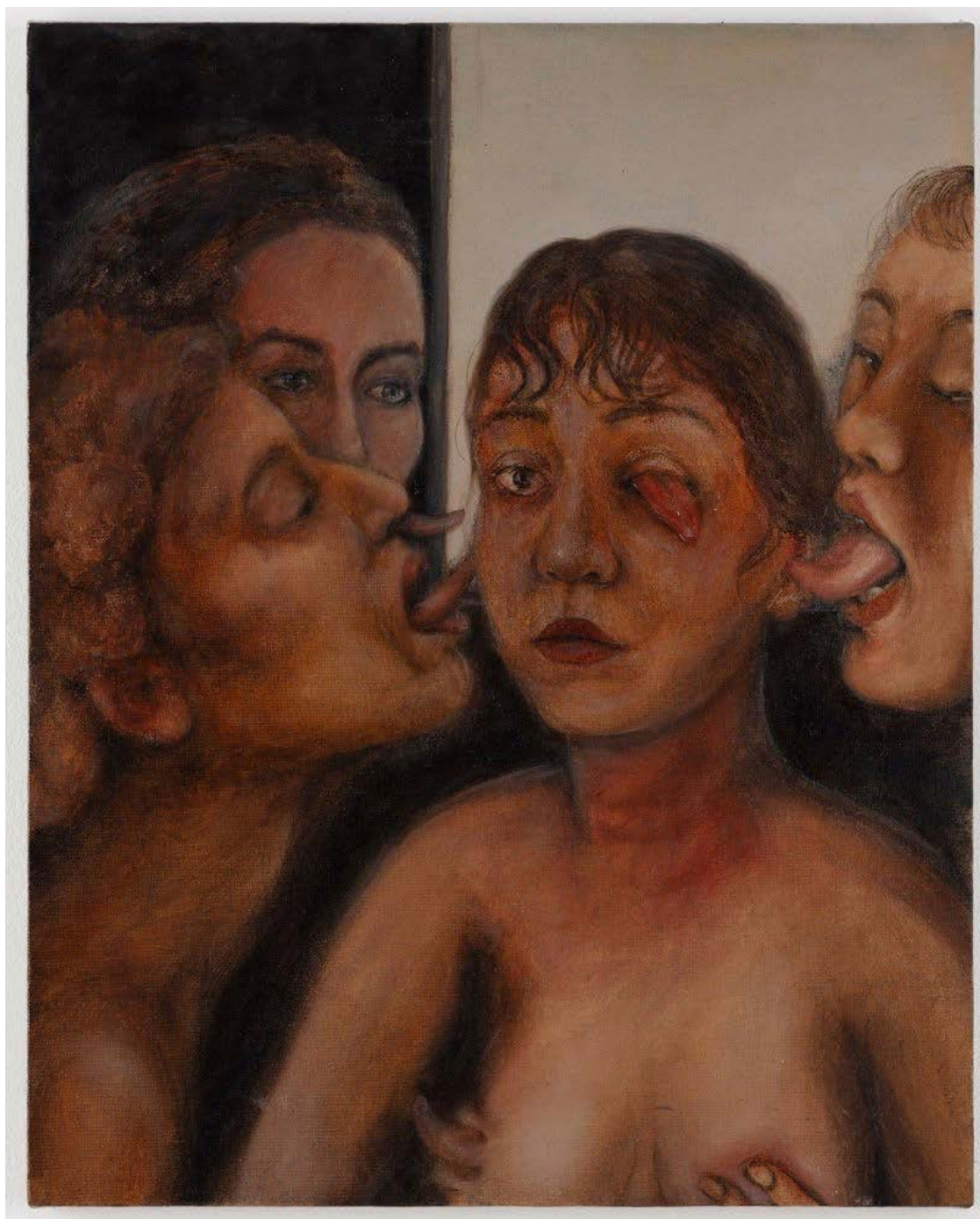
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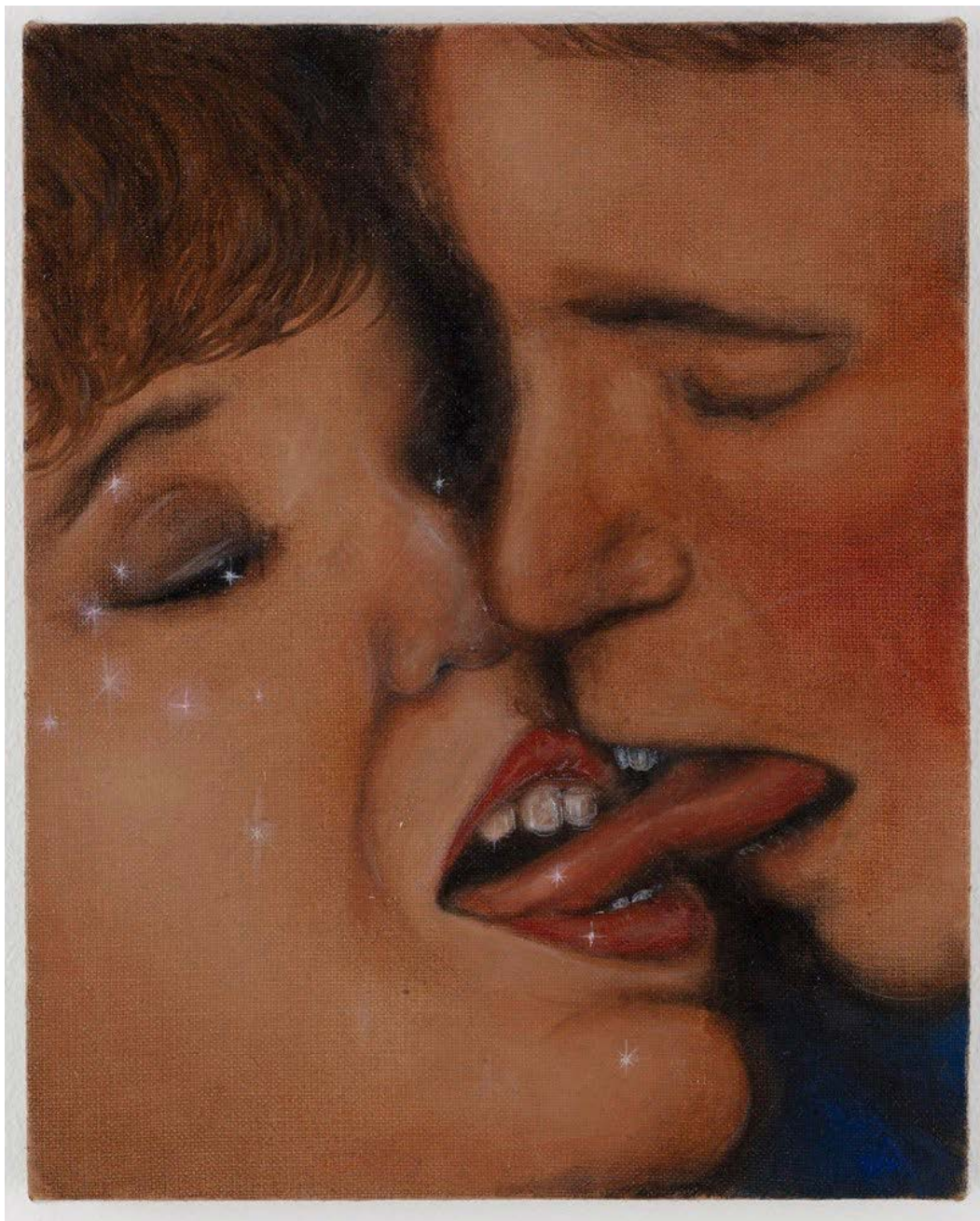
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In her ongoing series, Agata Słowak examines the aesthetics of pornographic magazines, which gained popularity in Poland in the 1990s. Her visual cues are also intertwined with personal metaphors and intimate narratives of abandonment and vulnerability. Słowak's works also convey a sense of timelessness, where her portraits subtly reference the concealed sexual iconography of the Renaissance, tangled with the pornographic narcissism present on social media.

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Agata Słowak

Their Most Beautiful Moments, 2025

oil on canvas

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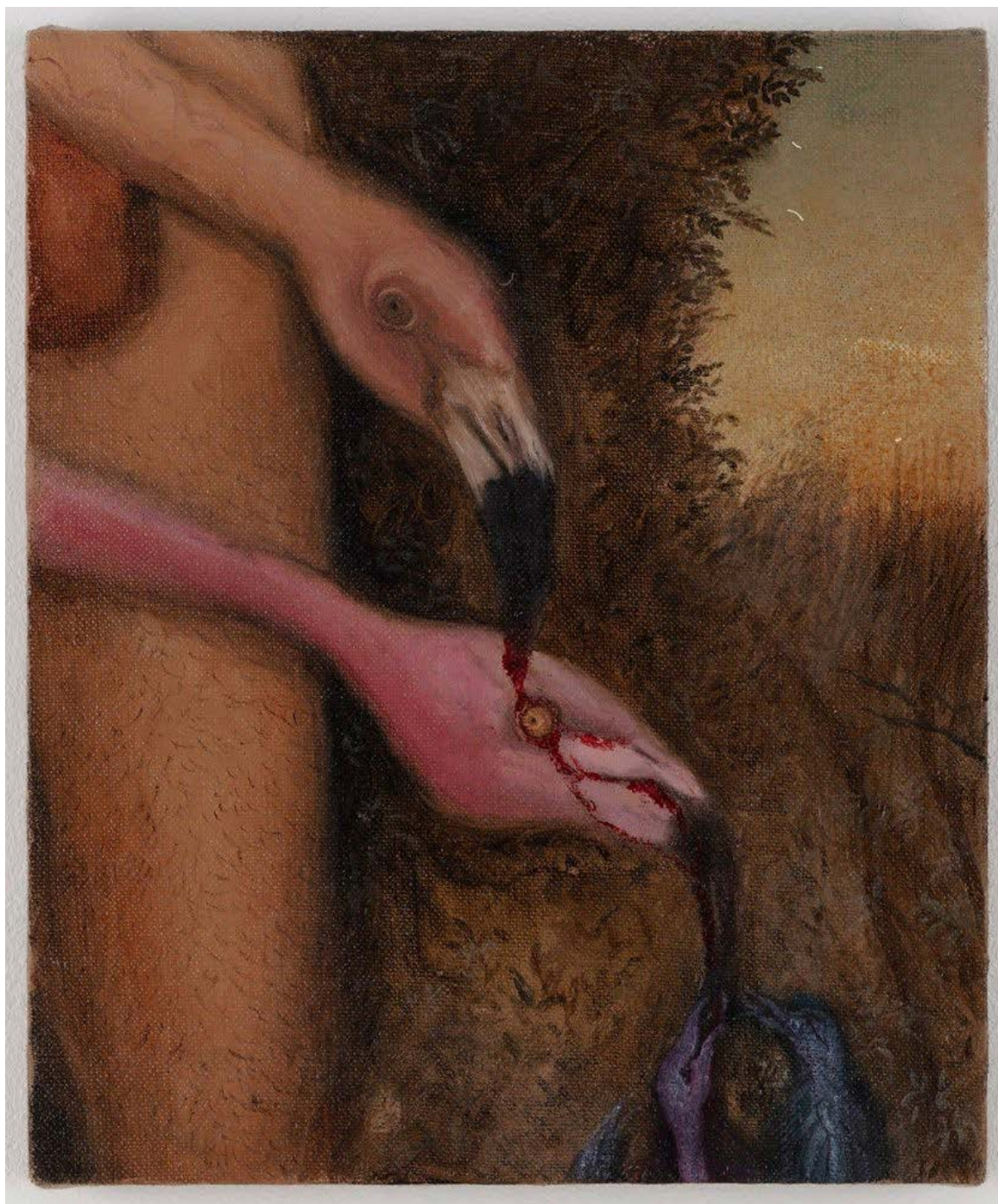
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Agata Słowak approaches painting with intuitive sensitivity, drawing from her imagination, contemporary feminism, and the lived experiences of her closest circle. Through grotesque intimacies, her works boldly forge a personal iconography that challenges conservative norms. Her paintings often serve as political statements, with self-portraits functioning as a lens through which she explores fluid identity, positioned in contexts that confront and transcend societal taboos.

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Agata Słowak

I'll Feed the Little Flamingos Myself, 2025

oil on canvas

33 x 27 cm

13 x 10 5/8 in

€ 9,000.00 (taxes and shipping excluded)

To explore contemporary conditions, Agata Słowak frequently draws on themes of intimate relationships. This painting serves as a metaphor for the burden of taking responsibility for another person, an act that, over time, leads to a harrowing form of self-destruction. The allegory is further intensified by the presence of the flamingo, a symbol traditionally associated with self-care, thus creating a poignant contrast between nurturing others and neglecting oneself.

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Piotr Uklański

Looted (On the Table, Bouquet of Roses in a Vase, White Background), 2024

oil on canvas

81.3 x 81.3 cm

32 x 32 in

€ 37,000.00 (taxes and shipping excluded)

Derived from Piotr Uklański's novel series *Les Fleurs du Mal*, the artist takes a conceptual approach towards painting. The works are visual renderings of short descriptions found in the *Report on the Losses Sustained by Poland as a Result of German Aggression and Occupation during the Second World War, 1939–1945*, published in 2022 by the right-wing Polish government. Uklański's works serve as a commentary on the national fixation with historical trauma, reflecting on the most mundane forms of bourgeois art typically found in upper-middle-class homes. The compositions often reference the nature morte genre, drawing inspiration from Renaissance and Dutch Golden Age traditions, while also engaging with early 20th-century movements like the Nabis and Surrealism.

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Artur Żmijewski

Figure Study 5, 2024

black and white photography

Frame:

36.3 x 46.3 cm

14 1/4 x 18 1/8 in

€ 4,000.00 (taxes and shipping excluded)

The photograph is part of Artur Żmijewski's recent series, in which the artist chronicled artifacts from the archives of Dresden's Hygiene Museum. Reflecting on historical norms surrounding cleanliness and human anatomy, removed from their original context, the objects evoke a cabinet of curiosities—traces of a medical system that both improved public health and reinforced rigid, hierarchical notions. The presence of the photography lamp adds a sense of reanimation, as if the objects were being exhumed and rehumanized. In doing so, the images resist the cultural impulse to fragment and classify the body, reclaiming its fluid, organic form.