



Egzystencjalizm
Obrazy. Instalacje
ANDRZEJ DZIUBEK – ARTYSTA WIELOWĄTKOWY

Eksistensialisme
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ANDRZEJ DZIUBEK – EN FLERTRÅDSKUNSTNER

Existentialism
Pictures. Installations
ANDRZEJ DZIUBEK – A MULTITHREADED ARTIST

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MAŁOPOLSKIEGO

MAŁOPOLSKA

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Together we are working towards a green, competitive and inclusive Europe.

More about the project: www.orawa.eu

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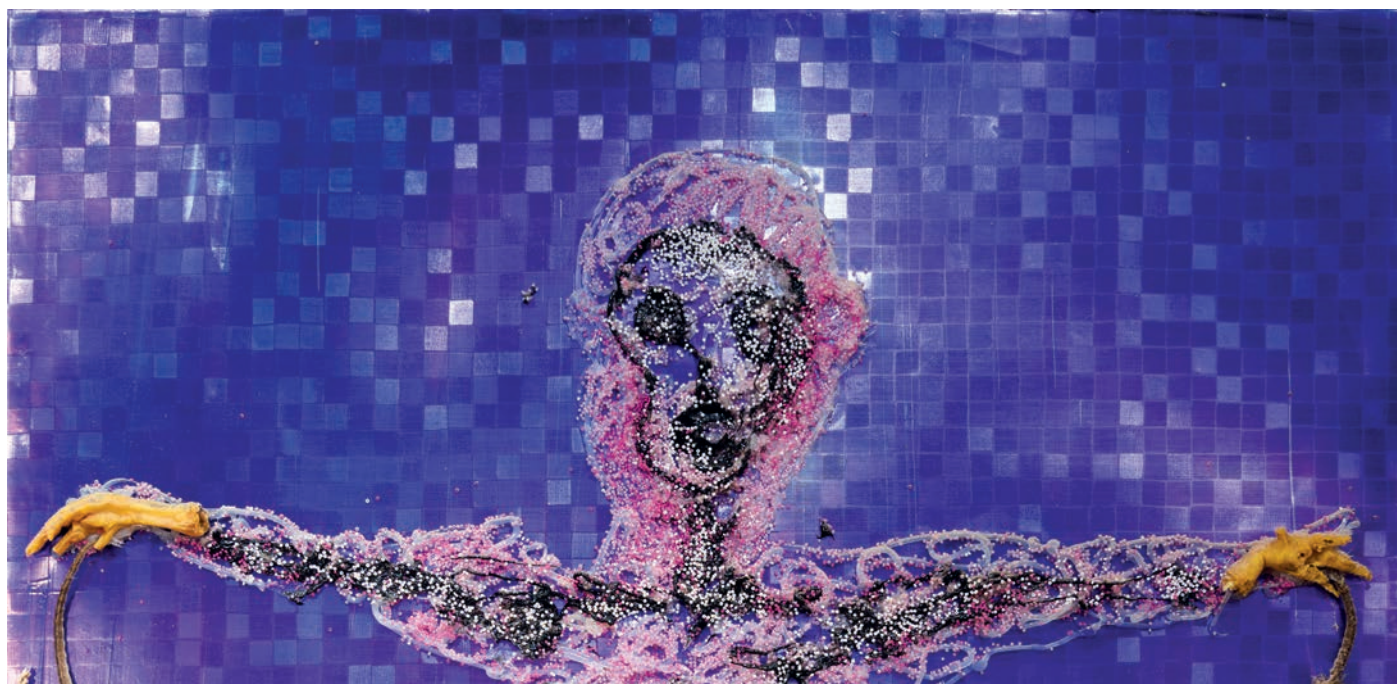
Existentialism. Images. Installations

Andrzej Dziubek – the diverse artist

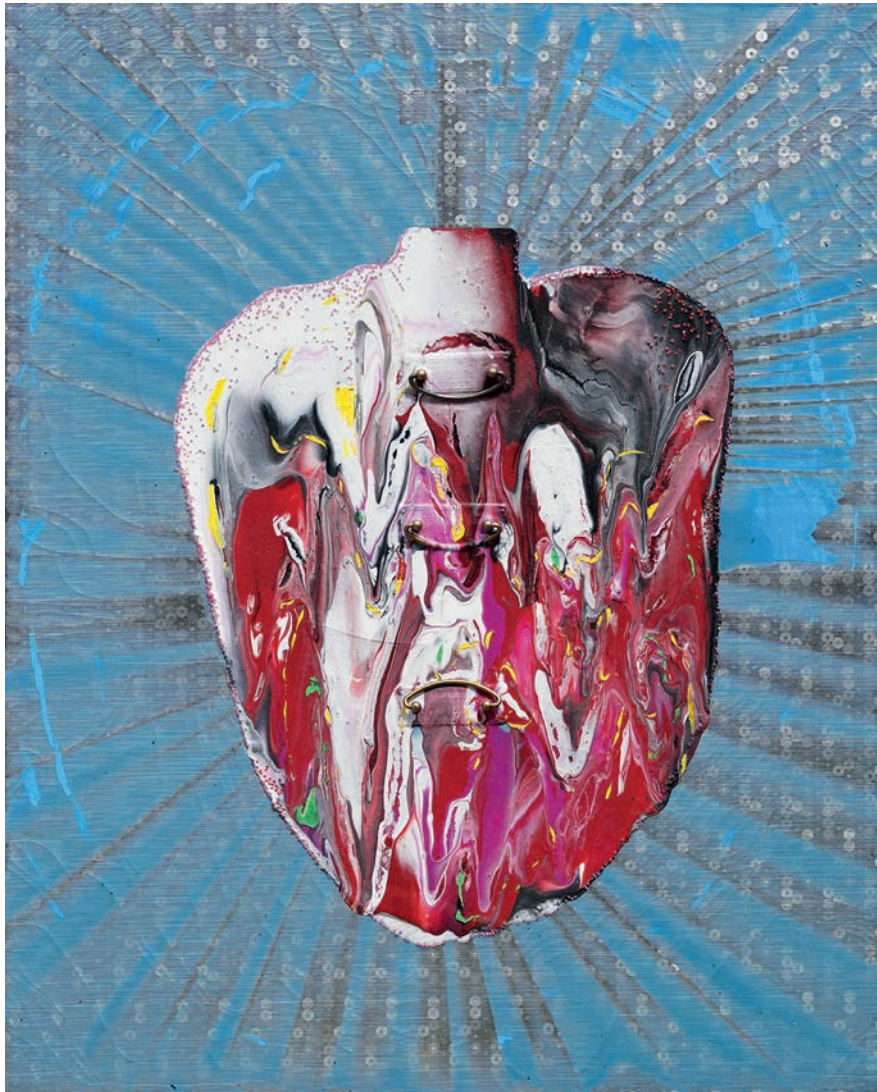
Andrzej Dziubek (Norwegian pseudonym "Nebb"), who was born in Orawa (southern part of Poland) and lived in Norway for many years, is a well-known musician, painter, sculptor and performer. He was educated at the School of Arts and Crafts (Faculty of Design) and the Academy of Fine Arts (Faculty of Painting) in Oslo. For a period of time, he was also the owner of the original Nebb Gallery in the same city. Currently, he lives and creates his art in his home town of Jablonka, where he owns a small home studio.

His fascination with art has always been varied and multifaceted. Among the artists who have influenced Andrzej Dziubek's works are his academic teacher Ludwik Eikos and the Polish painter Ryszard Warsiński, who settled in Norway and whose paintings are in the National Museum in Oslo. He was endlessly inspired by the works and artistic activity of a number of outstanding artists. In particular, one should mention the Podhale-born sculptor, painter and scenographer Władysław Hasiór, the leading Irish figurative painter Francis Bacon and the charismatic German artist – the vivacious artist, sculptor, art theorist, pedagogue and political and social activist Joseph Beuys. He was fascinated by the art of the Norwegian landscape painter Lars Hertervig, the paintings of the Dutch post-impressionist artist Vincent van Gogh and the expressionist painter Edvard Munch as well as the creative work of the Dadaists and Surrealists (including Salvador Dalí, Luis Buñuel and Giorgio de Chirico; the latter was, in fact, the precursor of Surrealism and the creator of metaphysical painting). Andrzej Dziubek was also greatly impressed by the works of prominent representatives of American Abstract Expressionism, including Jackson Pollock's action paintings, the creations of American representatives of Pop Art – Robert Rauschenberg's spatial collages as well as Andy Warhol's serial compositions depicting consumer products and everyday objects.

In his works, the artist leads the viewer from the material world, filled with noise and a fever of colours (yellow, red, green, brown with touches of black) and ephemeral, impermanent forms, often duplicated by the artist, through an intermediate level – ideas, tradition, history – to the spheres belonging to divine beings and the purest ideas.



He refers not only to the visual arts and the works of the artists who have inspired him but also to literature. He transforms familiar motifs that take on a new dimension in a reality imbued with both the concentration of prayer, the cries of dying, suffering beings and the psychedelic experiences of a person immersed in a seemingly meaningless reality bordering on the works of Kafka and Chekhov as well as daydreams. There are clear echoes of Witold Gombrowicz's works, especially the motif of a person trapped in the centre of a particular space filled with a network of mutual, bizarre, sometimes absurd references and connections, associations, as opposed to objective orders. Andrzej Dziubek is also fascinated by Norwid's poetic works, but this is more evident in his musical works. In his paintings, the artist often refers to Christian and Buddhist ideas, including motifs such as meaninglessness, transience, temporality, unity, and absolute or supreme wisdom.



Existentialism. A brief characteristics

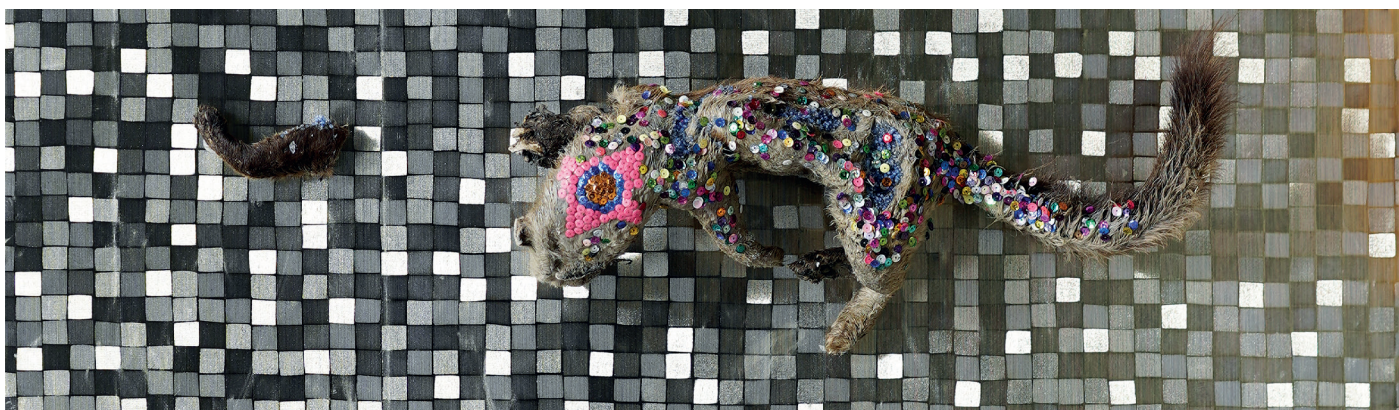
The artistic project, which Andrzej Dziubek carried out within the framework of the "Back to the Roots" initiative, unites the cultures of Poland and Norway in two aspects: respect for tradition as well as culture in the material and immaterial sense, and love for the surrounding human nature, which is destroyed by the thoughtless actions of self-centred people. Andrzej Dziubek's art comes from the traditions of both countries. It tells a lot about the artist himself, who is rooted in two worlds so different from each other and at the same time so close through his own artistic interpretation of their history, culture, tradition and natural heritage. The main idea behind this project is to present contemporary art in the historical spaces of old residential and farm buildings, in rural settings, and in cities far from large urban centres with large art galleries. Thanks to the artist's actions, the spectator, who is not used to receiving this kind of art, will have the opportunity to understand and read modern works in the context of tradition, find connections between the past and the modern work, read the codes and references in them to the problems of today's world.

Images. Material and technique

Andrzej Dziubek's collages are compositions made of various materials: wood, wallpaper, oilcloth, plastic honeycomb separator, beads, metal elements, rubber, organic animal remains (bones, skin), glue, and acrylic paint.

The artist creates works with a rich texture and colour range. He stretches wallpaper or oilcloth with a distinct geometric or floral pattern over the wooden frames. He pours acrylic paints on the prepared surface and spreads them with a spatula, creating the appropriate texture, while controlling the process of penetration of the colours squeezed out of the tubes. He makes sure that the colours harmonise and interact with each other. This process requires maximum concentration and quick, precise work with a spatula.

Instead of canvas, the artist uses oilcloth as a background, which has a smooth surface and gives the effect of the desired in the compositions shine and smoothness. An advantage of this material is its adhesion, which is suitable for acrylic paints.

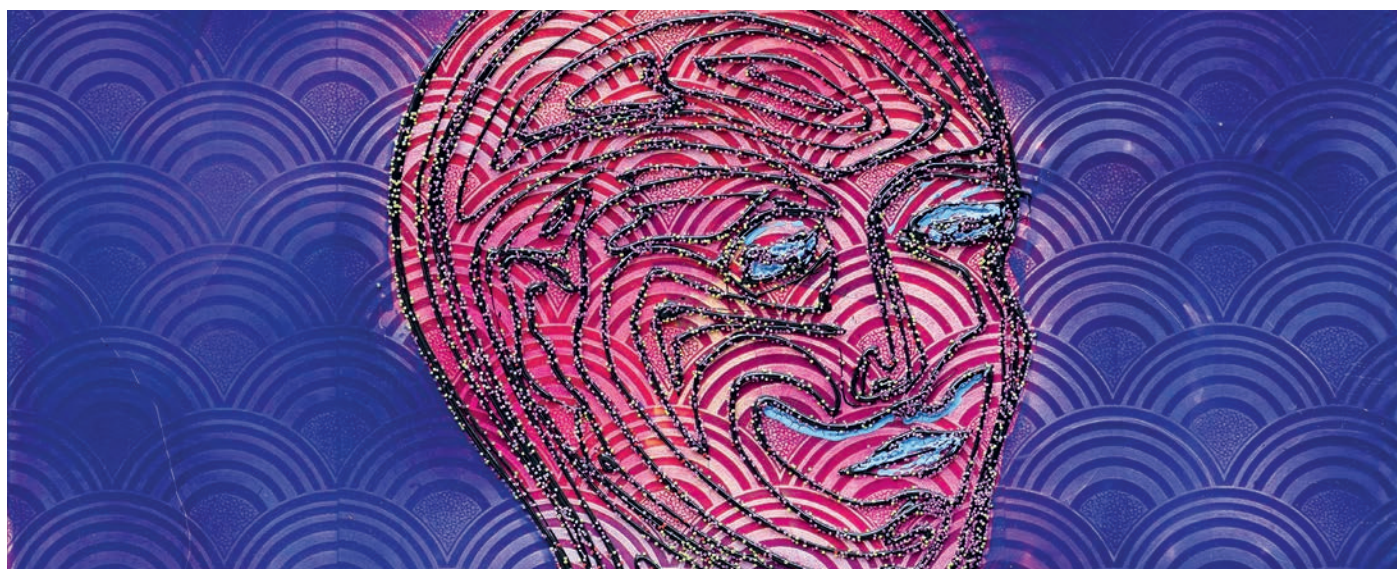


Exposure properties

By using frivolous and cheap materials such as oilcloth, beads, sequins or flashy colour combinations, the artist deliberately approaches kitsch, mediocrity and market atmosphere. Andrzej Dziubek often emphasises that he creates anti-art. Selected works of the artist, often underlined with irony and seasoned with specific humour, are reminiscent of the works of Władysław Hasior or Andy Warhol. In fact, most of Dziubek's works presented in the catalogue and in the exhibition are more reminiscent of reliefs than paintings. By combining various shabby, used materials or animal remains, the artist alludes to Artur Rauschenberg's *combine painting*.

In the exhibited paintings there are clear references to New Figuration by drawing attention to the misery of human existence, contrasting colour combinations of pure colours, dramatic dark shades of brown and black as well as white, yellow, red, blue or green. Pessimism and even catastrophism radiate from some of the paintings, expressed in an ascetic, economic form imbued with Christian, Buddhist, etc. symbolism, with allusions to the past, present and future. The artist's work is also characterised by a heavy load of anxiety, horror or even fear, expressiveness and subjectivity. The human and animal forms painted by Dziubek are often nervous, heterogeneous, and shimmering in colour, sometimes the content flows beyond the contours and becomes blurred. Some similarities in the treatment of form and colour with Francis Bacon's work can be glimpsed here.

References to neo-expressionism, which preferred collage, expressive, strong, energetic and seemingly careless brushstrokes, touching on subjects from recent history, depiction of violence, and aggressive colours, also seem quite obvious. Such is the case, for example, in the work of Georg Baselitz, the most important post-war German painter and sculptor, whose creative exploration oscillated between realism and abstract expressionism, or Rainer Fetting, the German neo-expressionist painter and sculptor, one of the founders of the young artists' group "The Young Wild Ones", which emerged in Berlin in the late 1970s. This group was founded in Berlin in the late 1970s. Some of Andrzej Dziubek's catastrophic, dramatic and contemporary paintings are similar in mood and colour to selected works by members of the "Wprost" group, such as Maciej Bieniasz, a Polish painter, graphic artist, draughtsman, educator, poet and co-founder of this group, which was established in Krakow in 1966. What Bieniasz and Dziubek have in common, for example, are the deformed, extremely expressive human figures, who undergo an identity crisis and are objectified, passive. This deformation in both artists, however, has a different basis – in Bieniasz's works it was caused by traumatic experiences, while in Dziubek's works such a condition of a human being was additionally determined by his dual nature containing the elements of good and evil, his wickedness towards nature and the representatives of his own species, his susceptibility to the influence of the totalitarian machine which deprives man of his free will, feelings and soul...



The exhibition of Andrzej Dziubek's paintings will be available in three locations: at the Nebb Gallery in Jabłonka (6th May 2023), at the Orawa Ethnographic Park Museum in Zubrzyca Górna (28th May 2023) and at Galleri Romma in Løten, Norway (12th August 2023).

It should be noted that the planned three exhibitions will differ in the arrangement of the works and their number. The artist shall compose them differently each time according to his own judgement and artistic vision corresponding to the nature of the interior where the paintings will be exhibited.

The catalogue presents thirty-seven collages that the artist made in the second half of 2022 and early 2023. He has grouped them into three series.

First series – Human Theatre

All eighteen paintings in this series [Catalogue numbers 1 to 18] have, in the artist's own words, a theatrical form. The artist used strong background colours (pink, red, purple, silver, deep blue, navy blue, black and finally grey), curtains and props (plastic flowers, thimbles, tyres, bowls, forks and other objects). Furthermore, he also used sawdust or food as a kind of scenery for the drama unfolding between people, animals and the whole world. The remains of animals – birds (hens, pigeons) and mammals (sheep, cat, pig, goat, rat, marten, fox, etc.) – are sometimes an important element of the composition and draw the viewer's attention. They tell about the violent death of the animal, and its suffering, which is inscribed in the history of man and his culture [Catalogue numbers 1, 7, 11, 12, 13, 17]. Sometimes they also narrate the power of nature, its supernatural ability to revive itself in a world destroyed by humans, symbolically depicted as a goat's head placed on a body made of used tyres and two metal bowls [Catalogue number 16]. Animal remains also become an integral part of the human body. They say a lot about the human condition or social position [Catalogue number 9 – two figures with chicken legs], or they

are decoration and adornment for a vain human being [Catalogue number 14 – *Gravedigger's girl* and Catalogue number 15 – *Lady with ermine*]. Sometimes the meaning of the paintings is even more dramatic – man destroys nature, kills animals, destroys plants, his species and the world, which is particularly evident in the depiction of a human skeleton holding two dead rats [Catalogue number 2 – *Skeleton and rats*]. This is also shown in the collage *The Ear* [Catalogue number 6] which depicts the interior of a slaughterhouse and a pig carcass with an ear hanging from it, revealing a terrifying vision of a destroyed world. The final chord, the last scene of this performance before the curtain falls, is the death of the human species expressed symbolically as a seated figure with contracted legs, inspired by the position in which the Vikings were buried [Catalogue number 3 – *Seated Man*] and the vision of a white object on a red background [Catalogue number 4 – *Cosmic Dog*]. The conclusion is that modern man, although in theory fused with the external world, apparently attuned to its vibrations, is but a solitary entity robbing the souls of all creatures. It can be compared to a hacker who steals important information from databases [Catalogue number 18 – *Modern Man (bust)*] only to be ultimately destroyed [Catalogue number 10 – *Woman in a fox mask*]. In this theatre of life, the enslavement of human and animal marionettes is evident as they perform their abstract dance, pulled by strings like puppets by an invisible force [Catalogue number 7 – *Cat (rat anatomy)*, Catalogue number 10 – *Woman in a fox mask*].



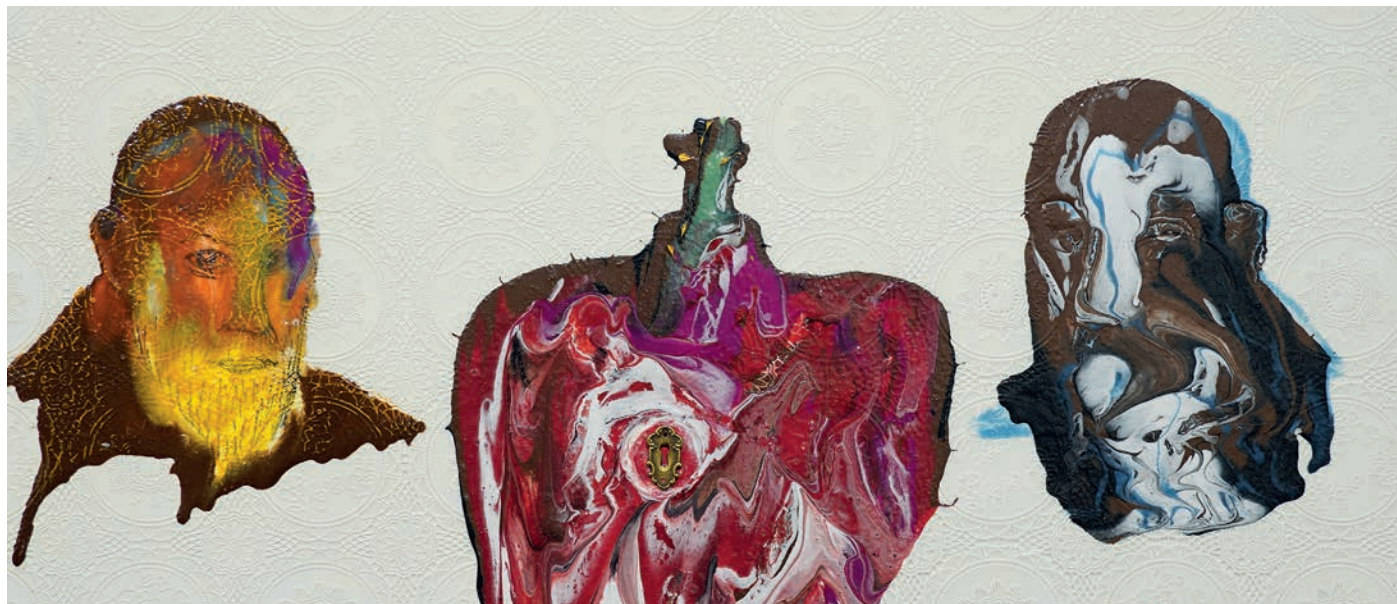
Second series – Back to the Source

The second part is a further development of the ideas of the previous act. The compositions are built in the same way as the previous part, although the painting component dominates. Three paintings – *Polish folklore* showing two figures in costumes with warm bread [Catalogue number 24], *Heart* [Catalogue number 23] and *The Last Supper* [Catalogue number 27] – seem to offer some hope for the world, its salvation. As it is difficult to imagine that a human being formed on the foundations of Christianity, respectful of its past and tradition, inclined to empathy and sacrifice, could be a monster. However, later images of human actions dispel these illusions. Man – a being in his nature limited and susceptible to influence, greedy and envious [Catalogue number 21 – *Prophets*], full of contradictions, with an unstable, dual nature, torn by passions [Catalogue number 29 – *Passion*] – through his erroneous and tragic decisions, causing wars, damage and cruelty inflicted on innocent victims [Catalogue number 26 – *War*] brings the world to a catastrophe. Thus, it creates hell on earth for itself and all other creatures [Catalogue number 20 – *Abandoned temples*, Catalogue number 22 – *The city after the catastrophe*, Catalogue number 25 – *Source (Armageddon)*, cat. no. 28 – *My village*]. The final chord in human history is Hell as a place of execution for human individuals who have been indoctrinated into earthly life and have become soulless, operating according to procedures, mindless, slave-like, bound by their own secrets and transgressions [Catalogue number 19 – *Bureaucrats*].

Third series – In White

Is there then no more hope for man? The answer to this question is found in the aforementioned painting *The Last Supper* [Catalogue number 27], where the figure of Jesus, shining with white and gold nimbus, calls us to himself and shows us the way to escape, to salvation through love and ultimate sacrifice. White – the colour of innocence, of purity – dominates the background in most of the artist's collages. In this series, we see the struggle between good and evil in a broader context than the Christian mindset. Man, who has his own and animals' existence on his conscience, is actually afraid of nature and

simply does not understand it. That is why the little mouse [Catalogue number 33 – **Nude**], as a symbolic remorse, causes such a panic in the nude model... Man, eternally tested by Satan, floats in contradictions and torments. However, through God's action, the serpents leave the tormented body [Catalogue number 30 – **Kneeling Ox (temptation)**] and a miracle happens. The victorious nature as a strong horse [Catalogue number 31 – **Kneeling Horse**] takes possession of the earth again [Catalogue number 35 – **Totem**] and the animal world regains its soul [Catalogue number 32 – **Fiskepudding (soul)**]. Sacrifice and persistent prayer make miracles and reopen heaven to man [Catalogue number 34 – **Padre Pio**]. Likewise, life and death complement each other [cat. no. 36 – **Potato study (Kitchen)**], setting the rhythm of an eternal performance in which the phoenix still rises from the ashes and the veil of the Jerusalem Temple is torn again and again by the death of Jesus on the cross [Catalogue number 37 – **Blowing of the curtain**].



Installation in a Farmhouse in Jablonka

The installation, which is a development of the ideas contained in the I and II series, created by Andrzej Dziubek on the grounds of a historic, specially rented homestead in Jablonka, is a clear reference to the horrors of war in Ukraine. It depicts a site partially destroyed by warfare, featuring a tank with the imprints of children's hands, a symbol of the innocence of defenceless victims in the face of the invader's cruelty, scattered and destroyed objects such as toys, a child's pram and tools, bomb fragments, and cartridge casings. The viewer enters a terrifying world of destruction, suffering, fear and death. He doesn't want to, but this world seizes him, absorbs him completely and... forces him to reflect.

Human Theatre

Photo number 1

Embroidering sheep – a sheep embroidering Orawa decorative ornament with paste and thimble, on a pink background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, glue, acrylic paint, metal (thimble, fork), beads, impregnated sheep skeleton, string; technique: collage.



Photo number 2

Skeleton and rats – a person holding two rats in outstretched hands, against a purple background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, silicone, acrylic paint, beads, bones, leather, fur (impregnated rat carcasses, chicken feet); technique: collage.



Photo number 3

Seated human / Crouching figure – multicoloured, nervous silhouette with contracted legs with a repeated sign motif, on a silver background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, glue, acrylic paint; technique: collage.



Photo number 4

Cosmic dog – a white object, on a red background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, acrylic paint, glue, plastic (beehive separator); technique: collage.



Photo number 5

Hedgehog – hanging theatre curtain with a hedgehog, on a blue background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, acrylic paint, glue, impregnated animal remains (hedgehog and other organic parts: bones, skin, hair); technique: collage.

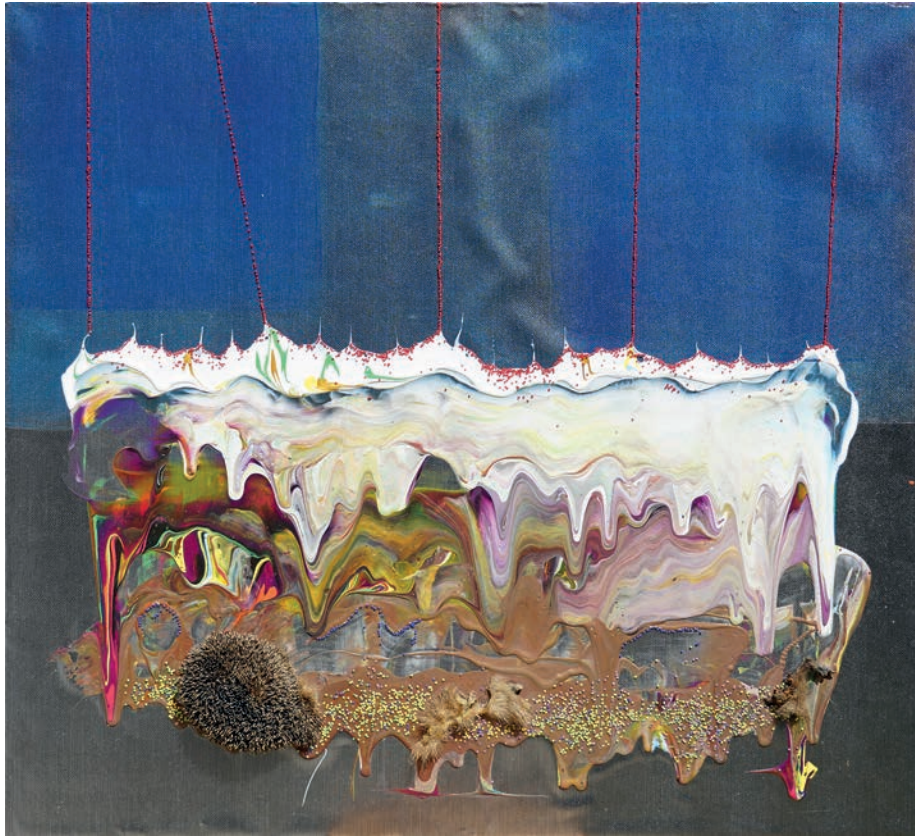


Photo number 6

Ear – hanging carcass and pig's ear in a slaughterhouse, on a purple-brown background; dimensions: 100 by 110 centimetres; material: wood, wallpaper, glue, acrylic paint, beads, animal remains (pig ears); technique: collage.



Photo number 7

Cat (rat anatomy) – sprawling organic shape in white, brown, blue and orange with a dead rat, on a grey background with multi-coloured rectangles; dimensions: 110 by 100 centimetres; material: wood, wallpaper, acrylic paint, glue, beads, organic remains (bones, skin, hair); technique: collage.



Photo number 8

Marten – an animal decorated with multi-coloured sequins, shown in motion, with the front leg broken off, placed in the central part of the composition, on a silver, black and white background; dimensions: 100 by 110 centimetres; material: wood, oilcloth, glue, sequins, organic remains (an impregnated skeleton with skin and fur); technique: collage.

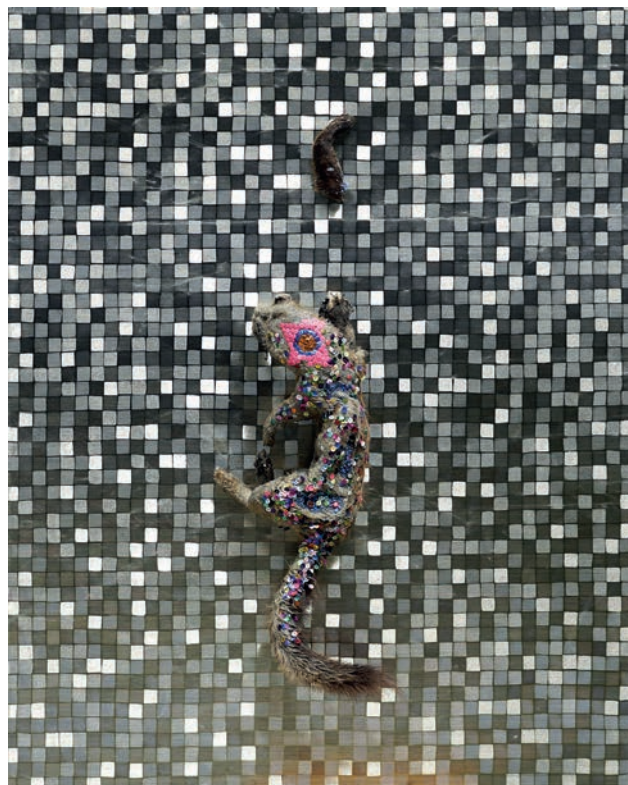


Photo number 9

Two figures – pink silhouettes of people with chicken legs, on an orange-blue background; dimensions: 110 by 100 centimetres; material: wood, wallpaper, acrylic paint, glue, organic remains (chicken legs); technique: collage.

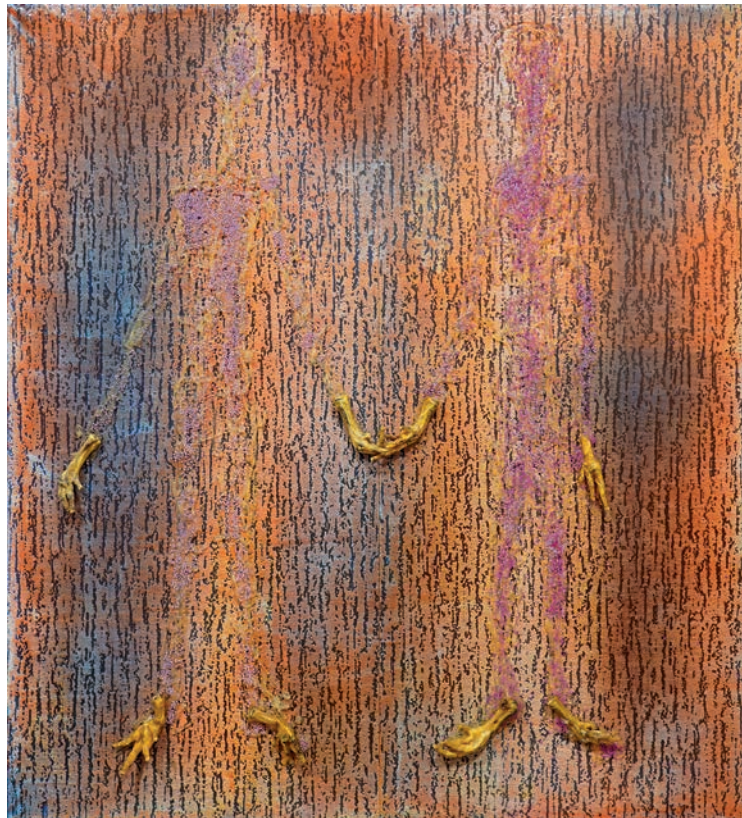


Photo number 10

Woman in a fox mask – distorted female form with a fox mask whose contents have spilt out, on a silver background with rectangular shapes; dimensions: 110 by 100 centimetres; material: wood, oilcloth, acrylic paint, glue, beads, organic remains (bones, skin, fur); technique: collage.



Photo number 11

Homing pigeon – on a grey background, a dead pigeon with a branch in its beak, a mobile phone next to it and white and red roses completing the composition; dimensions: 68 by 63 centimetres; material: wood, oilcloth, acrylic paint, glue, organic remains (prepared pigeon body), cable, mobile phone, artificial roses; technique: collage.



Photo number 12

Cat sarcophagus – inscribed in the remains of a tire, the body of a cat, decorated with artificial flowers, in the centre of the composition with yellow, grey and violet cemetery flowers surrounding the composition, on a multicoloured background; dimensions: 115 by 96 centimetres; material: wood, oilcloth, plastic beehive separators, acrylic paint, glue, organic remains (impregnated cat – skin, fur, skeleton), plastic flowers, bows; technique: collage.



Photo number 13

Grave plate – cemetery flowers with a hedgehog, on a silver grey background; dimensions: 140 by 47 centimetres; material: wood, oilcloth, plastic honeycomb separator, glue, artificial flowers, organic remains (hedgehog skin and skeleton); technique: collage.



Photo number 14

The engraver's girl – a woman holding an object (marten), against a red background (diptych with the size of each wing: 64 by 127 centimetres); total dimensions: 128 by 127 centimetres; material: wood, oilcloth, acrylic paint, glue, beads, metal (bowl), organic remains (bones and skin of a marten and a hedgehog); technique: collage.

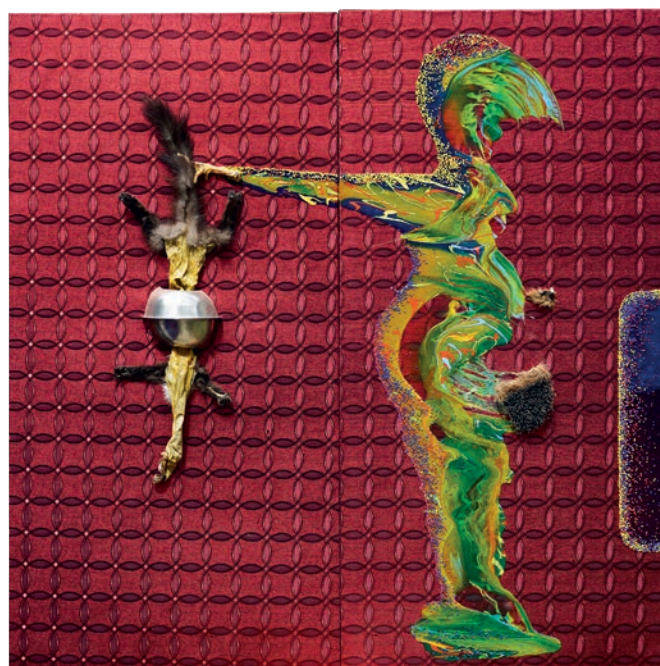


Photo number 15

Lady with an ermine – a kneeling woman in white, with long hair, holding the carcass of a “weasel”, on a black background; dimensions: 135 by 74 centimetres; material: wood, wallpaper, acrylic paint, glue, sawdust, organic remains (animal skeleton with skin and hair), plastic beehive wall; technique: collage.

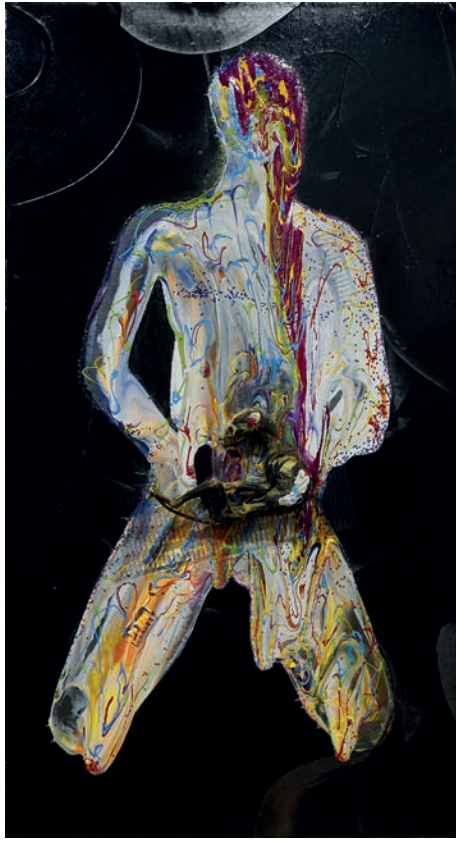


Photo number 16

Tibetan goat – animal totem: the head of a goat on a body made of tyres and a bowl cut in half, on a red background; dimensions: 120 by 90 centimetres; material: wood, wallpaper, tyres, metal (bowl), organic remains (goat skull), glue; technique: collage.



Photo number 17

Cosmic fish – a fish in space with hedgehog remains, on a grey-brown-black background; dimensions: 100 by 110 centimetres; material: wood, oilcloth, glue, acrylic paint, organic remains (hedgehog skin), beads; technique: collage.

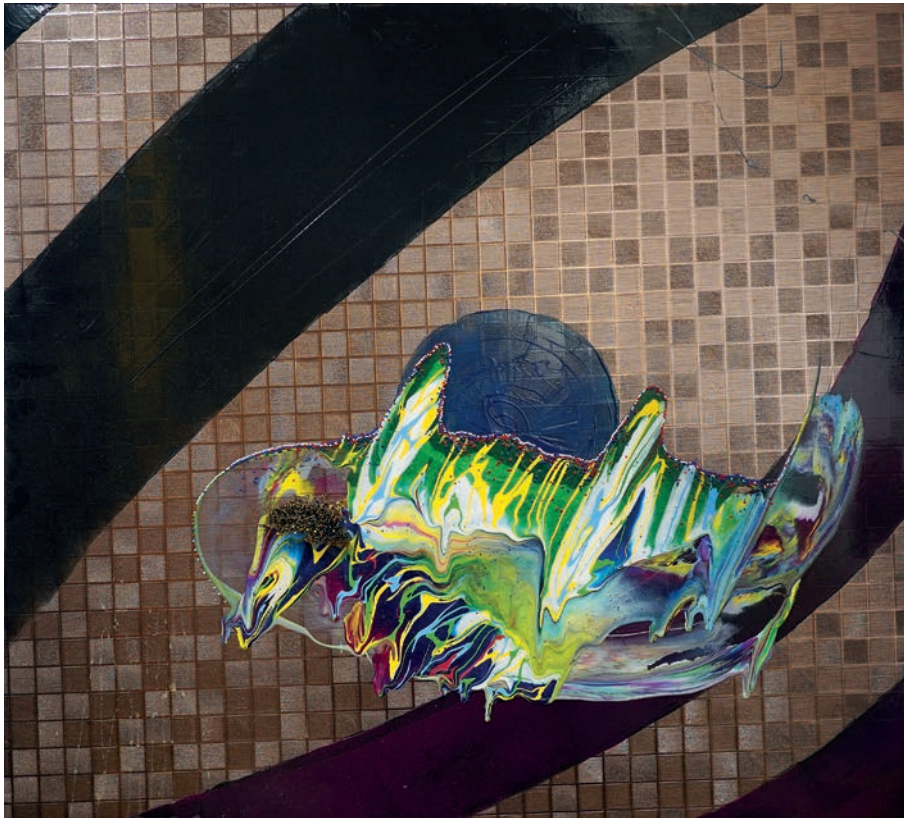


Photo number 18

Modern man (bust) – pink bust, an image of a modern man, on a purple background; dimensions: 100 by 110 centimetres; material: wood, oilcloth, acrylic paint, beads; technique: collage.



Back to the source

Photo number 19

Bureaucrats – red silhouettes of bureaucrats with handles (drawers) on their heads and bodies, engulfed in yellow and cinnabar flames, with secrets taken to the grave, surrounded by other damned souls; dimensions: 80 by 100 centimetres; material: wood, oilcloth, glue, acrylic paint, metal (drawer handle); technique: collage.

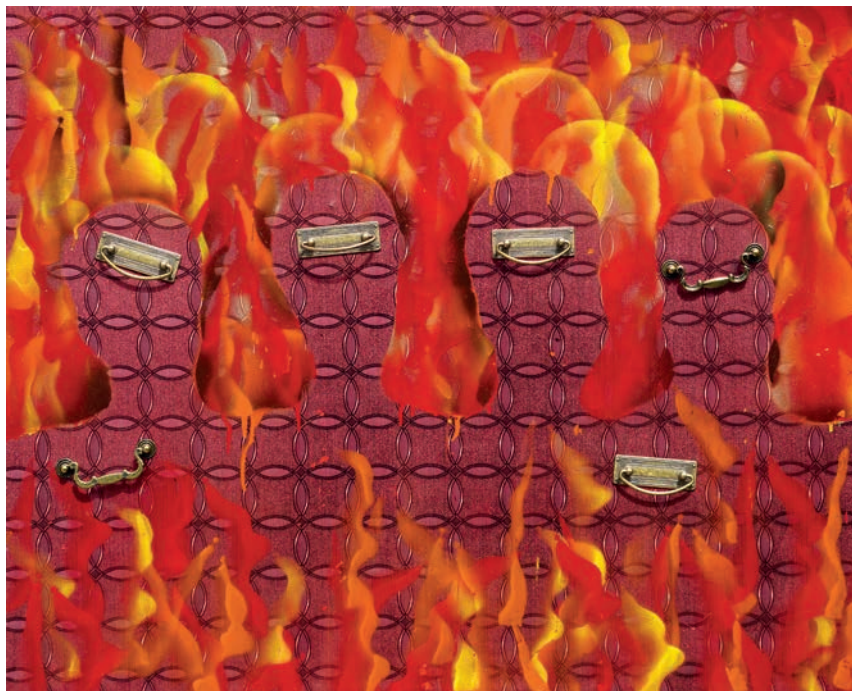


Photo number 20

Abandoned temples – a landscape after a disaster, a bomb explosion: against the background of the sunset hidden behind the clouds, black and brown ruins of temples are visible on the burnt earth; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint; technique: acrylic on wallpaper.



Photo number 21

Prophets – four multi-coloured busts with handles in the head, on a silver background; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint, glue, metal (drawer handles); technique: collage.



Photo number 22

The city after the disaster – black ruins of a city against the background of the sky after a nuclear disaster, composition in black, brown and red; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint; cracked surface (deliberate artistic procedure); technique: acrylic on wallpaper.



Photo number 23

Heart – a bleeding heart with three metal handles, in a radiant halo, on a blue background; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint, metal (drawer handles); technique: collage.

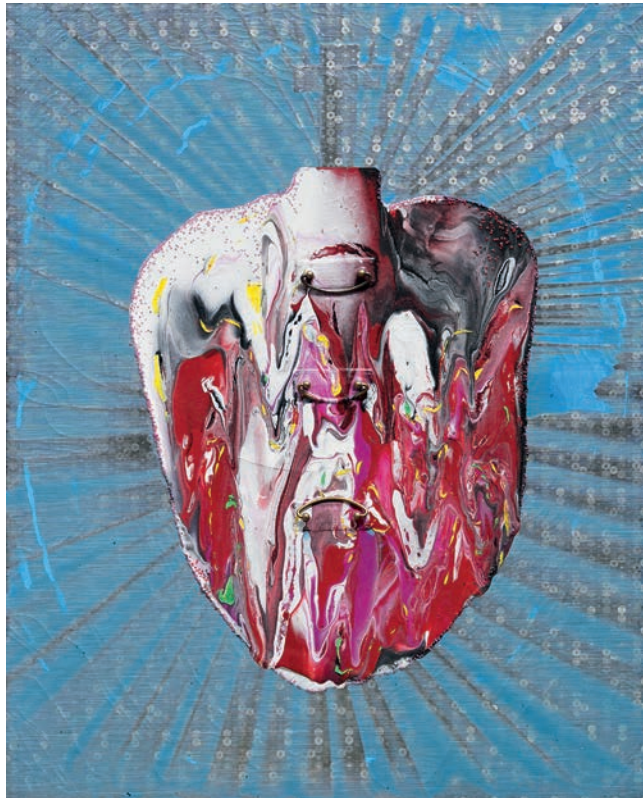


Photo number 24

Polish folklore – two figures in multi-coloured costumes with hot bread in a bowl, on a grey background with green, blue and red reflections; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint, beads; technique: collage.



Photo number 25

Source (Armageddon) – courtyard with white arcades, with landscape and easel in the background, composition in white, brown, blue and grey-green; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint; technique: acrylic on wallpaper.



Photo number 26

War – rockets falling on a kindergarten, composition in blue, white, red and yellow, clear reference to the war in Ukraine; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint, glue, plastic hive separator, remains of plastic toys and animal remains (skin fragment with hair); technique: collage.

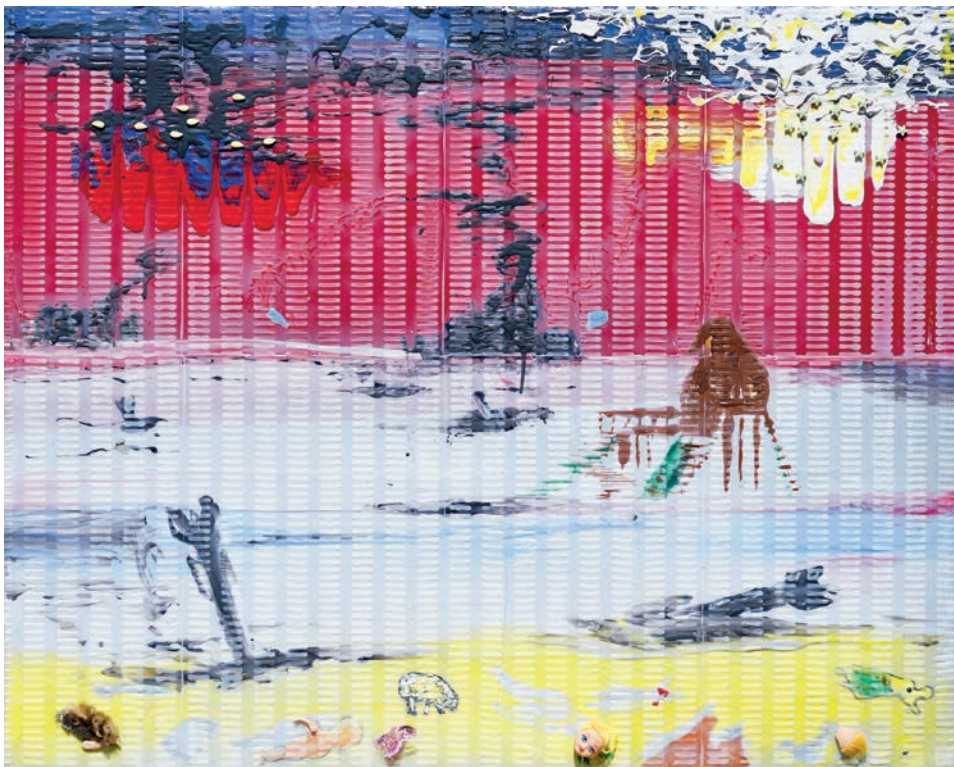


Photo number 27

Last Supper – in bronze and silver; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint; technique: acrylic on wallpaper.



Photo number 28

My village – illustration of the post-disaster flood: in the foreground, against the background of the sky and the mountainous landscape under the water, there are ruins of buildings, and on one of the hills there is a luminous silhouette of the church in Jablonka in Orawa, the composition maintained in brown, red and blue with an addition of white, black and yellow; dimensions: 80 by 100 centimetres; material: wood, wallpaper, acrylic paint; technique: acrylic on wallpaper.



Passion – two bleeding busts with hangers attached to their torsos against a mountain landscape, with flames symbolising passion, composition in blue, brown and green, supplemented with red, yellow and white; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint, glue, metal (metal hangers); technique: collage.



In White

Photo number 30

Kneeling bull (temptation) – animal in convulsions and paroxysm of pain with snakes coming out of its body, a multicoloured silhouette of a bull, on a white background; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint; technique: acrylic on oilcloth.



Photo number 31

Kneeling horse – a multicoloured silhouette of a kneeling horse with a mask – boar skull, on a white background; dimensions: 80 by 100 centimetres; material: wood, oilcloth, acrylic paint, glue, boar skull (?); technique: collage.



Photo number 32

Fiskepudding (soul) – fish cake with two parts of a baking mould, on a white background; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint, glue, metal handle; technique: collage.



Photo number 33

Nude – green-yellow-cream silhouette of a woman, a mouse and a blue stool, on a white background; dimensions: 100 by 80 centimetres; material: wood, oilcloth, acrylic paint, glue, mouse; technique: collage.

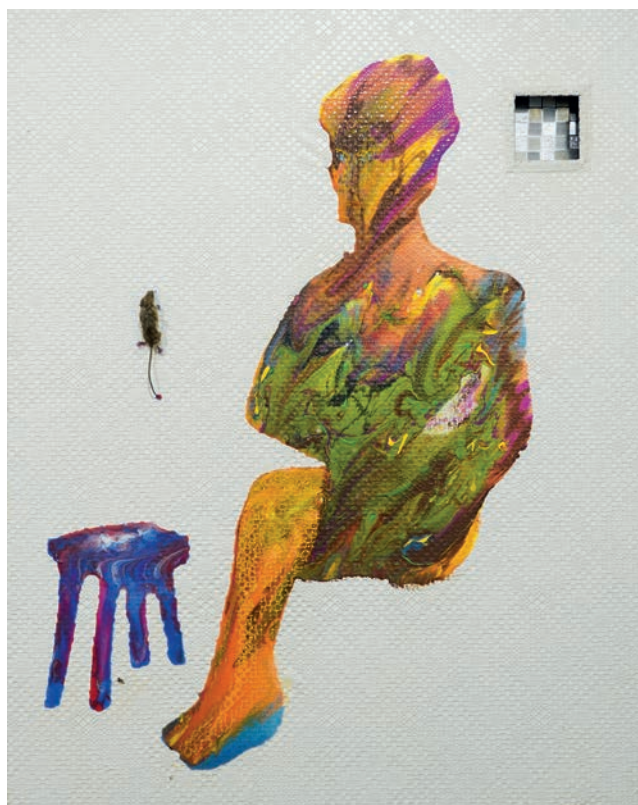


Photo number 34

Padre Pio – two images of Padre Pio with a heart in the centre, on a white background; dimensions: 80 by 100 centimetres; material: wood, wallpaper, oilcloth, acrylic paint, glue, metal (overlay of wardrobe lock); technique: collage.

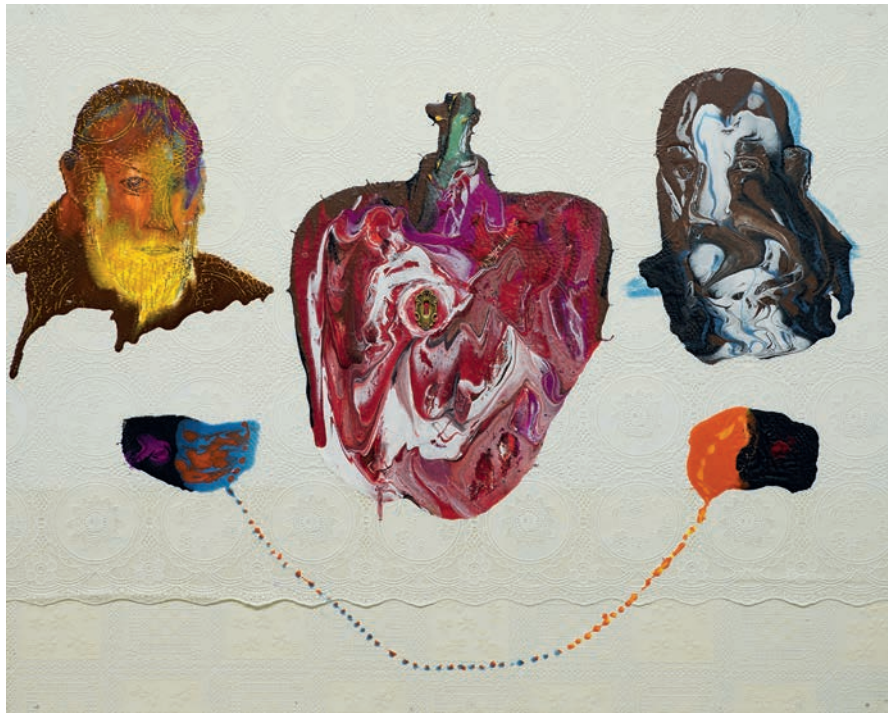


Photo number 35

Totem – animal totem composed of the remains of two goats, a bowl and a tyre, on a white background; dimensions: 140 by 47 centimetres; material: wood, oilcloth, glue, metal elements (bowl, drawer handle), animal remains (goat bones and skin), tyre; technique: collage.



Photo number 36

Potato study (Kitchen) – the study of a rotting potato; dimensions: 120 by 120 centimetres; material: wood, wallpaper, marker, ink; technique: a sketch made with a marker.

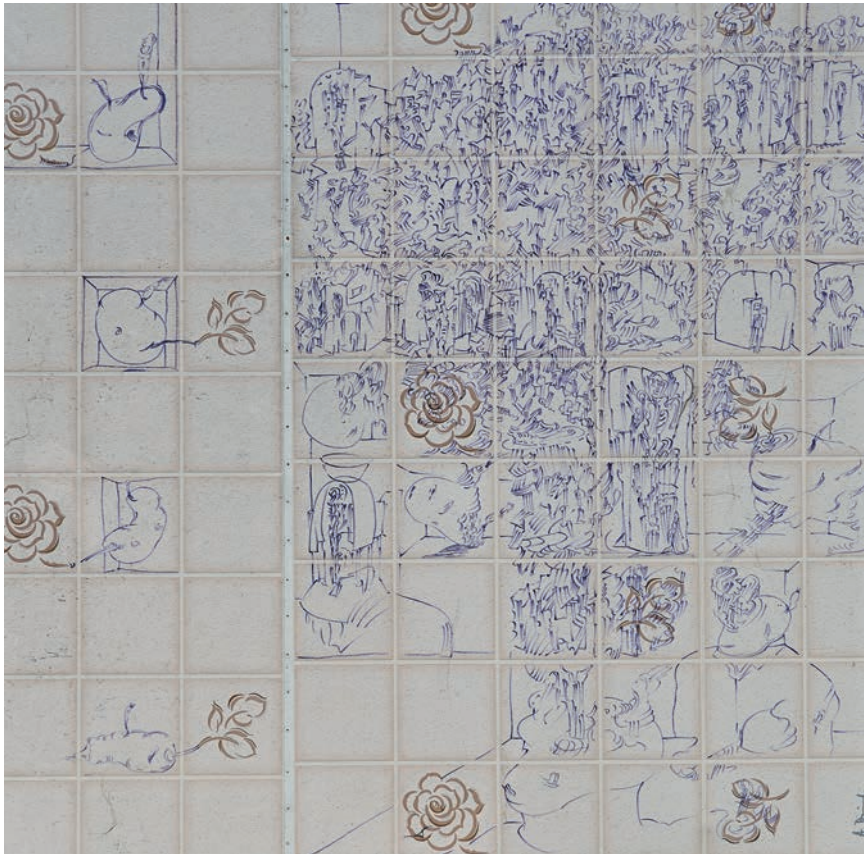


Photo number 37

Bursting of the curtain – mountain landscape in grey, yellow and green with a torn blue curtain; dimensions: 130 by 90 centimetres; material: wood, wallpaper, acrylic paint, photography; technique: collage.



Installation in a Farmhouse in Jabłonka

Photo number 38

A dummy of a tank made of a thin metal sheet – dimensions: 3.40 by 2.40 meters, height: 2.50 meters; other objects and tools that make up the installation.



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Artystyczny projekt realizowany przez Andrzeja Dziubka w ramach inicjatywy o nazwie „Powrót do korzeni” spaja kulturę Polski i Norwegii w dwóch aspektach: szacunku dla tradycji, a także kultury w jej materialnym i niematerialnym sensie, oraz umiłowania dla otaczającej ludzki świat przyrody, która jest niszczone przez bezmyślne działania zapatrzonych w siebie ludzkich istot.

Det kunstneriske prosjektet, som Andrzej Dziubek gjennomførte innenfor rammen av initiativet “Tilbake til røttene”, forener kulturene i Polen og Norge i to aspekter: respekt for tradisjon samt kultur i materiell og immateriell forstand, og kjærlighet til den omkringliggende menneskelige naturen, som ødelegges av selvcentrerte menneskers tankeløse handlinger.

The artistic project, which Andrzej Dziubek carried out within the framework of the “Back to the Roots” initiative, unites the cultures of Poland and Norway in two aspects: respect for tradition as well as culture in the material and immaterial sense, and love for the surrounding human nature, which is destroyed by the thoughtless actions of self-centred people.