

ORAC GALLERY

Venice / Warsaw / Vir

JÓZEF KRZYSZTOF ORACZEWSKI

Artist Monograph – 2025

www.oracgallery.com



GALLERY STATEMENT

ORAC Gallery is dedicated to art of light, depth and presence.

We represent artists whose work reveals inner states, connects with human experience and builds a dialogue between painting, space and consciousness.

Our spaces in Venice and Warsaw create a bridge between the roots of European culture and the contemporary search for meaning.

ARTIST PROFILE

Józef Krzysztof Oraczewski

Polish contemporary painter (b. 1951),
known for sculptural light-textures and multi-layered
relief surfaces.

His works bridge painting, sculpture and metaphysical
abstraction, creating immersive, emotional environments.

Oraczewski has been active for more than five decades,
presenting his work in major museums and international
exhibitions.



BIOGRAPHY

Józef Krzysztof Oraczewski (born June 7, 1951, Warsaw) is a Polish painter whose work brings together relief painting, sculptural texture and architecture of light.

He graduated from the Academy of Fine Arts in Warsaw in 1975, earning honours in Interior Design under Prof. Kazimierz Nita, and completed postgraduate studies in Theatre and Film Scenography under the legendary Prof. Józef Szajna (1977).

Across several decades, Oraczewski developed a distinctive visual language built on multi-layered surfaces, physical gesture, symbolic form and light. His works function as immersive, emotionally charged environments — shifting with illumination and revealing their inner structure gradually, like living textures.

He has exhibited widely in Poland and abroad, presenting both major painting cycles and large-scale installations. His art has been shown in museums, cultural institutions and international venues, including milestone exhibitions in Germany, the United States and Israel.

A key event in his career was the monographic exhibition at the National Museum in Kielce, which presented an extensive selection of works spanning several decades — one of the most comprehensive institutional presentations of the artist's oeuvre.

His paintings and installations explore themes such as memory, spirituality, national symbols, human destiny, mythology, and metaphysical experience. They often bridge abstract form with strong emotional and symbolic content.



SELECTED EXHIBITIONS

Early Years and Formation of Artistic Language (1972–1976)

The artist's early development in Warsaw's cultural scene established the foundations of his expressive, textured visual language.

1972–1976

- Warsaw Music Society Gallery, Warsaw
- Young Artists' Gallery, Warsaw
- House of the Polish Army Gallery, Warsaw
- Nowy Świat Gallery, Warsaw
- DESA Art Gallery, Biała Podlaska
- Plastyka Art Gallery, Warsaw
- BWA Zakopane
- "M" Art Gallery, Warsaw

Entry into the European Art Scene (1981–1984)

First international exhibitions, marking the beginning of his presence abroad.

1981–1984

- GG Initiative, Gross-Gerau, Germany
- Ochsnekopf Gallery, Münden, Germany
- Blue Sale, Bad Soden, Germany

Major Breakthrough — Frombork (1985)

1985 — Nicolaus Copernicus Museum, Frombork

The largest individual exhibition in post-war Poland, visited by more than 500,000 viewers.

International Expansion (1986–1989)

A period of intense activity across Germany, Poland, and Russia.

1986–1989

- Stadtbibliothek Bremen
- Leo Klosa Gallery, Varrelbusch
- Pokaz Gallery, Warsaw
- BWA Przemyśl
- US Embassy Gallery, Bonn
- Werner Rauch Gallery, Schweinfurt
- Kalejdoskop Gallery, Pfungstadt
- BWA Gorzów Wielkopolski
- Steiner Gallery, Babstadt
- Falber Gallery, Wiesbaden
- Steiner Gallery (with Victor Vasarely & Wilfried Polke), Germany
- Roesinger Gallery, Cologne
- Falber Gallery (with Günter Grass), Wiesbaden
- Brackenheim Art Association
- Manege Central Exhibition Hall, Moscow

Institutional Recognition (1990–1997)

Museum exhibitions in Poland, Germany, Israel, and the USA establish his international position.

1990–1997

- Wachsfabrik Art Centre, Cologne
- Integrata Gallery, Stuttgart
- SARP Gallery, Warsaw — with Andreas von Weizsäcker
- Museum of the Archdiocese of Warsaw
- Tuchfabrik Art Centre, Trier
- Anders Gallery, Lünen
- Jacek Malczewski Museum, Radom
- Herzliya Museum of Contemporary Art, Israel
- Leo Klosa Gallery, Germany
- Polish Institute of Culture, Leipzig
- Parliament of Saxony-Anhalt, Magdeburg
- Ehrenhof Museum, Düsseldorf
- Major post-war Polish exhibition in Germany
- Nowy Dziennik Gallery, New York
- Ruhrtal Museum, Wuppertal
- Museum Bochum — Touching an Angel

Polish Institutions and State Spaces (2000–2006)

Exhibitions in venues of symbolic and historical significance.

2000–2006

- PBK Gallery (National Museum patronage), Warsaw
- Norblin Factory, Warsaw
- Polish Army Museum, Warsaw
- Palace of Culture and Science — Marble Hall
- Belvedere Presidential Gallery, Warsaw

Museum and Historical Exhibitions (2013–2019)

- Dulag 121 Museum, Pruszków, 2013
- National Museum in Kielce — Individual Exhibition, 2013
- ZPAP Gallery, Warsaw — Birch Forest and the White and the Red Bird, 2014
- Biało-Czerwona, Museum of Independence, Warsaw, 2017
- Important Signs, Museum of Independence, Warsaw, 2018

Monographic Exhibition — Culmination (2023)

2023 — National Museum in Kielce — Major Monographic Exhibition “Zderzenia”
The most comprehensive presentation of the artist’s oeuvre, spanning multiple decades of painting and installations.

New Cycles and Contemporary Period (2018–2023)

- Directions, Gallery
- Messengers of Power, Orac Gallery
- Captured Transience, A Space Warsaw
- In Whites, Orac Gallery
- Relations, Orac Gallery
- Cutting Spacetime, Orac Gallery
- The Scourged, Orac Gallery
- Lost Shapes, Orac Gallery

Venice and International Presence (2024–2025)

- Shadows of Good Spirits, A Space Warsaw
- Carnival Biennale Mask, A Space Venice
- Venice Whispers, A Space Venice
- Masks, A Space Venice
- Independent gallery presentations during Biennale Arte 2024, Venice



COLLECTIONS

Public, Institutional & Private Holdings (Selected)

The works of Józef Krzysztof Oraczewski are represented in over 400 collections worldwide, including heads of state, major public institutions, national museums, diplomatic missions and prominent private collectors.

His paintings are held in collections of exceptional cultural significance, spanning Poland, Europe, the United States and the Middle East.

State and Presidential Collections

- Pope John Paul II
- President Lech Wałęsa
- President Aleksander Kwaśniewski
- President Ronald Reagan (United States)
- President Johannes Rau (Germany)
- President Valdas Adamkus (Lithuania)
- Prime Minister Mikuláš Dzurinda (Slovakia)
- Vice-Chancellor Hans-Dietrich Genscher (Germany)
- Emir Hamad bin Khalifa Al-Thani (Qatar)
- Primate Józef Glemp

National Museums & Public Institutions (Selected)

- National Museum in Kielce — monographic exhibition holdings
- Nicolaus Copernicus Museum, Frombork
- Museum of Independence, Warsaw
- Polish Army Museum, Warsaw
- Katyń Museum, Warsaw
- Archaeological–Historical Museum, Elbląg
- Jacek Malczewski Museum, Radom
- Toruń Regional Museum
- South Podlasie Museum, Biała Podlaska

Diplomatic & Governmental Collections

Works acquired by:

- Polish Ministry of Foreign Affairs
- Polish diplomatic missions and embassies (Europe, USA, Middle East)
- International cultural institutions and state representatives

International Private Collections

His works are held in private collections in:

- United States — New York, Chicago, Los Angeles, San Francisco
- Europe — Paris, Zurich, Düsseldorf, Venice
- Middle East — Qatar, Israel
- and numerous significant private collections across Poland

COLLECTOR RELEVANCE

For collectors, Oraczewski's work offers a rare combination of museum-level recognition and singular, unrepeatable artworks, making his paintings both emotionally compelling and strategically valuable within a serious collection.

- Museum-level provenance
- Presence in presidential and governmental collections
- Unique, non-replicable artworks
- Long-term recognition across institutions
- High stability of value due to rarity and historic exhibitions

Historical Context & Growth Potential

Józef Krzysztof Oraczewski developed his practice in a context where Polish artists operated outside the global art market, limited by the realities of the Iron Curtain and very restricted access to international institutions and blue-chip gallery structures. Despite an impressive record of museum exhibitions and acquisitions by presidential and state collections, his work has never undergone a full process of global market valuation and therefore remains significantly undervalued internationally.

At the same time, Oraczewski has consistently built his own independent artistic language – not by following trends, but by developing a coherent, recognisable idiom based on light, sculptural relief and metaphysical depth. This independence, combined with strong institutional recognition, makes his oeuvre a particularly compelling opportunity for collectors: it belongs to the legacy of an artist with a documented career, while still offering real growth potential in the context of the increasing international focus on Central and Eastern European art.

Summary

The presence of Józef Krzysztof Oraczewski's work in presidential, governmental, diplomatic and major museum collections, together with over 400 international private holdings, positions him as an artist of institutional trust, cultural significance and long-term collector value.

His works — unique, non-replicable and created through a singular, physical process — are regarded as investment-grade pieces appreciated by collectors seeking depth, emotional resonance and museum-level provenance.

KEY PAINTING SERIES

Curatorial Periods

I. Early Symbolic & National Archetypes

- White–Red (Biało–Czerwone) — symbolic abstractions rooted in national identity and collective memory.
- Important Signs (Ważne Znaki) — historical symbols and archetypal meaning.
- Highlanders & Krakowians (Krakowiacy i Górale) — folkloric rhythm and cultural archetypes.
- Warsaw Uprising (Powstanie Warszawskie) — trauma, resilience and collective memory.
- Pegasus Series (Pegazy) — mythic forms of flight and transcendence.
- Figures (Postacie) — archetypal human forms emerging from texture.
- Woodmen (Drzewoludzie) — human–organic hybrids symbolising rootedness and ancestry.
- Directions (Kierunki) — orientation, emotional vectors, inner navigation.

II. Installation & Relief Breakthrough

- Impacts (Uderzenia) — gesture, physical force, dynamic texture.
- Road (Droga) — meditative works about journey and destiny.
- Decalogue (Dekalog) — universal moral and existential archetypes.
- Dictionary (Słownik) — lexicon of signs and symbolic marks.
- Materials (Materie) — matter as memory; dense, physical texture.

III. Light & Revelation

- Lights (Światła) — illumination, radiance and emotional presence.
- Claritas (Claritas) — purity and inner revelation.
- Time Shift (Zmiana Czasu) — layered perception of shifting time.
- Levels (Poziomy) — horizons of order and balance.
- Epiphanies (Epifanie) — moments of breakthrough and illumination.
- Images of Innocence (Obrazy Niewinności) — purity, vulnerability, emotional clarity.

IV. Spiritual Rhythm & Emotional Architecture

- Hasidic (Chasydzi) — spiritual rhythm and devotion.
- Relations (Relacje) — emotional tension and connection.
- Messengers of Power (Posłańcy Mocy) — protective, energetic archetypes.
- Facades (Fasady) — psychological surfaces and identity layers.
- Continuous Supply of Positive Energy (Nieustająca Dostawa Pozytywnej Energii) — radiant renewal and dynamic movement.
- Reliefs (Reliefy) — sculptural, tactile surfaces merging painting and form.

V. Contemporary Venice & Metaphysical Space

- Winged People (Skrzydłaci) — transcendence, elevation, spiritual movement.
- Venice Whispers (Szepty Wenecji) — atmospheric visions of Venice's metaphysical body.
- Masks (Maski) — identity, transformation and authenticity.
- Shades of Spacetime (Odcienie Czasoprzestrzeni) — dimensionality and shifting perception.
- Cienie Dobrych Duchów (Shadows of Good Spirits) — ancestry, unseen presence, memory.
- Radiance Flow (Przepływ Światła) — luminous emotional movement (Miami 2025).

MAJOR INSTALLATIONS

- The Trojan Horse (Koń Trojański) — myth, deception, psychological tension.
- Tree of Life (Drzewo Życia) — protection, growth, spiritual significance.
- Human Scale (Skala Człowieka) — proportion, identity, presence.
- Pompeian / White–Red (Pompejańska / Biało-Czerwona) — national symbolism and architectural form.
- Father's Memorial (Pamiętka Ojca) — emotional legacy, remembrance.
- The Bird (Ptak) — fragility, flight, transcendence.
- Touch of an Angel (Dotyk Anioła) — threshold between life, illusion and metaphysical existence.

CURATORIAL SUMMARY

The breadth of Józef Krzysztof Oraczewski's cycles and installations found its most complete institutional expression in his monographic exhibition at the National Museum in Kielce, where the curators faced the challenge of selecting works from among several thousand pieces created over decades. The exhibition, conceived under the title "Collisions (Zderzenia)", reflected the very essence of his practice: a continual meeting and confronting of perspectives, planes and emotional states.

Rather than following a single stylistic line, Oraczewski allows different visual languages, scales and intensities to coexist and collide. This diversity is not dispersion, but a deliberate strategy of tension and synthesis — from which new dimensions of space, light and meaning emerge. Seen together, his painting cycles and spatial works form a living, multidimensional structure, in which each series is a separate chapter, and at the same time part of a larger, evolving universe.

RADIANCE FLOW — MIAMI SELECTIONU

Radiance Flow is a curated selection of paintings chosen for Spectrum Miami 2025 — works that best express the movement of light, energy in transition, and the dynamic emotional charge characteristic of Oraczewski's most powerful compositions. These paintings reveal light as an active force: a current, a pulse, a vibration.

Surfaces built through Oraczewski's signature sculptural technique capture the moment when illumination shifts across matter — creating a sense of continuous inner motion, as if the painting were breathing. For Miami, the selection brings together works that share: layered, architectural texture, chromatic intensity, depth that unfolds with changing viewpoint, emotional radiance that expands into space.

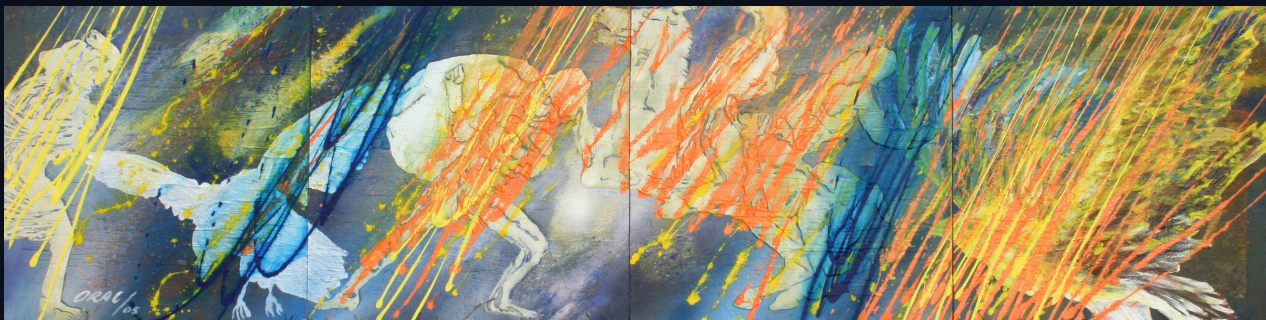
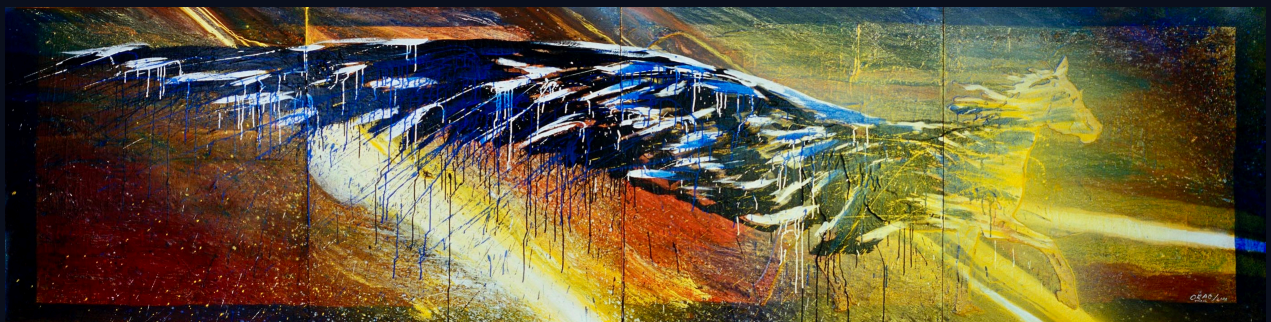
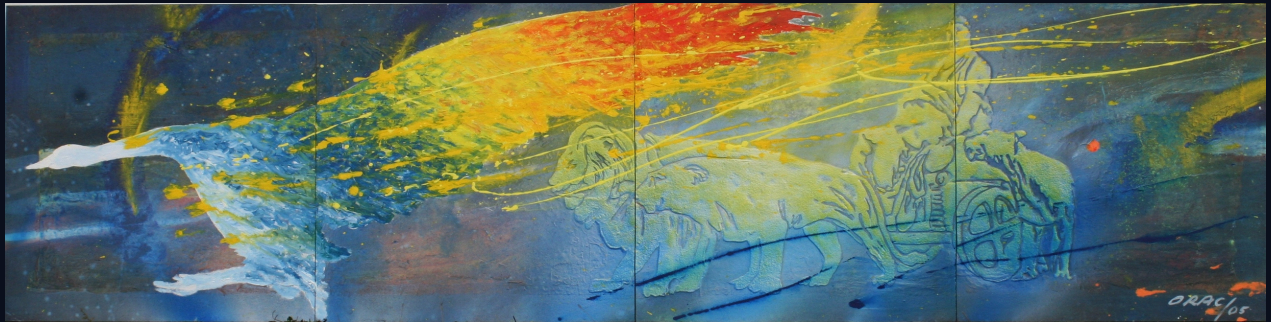
Rather than illustrating a theme, Radiance Flow presents a state of movement — a visual and physical experience in which light becomes presence, rhythm and transformation.

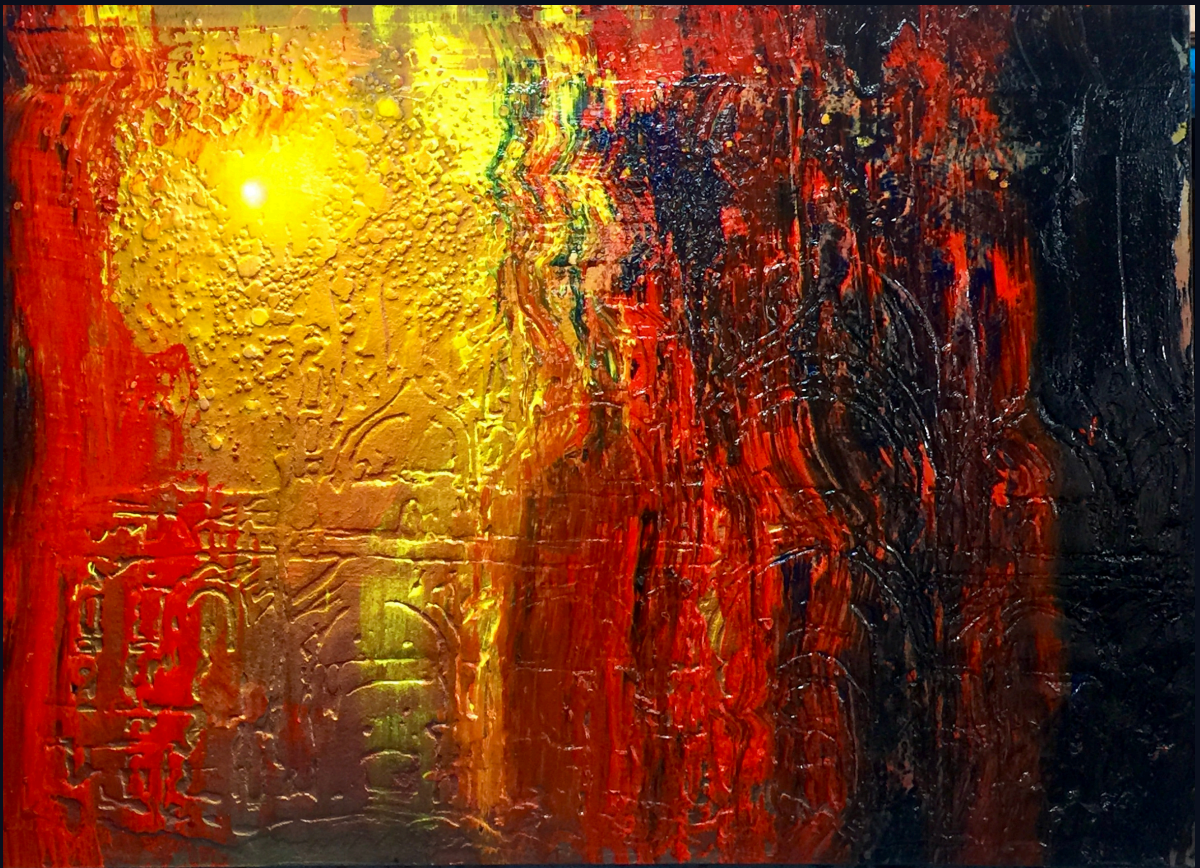
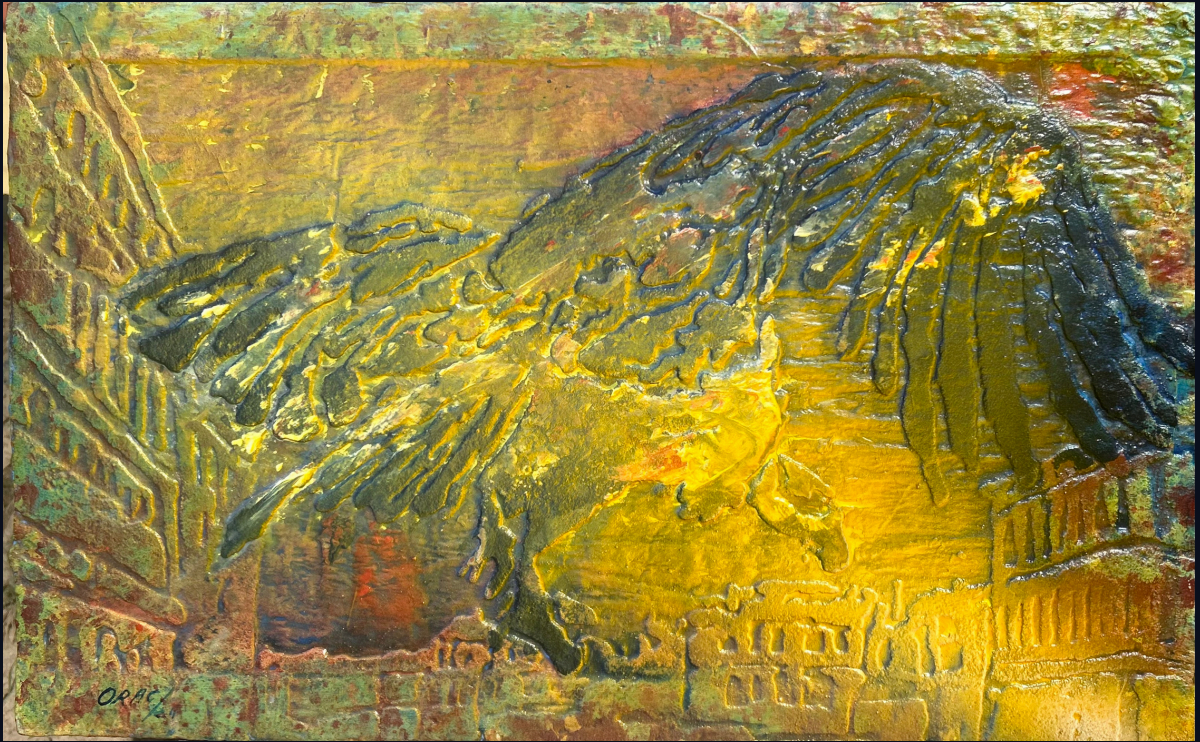
It reflects the artist's long-standing fascination with the moment where matter meets illumination, and new dimensions of perception emerge.

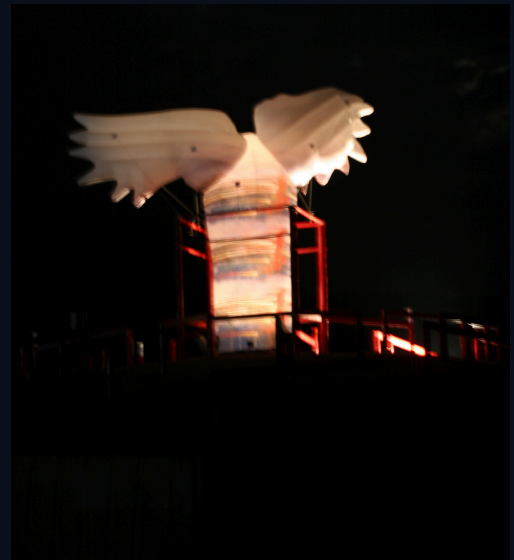














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