
NÓW
NEW CRAFT
POLAND
2026



ABOUT

We are a group of designer makers and craftspeople who promote handmade items. We come from different parts of Poland and we have different professional backgrounds and experience. We get inspiration from traditional craft, but we do not rigidly stick to ready-made rules of craftsmanship. What we choose is the freedom of experimenting with the form, material and production process.

↑ Making / Things exhibition, Łódź Design Festival, 2019



In the Cave. Objects of „visible kind” exhibition. Łódź Design Festival, 2021

We spread knowledge about contemporary Polish craft at home and abroad. We represent the interests of craftspeople while dealing with public institutions and business. Together, we make Nów. New Craft Poland – an association of contemporary craftspeople.



↑ Aleksander Oniszh, workshop



Anna Bera, workshop

We make interior design objects and accessories, functional and decorative ones. We use only good quality materials from verified sources. Our clients search for well-made, unique pieces combining functional aspects with an exclusive form that will become part of their everyday existence for years.



Progress does not exist exhibition, Łódź Design Festival, 2020 →



Traditional guilds gather the craftspeople of the same specialization. Until 2019 there was no Polish organization that would connect the representatives of different craft professions. We have decided to fill this gap and bring together original craft studios that share a similar approach to the idea of craft. We take actions together: we exchange information about grants, scholarship programmes and craft fairs. We also cooperate in carrying out new projects. We share our experience in running craft business and promoting it both in social and traditional media.

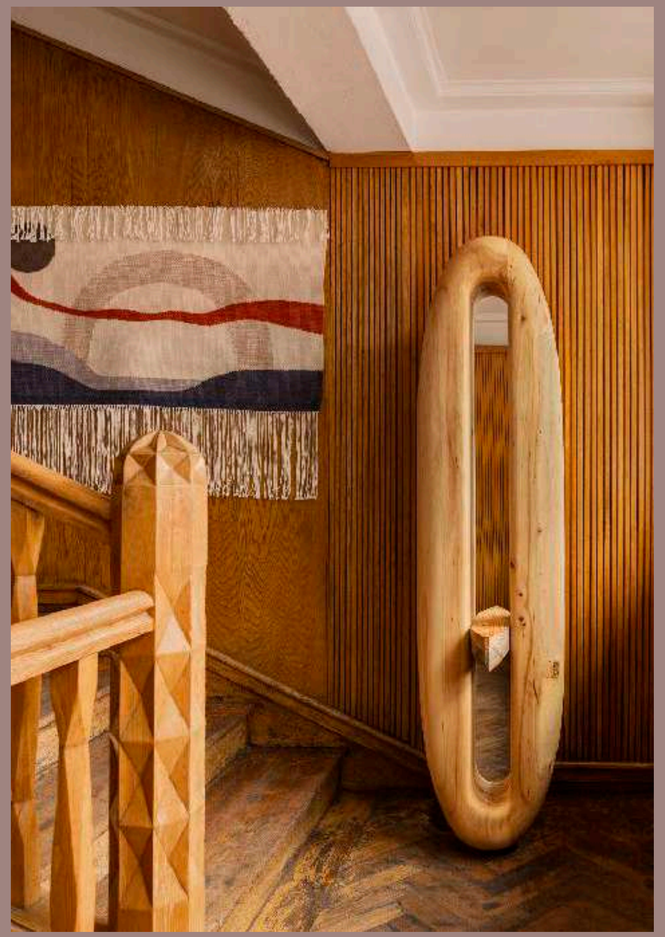


Nów w Pełni, 2022

Nów. New Craft Poland is a member of Michelangelo Foundation – an international foundation committed to the promotion of craft. We also belong to the European Crafts Alliance.



NÓW – NEW CRAFT POLAND



makers

A graduate of the Faculty of Ceramics and Glass of the Eugeniusz Geppert Academy of Art and Design in Wrocław. Since 2013 she has worked at the Faculty of Ceramics and Glass. Doctoral degree, 2020. She taught a glass class on Urban Glass in NY, Bildwerk Frauenau in Germany, Pilchuck Glass school in the USA. She has had 12 individual exhibitions and participated in several dozen glass and design exhibitions and competitions in Poland and abroad (i.a. Laureate of the Corning Museum of Glass in New York NEW GLASS REVIEW 38 in 2016)



KALINA BAŃKA-KULKA

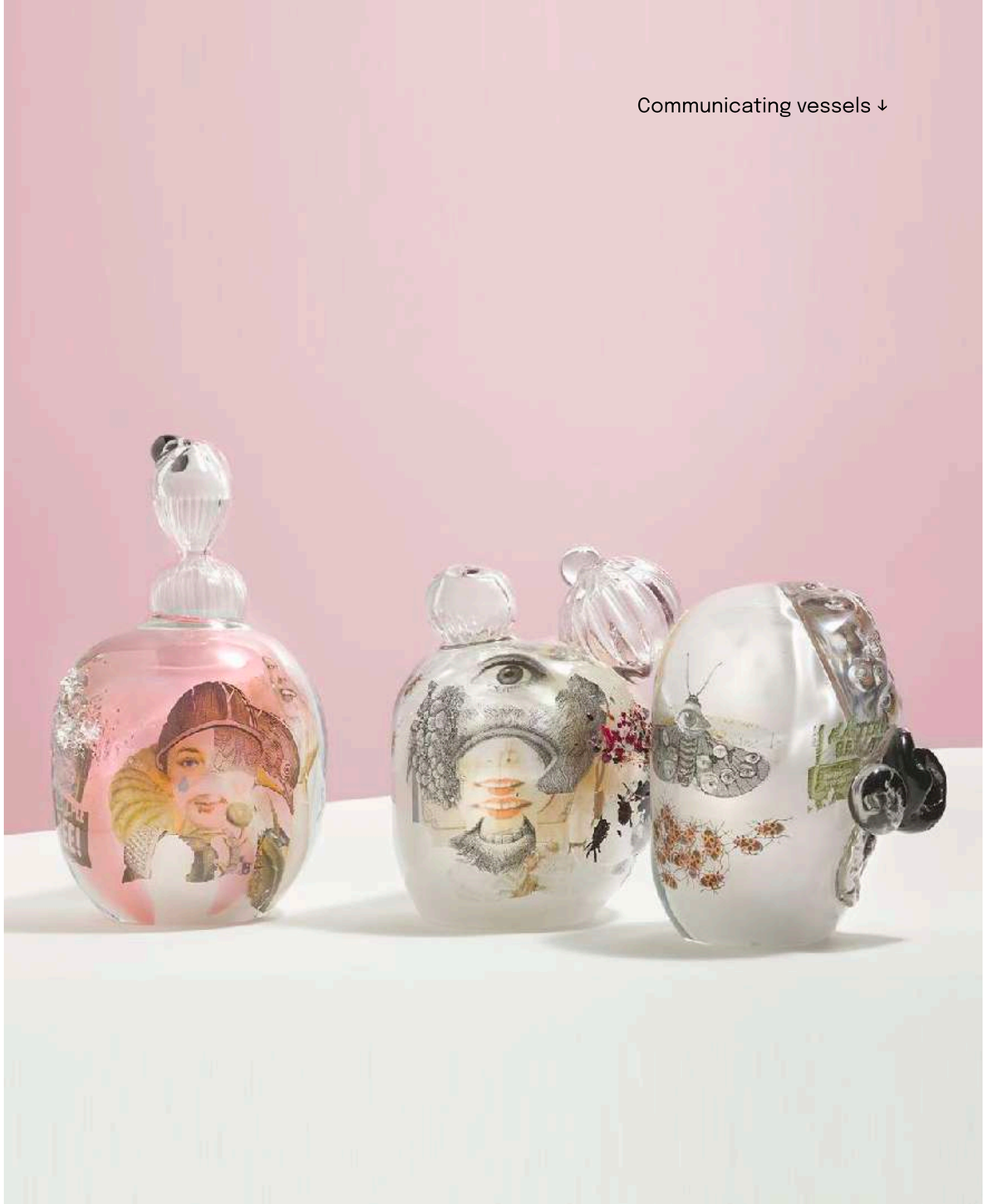
Vase ↓



KALINA BAŃKA-KULKA

She creates unique glass objects, which she presents of site-specific installations, using a variety of techniques; classic hand-painted stained glass, fusing, slumping, screen printing. She also creates unique objects in single or short series using hot glass techniques.

”In my works, I refer to important and current topics of emptiness and accumulation to social and economic phenomena. Currently, I create personal and sentimental projects related to family relationships, using a delicate material such as glass, referring to the fragility of life - the hypersensitivity of women in the generational chain.”



Communicating vessels ↓

Anna Bera is a multidisciplinary creative, woodcarver and designer specializing in functional art using wood as her main medium. She was born in 1985 and raised in a small village in the Swietokrzyskie Mountains, Poland. In 2014 she launched her own design studio and workshop based in Warsaw dedicated to creating unique objects, crafted by hand from wood, with inspiration coming from Bera's observations of the relationship between humans and nature – from a biological, spiritual and cultural perspective. The artist focuses on the ways the objects are used and on their ritualistic significance in everyday life.



Anna Bera



Mirror ↓

Anna Bera

She creates sculptural furniture and utility objects, the form of which does not reveal the functionality, instead encouraging the users to explore and give them their own meaning. Anna graduated from the Faculty of Architecture and Design at the Academy of Fine Arts in Poznan, she is a lecturer at the School of Form SWPS in Warsaw and holds a scholarship from the Ministry of Culture and National Heritage of the Republic of Poland. Her work has been exhibited in Poland, Europe, US and South-East Asia.



Mirror ↓

Karina Stefańska runs a ceramic studio in Warsaw under the name Kasia Białek Ceramika. For over twenty years, she has been creating stoneware tableware collections at the intersection of craft and art – objects designed for everyday use, shaped by a refined and distinctive aesthetic. With a background in sociology, she learned ceramics from artisans and artists associated with the Keramos Ceramic Association, developing a practice rooted equally in craftsmanship and artistic exploration. She has twenty years of professional experience.



Kasia Białek



Kasia Białek

For many years she has collaborated with design showrooms, galleries, interior architects. Her works are available in NAP showrooms in Warsaw, Łódź, Gdańsk.

Her hand-crafted collections comprise complete tableware sets, mugs, cups, bowls, plates, serving dishes, platters, vases.

MOTTO: CERAMICS IS A CONSCIOUS CHOICE OF A LIFE PHILOSOPHY, LIVING IN HARMONY WITH ONESELF.



A graduate of the Ceramic and Glass department of the Academy of Fine Art in Wroclaw. Laureate of the Young Poland Scholarship Programme awarded by The Polish Ministry of Culture. She has participated in many international exhibitions and symposiums, including England, France, Spain and Italy.



Monika Dąbrowska-Picewicz



Sculpture ↓

MONIKA DĄBROWSKA-PICEWICZ

In her works, she balances between abstract sculpture and functional form. They refer to her natural surroundings, which constantly provide her with shapes and structures. She collects moments of pause in nature and emotions associated with them, then transforms them into the language of matter. An important part of her process is combining techniques and experimenting with materials. By incorporating additional ingredients into the ceramic mass, she discovers its new properties and often achieves surprising results.

Bowl ↓



Katarzyna Harasym is a graduate of the Academy of Fine Arts, Ceramics and Glass Department, in Wroclaw, Poland. She studied at the Fundació Centre del Vidre in Barcelona and was also a scholarship holder at OFF Massana in Barcelona. She has worked in many art glass studios in Spain.



Katarzyna Harasym

Vase ↓



Katarzyna Harasym

Laureate of Glass Review 32, 2011.
In Poland, she ran Przezroczysta studio, producing glassware and jewelry. Currently resides in two befriended studios and focuses on making glass sculpture. She works in various techniques, and is most fond of combining lampworking with fusing and casting. She is interested in "glass upcycling." She shares her knowledge by conducting courses, workshops and demonstrations.

MOTTO: IN THE CONSTANT PURSUIT OF TIME, I FIND MOMENTS OF REFLECTION ON IMPERMANENCE.



Sculpture →

Huba is a pottery studio established in 2021 by Jakub Ciemachowski and Piotr Kołakowski, creating wood-fired stoneware and black earthenware. Jakub and Piotr go back to basics: use local materials, sourced with respect to nature; make useful, everyday objects; try to find beauty in simplicity. Working with universally available raw materials such as clay, stone and ash, they perpetuate the age-old human activity: transforming what the Earth offers into objects of everyday use in a manner that has nothing to do with mass production and overexploitation of resources, which reached extreme levels in the 20th and 21st centuries.



HUBA



Vase →

HUBA

In our work we strive to deliver everyday objects that make people appreciate the modest beauty hidden in nuances. We believe that objects that surround us shape ourselves and our environment. Bearing that thought in mind, we decided that only the objects we truly want to make will go into the kiln.

What we are most excited about is the surrender of some control over the process and the end result – to the elements.



Paweł Jasiewicz operates on the edge of design and art. His search for forms, materials and techniques is accompanied by the joy of handwork, a ludic lightness and curiosity about the world worthy of an ethnographer. He has a hunger for travel and, at the same time, an ethnographic bent that pushes him to learn about old woodworking techniques and the little-known typologies of objects that can be made from that wood.

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Paweł Jasiewicz

Bowl ↓



Paweł Jasiewicz

As a person and as an artist, he is constantly on the lookout: he develops the motifs that interest him and goes beyond his own comfort zone by designing and making not only furniture or artistic objects, but also objects on the scale of small architecture, such as a landscape bench in Bergen or integrated large-scale interior furnishings, such as the railing of a three-storey staircase in a private residence in Warsaw.

Sculpture →




← Kilim
Tartaruga
↓ Vases →
Mosko
Stool →
Aleksander Oniszh

KŁOSY as a brand was set by Piotr Jędras – an architect and at the same time a knifemaking enthusiast. The name KŁOSY derives from the town where our hobby of creating handmade knives sprouted. This is also where we set our first workshop. In a dozen or so years we developed from a little weekend hobby thing to a specialist design and production facility.



KŁOSY



Knife ↓

KŁOSY

A good knife is a knife well taken care of. This is why we do our best to create tools whose future owners will want to take care of, knowing exactly how to do it. Apart from creating knives, we also strive to share our knowledge and inspire others to work creatively with their hands. In our workshop, we conduct cyclic courses where we create functional knives together with our students, we teach them how to properly sharpen and store knives and share the good practices of working with them.



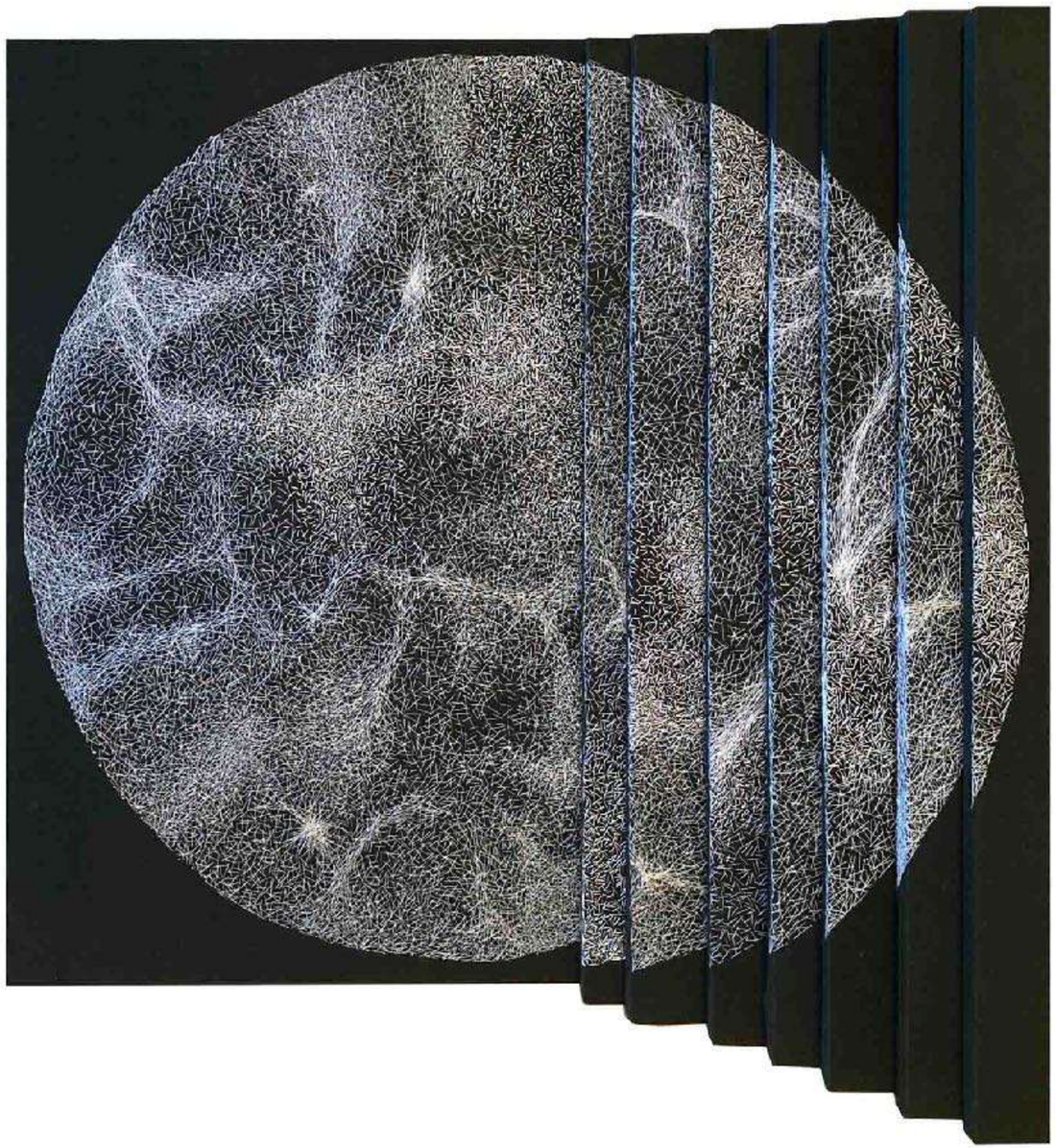
Knife ↑

MOTTO: TOMORROW FAIL BETTER

She specialises in hand embroidery on fabrics. She graduated from the Academy of Fine Arts in Warsaw. The main themes of her work are transformation, the memory of loss and the recovery of what has been lost. She is interested in the process of fading, erasure and absence. Embroidery appears as a universal process, both fleeting and lasting. Her works are also the result of reflection on the relationship between human and non-human organisms.



Justyna Kosińska



Justyna Kosińska

A common motif is skins, molts. Her works also touch upon the issues of femininity and puberty. Kosińska attempts to elevate this form of expression from the confines of tradition and the realm of so-called "feminine" techniques, positioning it as a fully-fledged art form.
She lives and works in Warsaw.

Embroidery →

MOTTO: I AM FASCINATED BY THE PRECISION OF WORKING WITH A SHARP TOOL. I REDUCE VISUAL LANGUAGE BECAUSE, PARADOXICALLY, THIS STRENGTHENS IT. EMBROIDERY IS A TEDIOUS AND DEMANDING PROCESS, BUT VERY REWARDING. THE BEGINNING AND THE END. THE SIMPLICITY OF THE ACTION. I BELIEVE THAT EMBROIDERY TRANSCENDS LIMITATIONS, BALANCING BETWEEN SCULPTURE, DRAWING AND PAINTING. IT CAN NO LONGER BE CONFINED WITHIN CULTURAL OR RELIGIOUS FRAMEWORKS.



Aliona Kryshtofik is an artist specializing in porcelain and functional ceramics. She holds a degree in Industrial Design from the University of Arts in Poznan. Her work includes geometric porcelain sculptures and a series of utilitarian vessels. During her studies, she began researching form and texture. Pays most attention to the technology and quality of the works she creates. Took part in numerous residencies and exhibitions. Is a member of KERAMOS Association of Ceramic Artists and ZPAP. Working in Warsaw.



Aliona Kryshtofik

Sculpture →



ALIONA KRYSHTOFIK

I am constantly exploring porcelain in my work. I experiment with technology, shape and texture to achieve subtle and complex effects. I am fascinated by the life the material takes in the kiln, revealing its true nature. Each project is created from scratch - from plaster molds to precisely planned layers, shaping the final result.

MOTTO:
MY SOURCE OF INSPIRATION IS MEMORY AND MATERIAL. THE MEMORY OF PORCELAIN CROCKERY IN CUPBOARDS, OF COMMUNAL CELEBRATIONS THAT SHAPED THE PAST. AND A MATERIAL THAT NEVER GIVES UP, ALLOWING NEW STORIES TO BE CREATED.

Sculptures →



Once upon a time in Poland sheep shears were used to create paper cut-outs. Agata cuts the paper with tiny nail scissors. She uses a knife to cut out more complex, asymmetrical compositions – it is a small tribute to the Jewish and Chinese cut-outs, which she is a great admirer of.



AGATA MARCHLEWICZ

Paper Cutout ↓

CIĘTA CÓRA

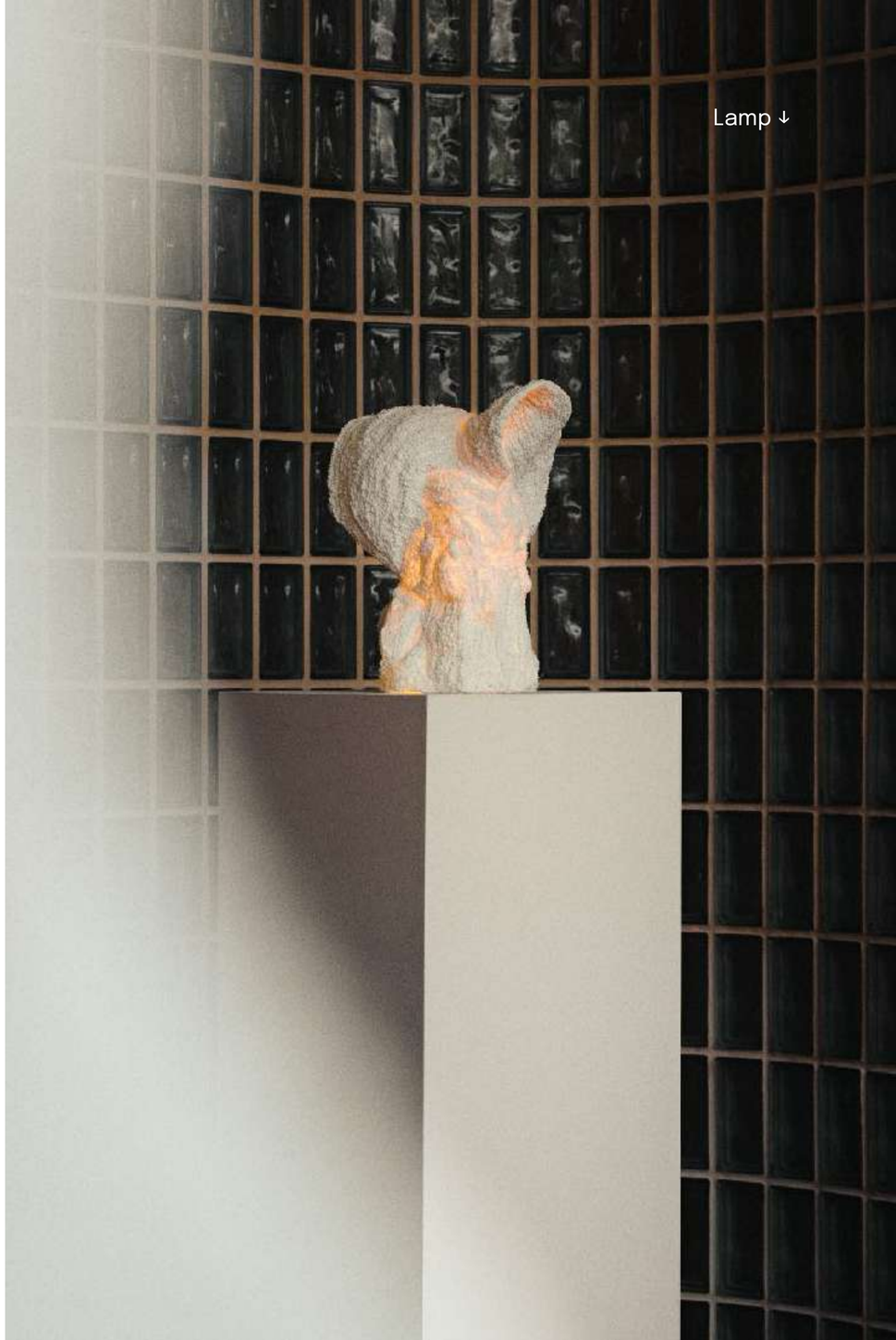
Cięta Córa (Cut Daughter) is the artistic project of Agata Marchlewicz. She has been creating paper cut-outs for several years and cultivating traditional craftsmanship. In her artworks she tells private stories. Creating cut-outs was and still is the domain of women. They cut out to decorate their houses and to enchant reality. They were created in solitude and in rural communities.



Designer and material researcher, leading Studio Mazur since 2018. A graduate of Design at the Academy of Fine Arts in Warsaw and Contextual Design at Design Academy Eindhoven in the Netherlands. She lives and works in Eindhoven. She creates unique, handcrafted objects that sit at the intersection of sculpture and functionality.



Agnieszka Mazur

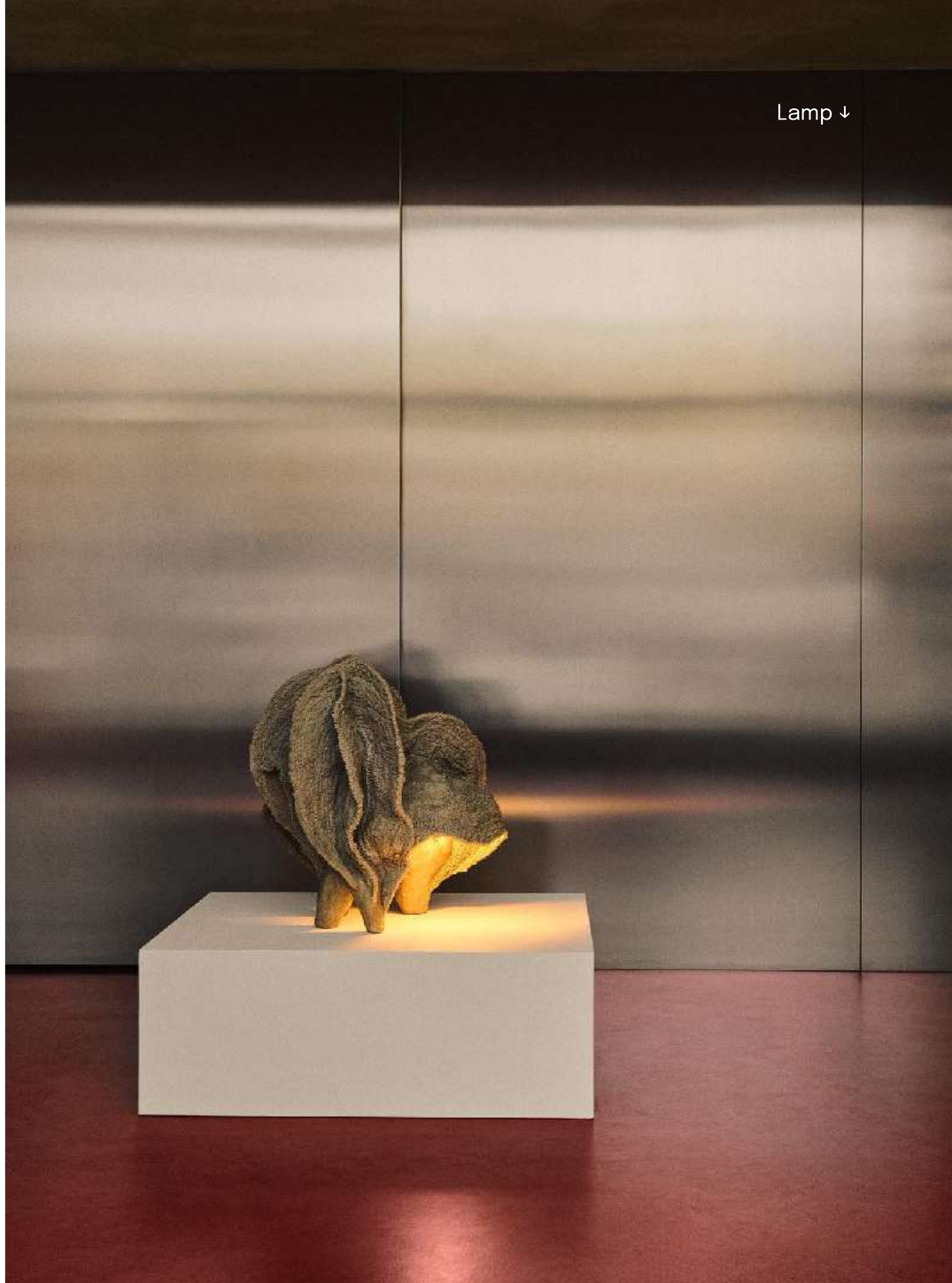


Lamp ↓

Agnieszka Mazur

Through a careful selection of matter and form, she creates objects that tell stories, evoke emotions, and engage the viewer's imagination. In her artistic practice, she seeks the "Real"–finding it in the process of making, where many aspects remain beyond the creator's control and escape definitions contained in language.

Alongside developing new composites, the artist creates original production processes based on traditional craft techniques or seeking alternatives for them. The act of creation itself becomes a meditative practice for her, often based on repetitive actions and attentive listening to the material. The final form of an object is never predetermined; it is the result of a dialogue with the matter, which has its own preferences, "becoming" only through the process of work.



Olga Milczyńska – ceramicist, artist, craftsmen. She graduate, among others Centre for Glass and Ceramics at The Royal Danish Academy of Fine Art and University of Fine Arts in Poznań. She gain practical knowledge at ceramic studios in Great Britain, France, Denmark and South Korea.



OLGA MILCZYŃSKA



Kunstkamera collection ↑

OLGA MILCZYŃSKA

Commitment to support traditional pottery she was involved in several projects with Pottery Center in Medynia Głogowska. Co-founder of association Nów. New Craft Poland. Her artistic work was shown on many domestic and foreign exhibition. In 2019 she took part in Ceramic Biennale in Indonesia.



Posts Stands Obstacles ↓

MOTTO: BECOMING A CERAMIST IS A CONSTANT LEARNING, ABOUT THE MATERIAL BUT ALSO ABOUT MY PREDECESSORS AND THEIR PRODUCTS. MY PRACTICE IS BASED ON RELIABLE CRAFTSMANSHIP, REGULAR REPETITION OF ACTIVITIES, UNDERSTANDING THE PROPERTIES OF THE MATERIAL AND USING THIS KNOWLEDGE IN MY DAILY WORK.

Sculpture →

Katarzyna Miściur is a visual artist specializing in ceramic art and drawing. She holds an MFA in Artistic Ceramics and Ceramic Design, as well as second MFA in the Conservation of Ceramics and Glass from the Academy of Art and Design in Wrocław. She has mastered various ceramic techniques, exhibiting nationally and internationally. She led the studio at Guldagergaard International Ceramic Research Center in Denmark. Since 2023, she has been traveling and creating worldwide.She currently holds the position of ceramic designer at the Institute of Design in Kielce.



Katarzyna Miściur



Katarzyna Miściur

Sculpture →

IN MY WORK, I REFER TO THE MOTIF OF THE URBAN TISSUE AS A BUILDING ELEMENT OF SCULPTURES. THE URBAN TISSUE TAKES THE FORM OF VARIOUS SILHOUETTES, SYMBOLICALLY REFLECTING THE REPLACEMENT OF THE NATURAL ENVIRONMENT BY EXPANDING URBAN STRUCTURES. THIS MOTIF EMERGES FROM A SENTIMENTAL CONNECTION TO NATURE AND A SUBCONSCIOUS NEED TO PROTECT IT.

MY CERAMIC PRACTICE IS BASED ON SLAB BUILDING TECHNIQUE, ALTHOUGH I ALSO EXPERIMENT WITH OTHER METHODS. WORKING WITH VERY THIN SLABS OF CLAY GIVES MY PIECES LIGHTNESS AND DELICACY WITHOUT LOSING DURABILITY. FASCINATED BY STRUCTURES AND TEXTURES, I OFTEN USE FABRIC IMPRESSIONS AND FINISH MY WORK WITH CUSTOM GLAZES OR ENGOBES, SOMETIMES FIRING IN WOOD-FIRED KILNS.



Architect, designer and weaver. She gained experience in weaving from Polish weavers and through independent practice. Since 2023, she has been designing and producing fabrics under the Momo brand. She creates individual, unique kilims and tapestries. She combines weaving with an architectural approach, using design tools, structural thinking and the principles of composition. Based on a basic plain weave, she often creates patterns whose character is defined by the interrelationships between two-colour weft threads.



BEATA MOMOT

Tapestry →



BEATA MOMOT

MOTTO: WEAVING GIVES ME A SENSE OF AUTONOMY AND PEACE, WHICH IS REFLECTED IN MY FABRICS. MY CRAFT PRACTICE IS BASED ON DISCIPLINE AND STRUCTURE, AND I TREAT FABRIC AS A FIELD OF RESEARCH INTO RHYTHM, ORDER AND THE RELATIONSHIPS BETWEEN ELEMENTS – WEAVES – SIMILAR TO ARCHITECTURAL THINKING. I PREFER TO USE THICK WOOL YARN, FROM WHICH I CREATE FABRICS WITH A THICK, HAPTIC CHARACTER.



Tapestry →

An artist working with glass and light-based objects. She specializes in neon and Plasma Art, merging traditional craftsmanship with experimental physics. A graduate of the Eugeniusz Geppert Academy of Art and Design in Wrocław, where she earned her doctorate in 2023. Her work explores plasma discharges in noble gases, using light as an artistic medium.



KAMILA MRÓZ



Lamp →

KAMILA MRÓZ

Vases ↓

She is particularly drawn to the interaction between object and viewer– the electric connection that forms where glass meets human touch. As the only artist in Poland working with Plasma Art, she masters the demanding craft of shaping glass in an open flame.

MOTTO:
MY WORK BALANCES ON THE EDGE OF LIGHT AND MATTER. I TRANSFORM GLASS INTO A "LIVING TISSUE" FILLED WITH EMOTIONS AND MEANING. I SEE THIS MATERIAL AS A "SKIN" CONNECTING THE EXTERNAL WORLD WITH THE INTERNAL ONE–GLASS BECOMES BOTH A BARRIER AND A MEDIUM THAT FILTERS EMOTIONS, ALLOWS THEM TO FLOW, YET SIMULTANEOUSLY CONCEALS THEIR INTIMACY.



Glass artist and designer, PhD, and faculty member at the Akademia Sztuk Pięknych im. Eugeniusza Gepperta we Wrocławiu. She works at the intersection of art and design, combining craft discipline with reflective narration. In her practice, glass becomes a relational medium – a tool for describing everyday gestures and tensions between humans and the world. Finalist of the Coburger Glaspreis and the Toyama International Glass Exhibition. Her works are held in the collections of the Muzeum Śląskie and the Achilles Stiftung Glass Museum in Hamburg.



JAGODA NOWAK-BIEGANOWSKA



Glass art ↓

JAGODA NOWAK-BIEGANOWSKA

She primarily works with kiln techniques and hot glass forming. Her process is grounded in manual experience, time and attentiveness. She combines traditional craft with intuitive design, treating glassmaking as a dialogue with matter.

MOTTO: IN GLASS, I FIND A RECORD OF EVERYDAY LIFE – OF RELATIONSHIPS, GATHERINGS AROUND THE TABLE, QUIET CONVERSATIONS, AND SMALL GESTURES THAT BUILD THE WORLD.

Glass art →



Furniture designer and maker. He was trained in architectural and urban design at University of Applied Arts in Vienna. He is passionate about crafts and applied arts. Since 2013 he has been professionally involved in carpentry and runs his own studio ONISZH, where he designs and handcrafts furniture out of solid wood. He carries out his projects in Poland and abroad.



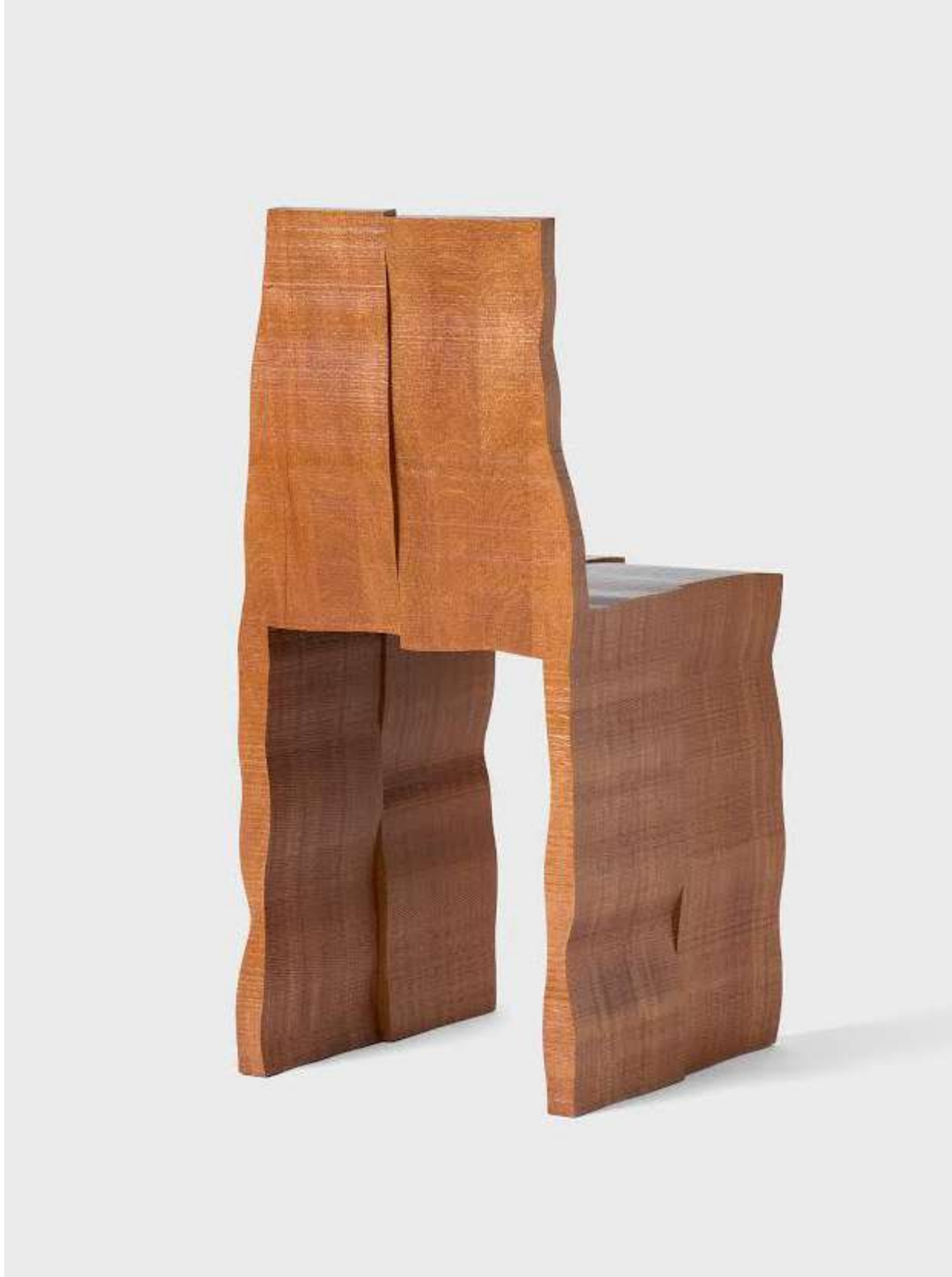
Aleksander Oniszh



Stool →

ALEKSANDER ONISZH

In his realisations he undertakes a dialogue between the form and function of the object and its surrounding space. He combines modern forms with classical technical solutions. His use of material is based on a deep understanding of the physicality of wood and its structural properties. In making his artistic choices he is guided by intuition.



Chair →

A designer, weaver, artist. A graduate of the Academy of Fine Arts in Łódź. Since the mid-1990s professionally associated with the textile industry in Podlasie.
A member of the Association of Polish Artists and Designers. A holder of a scholarship of the Marshal of the Podlaskie Voivodeship. She runs her own weaving studio, SPLOTARIUM, in Białystok. She creates original textiles on traditional wooden thread looms.



BEATA PALIKOT-BOROWSKA



BEATA PALIKOT-BOROWSKA

She defines weaving as a therapeutic and meditative process, in which the rhythm of weft and warp becomes a record of inner states and identity. She is a member of the Association of Polish Artists and Designers (ZPAP) and a recipient of a scholarship from the Marshal of the Podlaskie Voivodeship. She is committed to preserving the weaving traditions of north-eastern Poland developed over generations.

FOR ME, WEAVING IS A SPACE FOR DIALOGUE AND A MOMENT TO REFLECT ON NEW DIRECTIONS FOR THE CRAFT, ITS CONTEMPORARY MEANINGS AND ITS RELATIONSHIP TO TRADITION. RESPECT AND DIALOGUE. WEAVING DOES NOT EXIST WITHOUT CHANGE. IN CREATING THE NEW, I REFER TO WHAT HAS COME BEFORE. SO MUCH CAN BE EXPRESSED THROUGH THE INTERLACING OF WEFT AND WARP.



Fiber art →



← Vase
Arkadiusz Szwed

↑ Mirror
Anna Bera

←Stool
Aleksander Oniszh

A sculptor, graduate of the Faculty of Sculpture at the Jan Matejko Academy of Fine Arts in Kraków. Repeatedly awarded scholarships for high achievements in artistic fields. An idealist steeped in the philosophy of Far Eastern culture. Since graduating, he has worked mainly in wood. In his realizations, he tries to combine sculpture with applied art, which he claims is closer to the human being. He designs and creates objects by combining carpentry traditions with design. Enthusiast of complex joinery combinations.



IGOR POLASIAK

Lamp →



IGOR POLASIAK

MOTTO:
CREATION IS A PROCESS THAT NEVER GOES THE SAME WAY. I OFTEN STAND IN THE ROLE OF OBSERVER, AT OTHER TIMES I IMPOSE SHAPES. I TRY TO ENTER INTO CONVERSATION WITH THE MATTER. WOOD IS A MATERIAL THAT HAS ITS OWN CHARACTER AND INDIVIDUALITY.
THIS LISTENING TO THE MATERIAL IS THE KEY TO UNDERSTANDING IT AND WORKING OUT A COMPROMISE, BETWEEN MY WILL AS A MAKER AND THE CHARACTER OF THIS PARTICULAR PIECE OF WOOD WITH ALL ITS HISTORY.

Chairs →



A carpenter by calling. Despite graduating from planning studies at the Warsaw University of Technology, he decided to devote his life to the craft. For several years he gained experience working in various workshops. Currently, he carries out original and commissioned projects of furniture and utility objects in a small studio in Warsaw's Praga district.



JAKUB PRZYBOROWSKI

Table ↓



Jakub Przyborowski

Bench ↓

Jakub is focused on improving his own qualifications, perfecting techniques and expanding knowledge about wood. He shares his skills by teaching traditional carpentry at adult school.

„My projects usually result from a fascination with a specific tool, method or material. I use traditional woodworking and joining techniques. The manufacturing process for me is just as important as the final product."



CARPENTRY IS A CONSTANT STRUGGLE
– NOT NECESSARILY WITH THE MATERIAL,
BUT MORE OFTEN WITH YOURSELF.

P55 MIRRORS is a mirror design studio founded in 2020 by Beata Ludwin and Łukasz Wołek in Torun, Poland. They create unique mirrors and objects that blend traditional craftsmanship with contemporary design. They both studied at the Faculty of Fine Arts at the Nicolaus Copernicus University in Torun, Beata – art conservation, Łukasz - sculpture. Their diverse experiences in visual and design activities have given rise to their collaborative work.



P55 mirrors



Mirror →

P55 mirrors

We create our mirrors entirely by hand using traditional pouring silver and gilding techniques, constituting the basis and the area of new interpretations and searches.
An important element of our work is the freedom of design - a creative process that determines the individual character of every single mirror.



Mirror →

MOTTO: WE AIM TO DEEPEN THE RELATIONSHIP BETWEEN THE OBJECT AND ITS USER AND TO EXPAND THE DEFINITION OF AN OBJECT TO INCLUDE ITS AESTHETIC, EMOTIONAL, AND SYMBOLIC ASPECTS.

Rest Studio has been founded by Dominika Gacka and Julia Piekarska. Weaving is at the centre of their artistic endeavours. They produce richly structured textiles by hand, focussing in particular on haptic properties as well as using environmentally-friendly materials. Their search for beauty lies not only in the visual, but also in the tactile.



REST

Carpet →



REST

Through a variety of weaving techniques, they come up with sophisticated structures for use in interiors, furniture and accessories. They weave all their projects by hand on analogue harness looms, using traditional techniques. Their search for reusing yarn waste has led to the creation of new materials, as part of Restki.



Blanket ↓

Kuźnia Skały is architect Marcin Skalski's craft project merging blacksmithing and woodworking. Coming from Lesser Poland's countryside, my main inspiration is traditional applied art – ordinary everyday objects such as a ferruled wooden wheel or a scythe.



Marcin Skalski



Candlestick ↓

Marcin Skalski

In my works I often use reclaimed materials and leftover pieces of wood found at a sawmill, which have distinguishing textures and unique esthetic qualities. I've always had a great fondness for wood and steel. Products of past craftsmanship, old tools and household utensils–all that has been very intriguing to me since I was a child. What interests me the most is the stamp of time they bear, which manifests itself in the texture, colour and shape. As a designer and craftsman I wish to create objects which fit into the present day but are rooted in tradition which comes with craft.



Candlestick ↓

A ceramist by accident – he wanted to become a graphic designer, became a ceramist instead, and never regretted it. He graduated from the Faculty of Ceramics and Glass at the Academy of Art and Design in Wrocław, where in 2000 he received his diploma in artistic ceramics, with an additional specialization in painting. Alongside his ceramic practice, he is also engaged in graphic design. He has created posters for Polish feature films, as well as catalogs and visual identity systems. He runs his own ceramic studio in Przyszowice, in the Silesia region.



ADAM SOBOTA



Vase →

ADAM SOBOTA

He creates original ceramic works, including functional objects, sculptures, and ceramic installations. He works with clay in an intuitive way, combining traditional techniques – wheel throwing, hand-building, and casting – with experimentation and an openness to chance, which often becomes an essential part of the creative process.

“The source of nearly all my works is an irrational impulse that only becomes ordered and takes on rational form in the process of realization. In all my works, I obsessively return to the motif of combining unpredictable structures with elements that I can fully control.”



Lamp →

Agnieszka Śniadewicz-Świca, owner of Square Drop restoration lab, has been an art historian and a restorer for 20 years (diploma from Warsaw University and The Academy of Fine Arts). Her company continues a family tradition of furniture and fine art restoration. Together with a team of skilled craftsmen she takes on even the most challenging conservation jobs, bringing heritage objects back to their glory.



SQUARE DROP

Pillar cabinet↓



square drop

She also engages in cooperation – creating concepts from modern designers and fulfilling bespoke orders. Square Drop makes one-off pieces and limited series, using the best quality materials and finest craftsmanship techniques. Square Drop merges minimal forms with the raw nature of wood, highlighting the interrelations between the materials used. Heavy elements made from solid wood allow for exploring its nature with all senses – the smell, the grain structure, the weight and texture, whilst decorative elements present the amazing versatility and elegance of this unique raw material.



Etagere Side Table ↓

MOTTO: WHAT INSPIRES ME IS THE CORE, SOMETHING THAT MADE THEM LAST FOR HUNDREDS OF YEARS. DECORATIVE ELEMENTS ARE TRANSIENT. WHAT MAKES AN OBJECT LONG-LASTING IS THE QUALITY OF THE MAKING, THE HIGHEST LEVEL OF CRAFT APPLIED AND THE PRECIOUS MATERIALS USED.

Lidia Stanek-Wichlińska is an artist and glass designer, a graduate of the Academy of Fine Arts in Wrocław. She works in a duo with Marcin Wichliński, combining artistic intuition with experience and the power of craftsmanship. In their collaborative work, they seek a balance between precision and spontaneity, between matter and light, between the utilitarian and the contemplative. They see glass as a medium that combines craft and art, tradition and experimentation. They create at the intersection of art and design.



STANEK+WICHLIŃSKI

Stool →

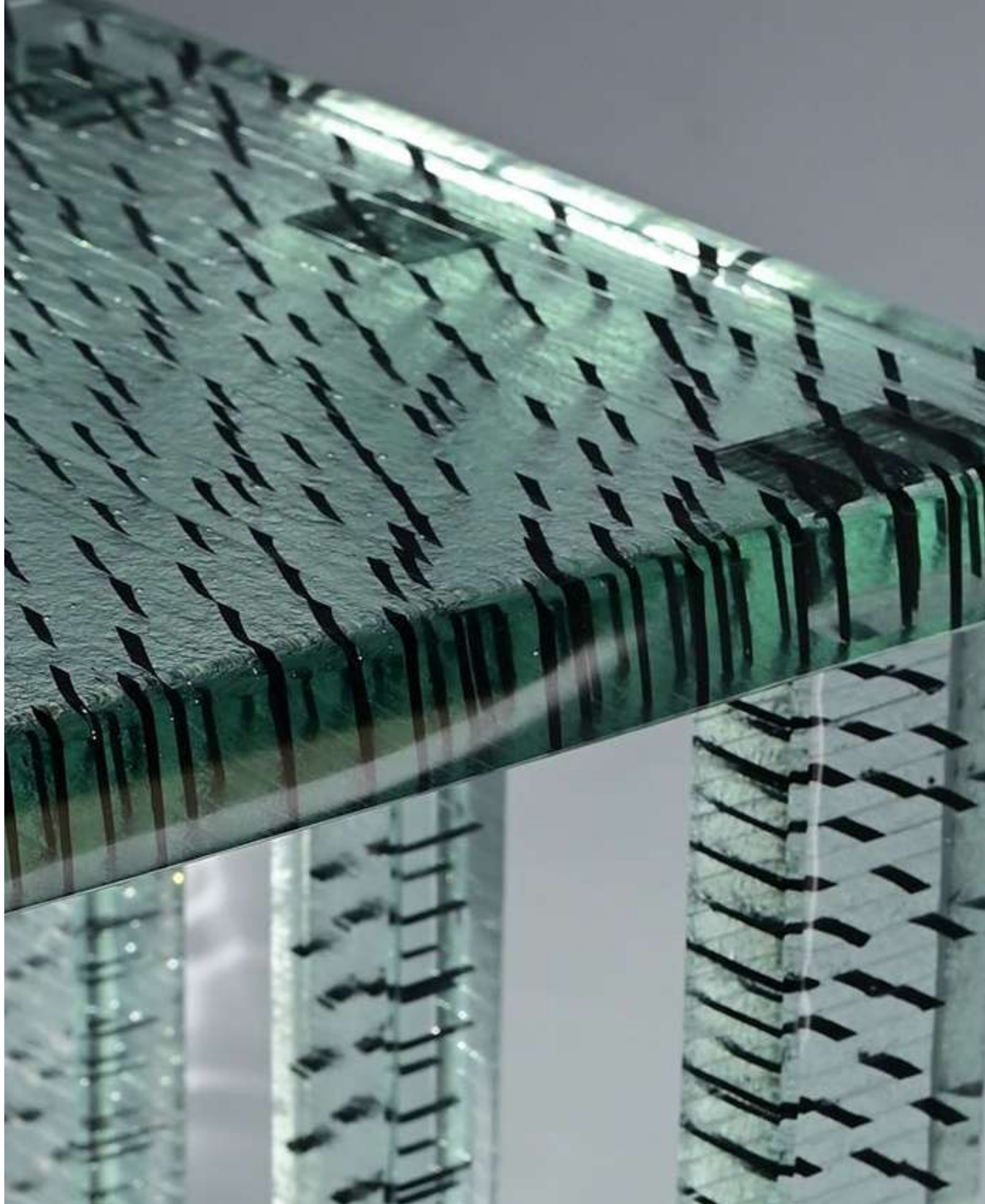


STANEK+WICHLIŃSKI

In fused glass techniques, they find a language of diversity and concentration, through which fleeting stories are inscribed into material forms. By working with color, sculpting the surface, and the transparency of glass, they create objects in which light becomes a material that co-determines the final shape of the work, linking architectural interiors with the external world of nature.

MOTTO: NATURE IS A KEY SOURCE OF INSPIRATION FOR THEM, PARTICULARLY MOMENTS SUSPENDED BETWEEN STRENGTH AND DELICACY. THEIR WORKS FUNCTION AS A KIND OF NOTE–RECORDS OF EXPERIENCE CAPTURED IN A FUNCTIONAL FORM.

Stool →



Designer, ceramist, researcher. Doctor of Fine Arts. Graduate of the University of Arts in Poznań and the Wrocław Academy of Fine Arts. In recent years, she has focused on working with ceramic materials. She creates speculative projects. She explores the boundaries of traditionally defined ceramic craftsmanship. She experiments with 3D printing in ceramics and develops her own techniques for casting porcelain from molds made of unconventional materials.



BARBARA STELMACHOWSKA

Hello Flower Collection↓



Barbara Stelmachowska

In her work with ceramics, she often explores issues related to sustainable and socially engaged design, which is where she began her design career.

Finalist of the international makeme! competition, winner of the Haier Design Prize by IF competition. Curator of the Craft Lab 3D project and the planT exhibition (Gdynia Design Days 2021).

She developed her ceramic skills under the guidance of Marek Cecuła at Ćmielów Design Studio, at the Manufactory studio in Berlin, and during a masterclass with John Colbeck at La Meridiana in Tuscany. Since 2022, she has been running a ceramic studio in Wrocław.



Vase ↓

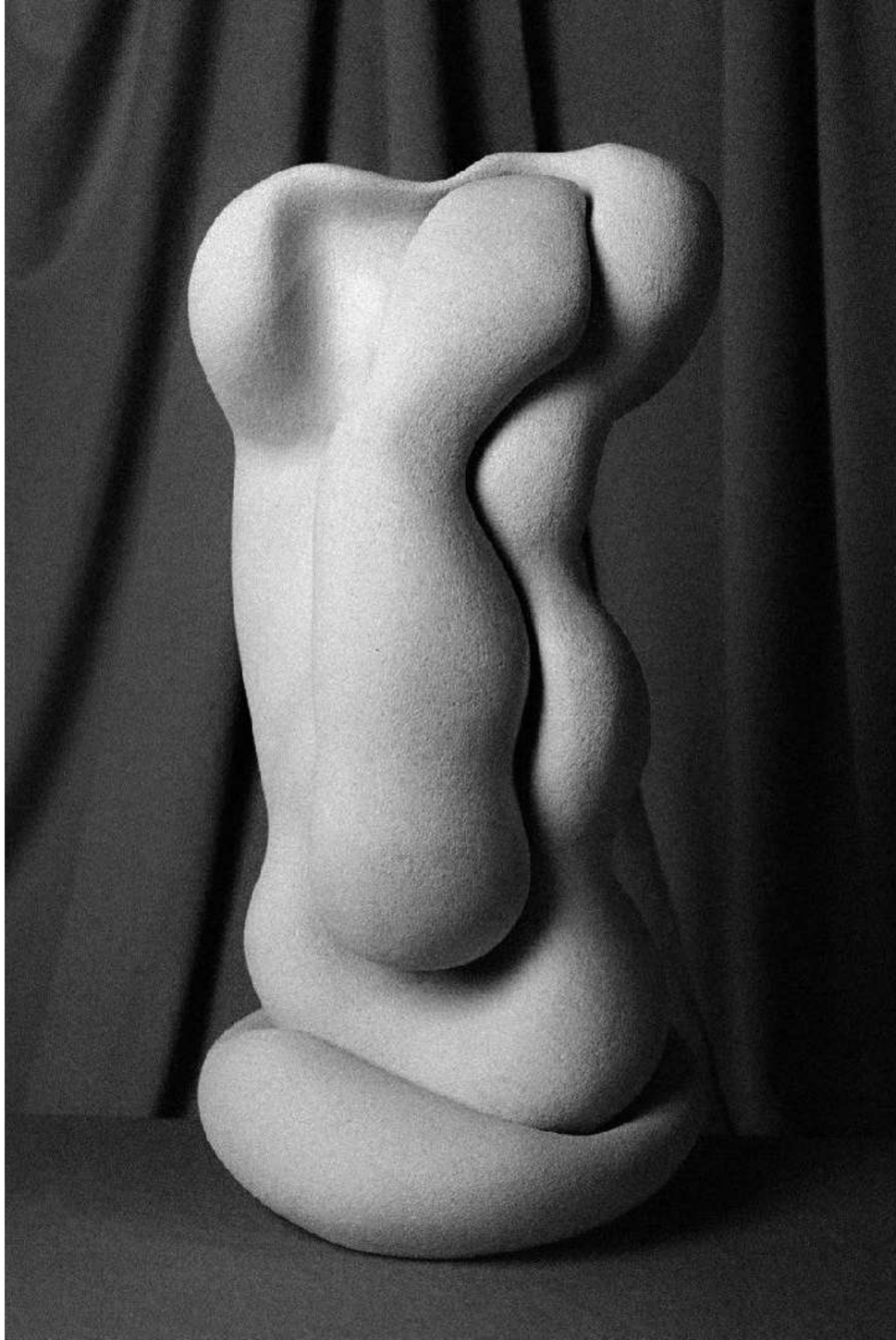

→ Cabinet
Anna Bera
→ Vase
Mosko
↓ Pillows
In Weave
↓ Object
Olga Milczyńska
↓ Shawl
In Weave
↓ Etagere Side Table
Square Drop
↓ Bowl
Monika Dąbrowska Picewicz

She is a sculptor and designer. A graduate of the Faculty of Sculpture and Spatial Activities at the University of Arts in Poznań. She is a recipient of the Minister of Culture and National Heritage Award and has participated in residency programs in Shanghai, Osaka, and Munich. She has exhibited in numerous group and solo shows, including at the Polish Sculpture Center in Orońsko, the National Museum in Poznań, and the Center for Contemporary Art in Toruń.



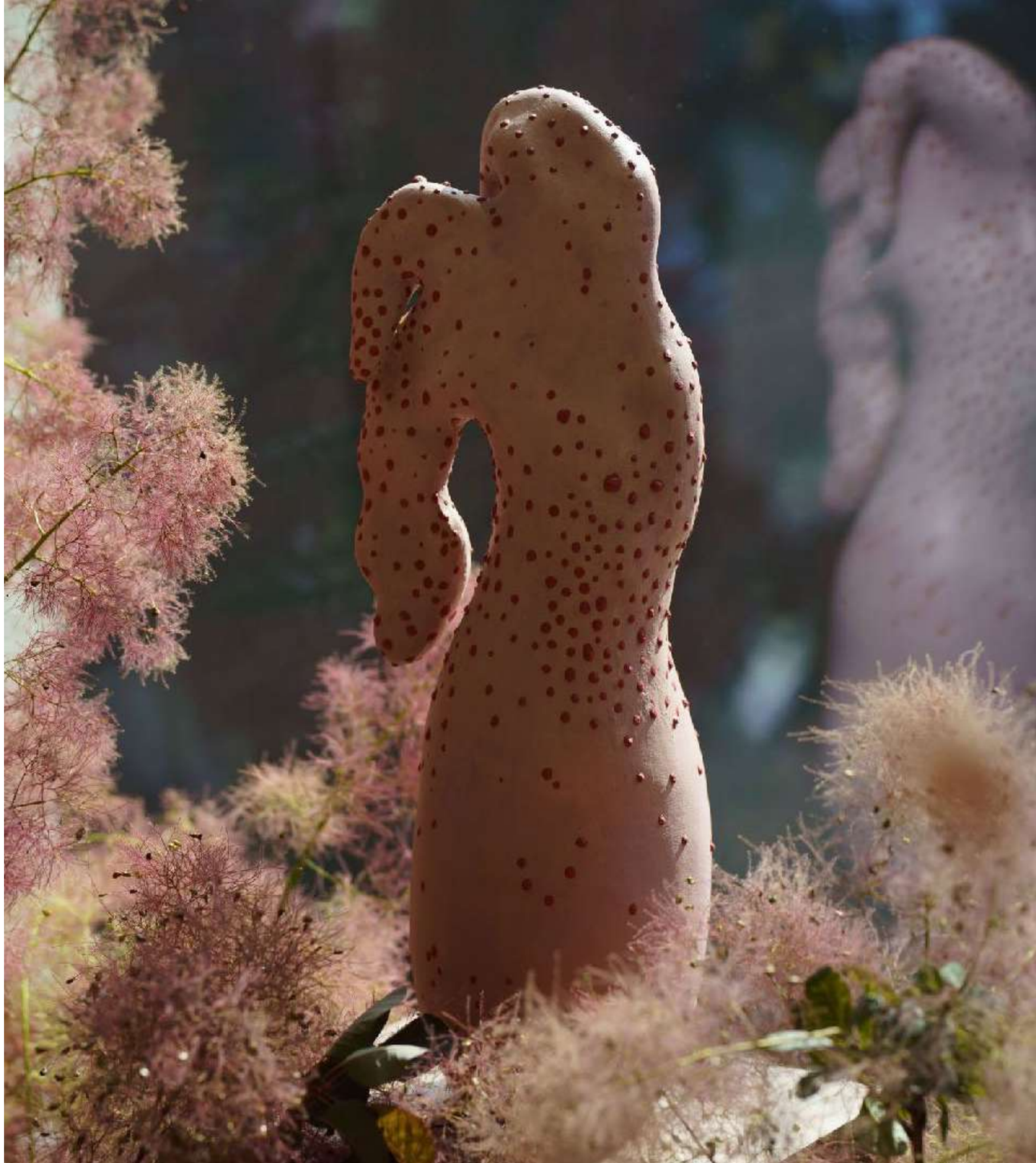
BEATA SZCZEPANIAK

From Affection series →



BEATA SZCZEPANIAK

She draws inspiration for her work from both nature and emotions, as well as interpersonal relationships. Her pieces, balancing on the boundary between art and design, are an expression of her deep understanding and interpretation of these themes. She emphasizes interaction with the viewer through the senses and emotions. She primarily works in ceramics.

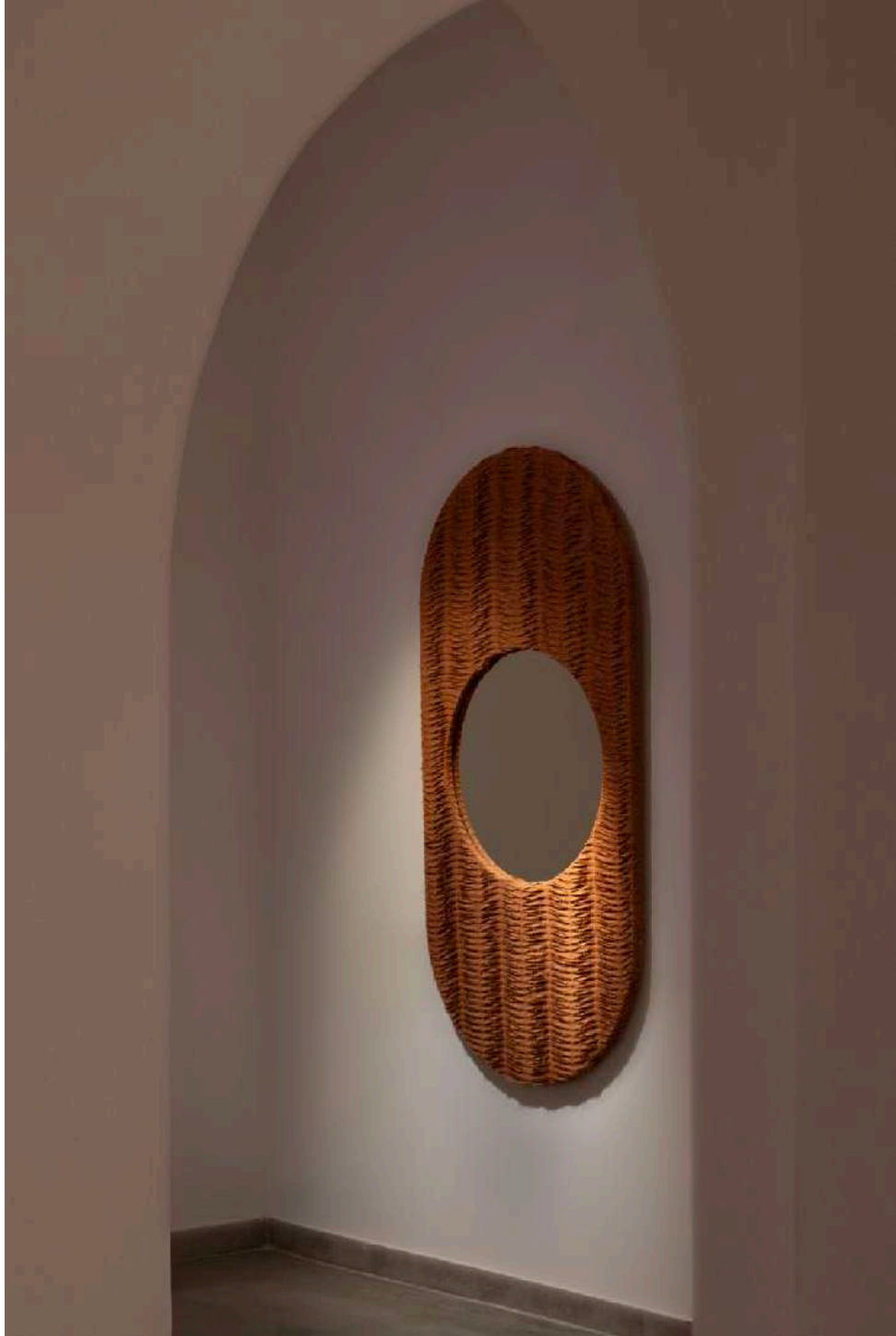


Sculpture →

Designer of functional textile objects and machine embroidery. He completed doctoral studies at the Doctoral School of the Academy of Fine Arts in Kraków. He has been closely associated for many years with the Institute of Design in Kielce, where he leads the Textile Studio, and since March 2025, he has held the position of Artistic Director. His practice operates at the intersection of fiber art, craft, and design, with a strong focus on inclusive, sustainable, and socially engaged projects. He has participated in artistic residencies in Poland, China, France, Lithuania, Norway, and Hungary.



JAKUB ŚWIĘCICKI



Mirror →

JAKUB ŚWIĘCICKI

By deciding to implement the projects using the macrame technique, he wants to show traditional craftsmanship in a completely new light, in a minimalist way. As part of the *Knot collection* he creates large-format macrame carpets, which are also plant and clay dyed.

His works were awarded and exhibited many times, e.g. in Design Alive and Label Magazine, as well as during Peru Design Biennial, Intercontinental Biennial, Zlin Design Week and Green Concept Award. His works are held in private and public collections, including the Museum of Craft in Krosno (Poland), Shanghai Jiao Tong University, and the Swatch Art Peace Hotel (China).



Carpet →

Tartaruga is a small weaving studio founded in Łódź, Poland in 2017 by Jadzia Lenart and Wiktoria Podolec. They focus on handwoven contemporary kilims, rugs and wall hangings. All of our products are handmade with traditional tools and techniques. Most of the products are made of recycled yarns. Designs are inspired by the closest surrounding of the designers: nature and favorite objects, daily rituals or colors.



TARTARUGA

Kilim →



Tartaruga

Despite the designs being rather contemporary, they refer to the very rich kilim tradition and symbolism. Most of our textiles are made in a traditional kilim technique. Kilims are very special textiles with the perfect properties. They are made on large muscle-powered weaving looms. The process takes dozens of hours of the experienced craftsman's work. Up to now, there's no technology that could be able to replace human hands with this kind of technique.

MOTTO: AS CONCIOUS DESIGNERS AND CRAFTSMEN WE'VE DECIDED TO STAND IN OPPOSITION TO THE MASS TEXTILE INDUSTRY AND ALL ITS CONSEQUENCES. WE TRY TO ANSWER TO THE PROBLEMS OF THE TEXTILE INDUSTRY WITH CRAFT. THAT'S WHY WE PRODUCE TEXTILES IN SUSTAINABLE WAY, WITH THE RESPECT TO THE ENVIRONMENT AND OUR EMPLOYEES, USING RECYCLED MATERIALS.

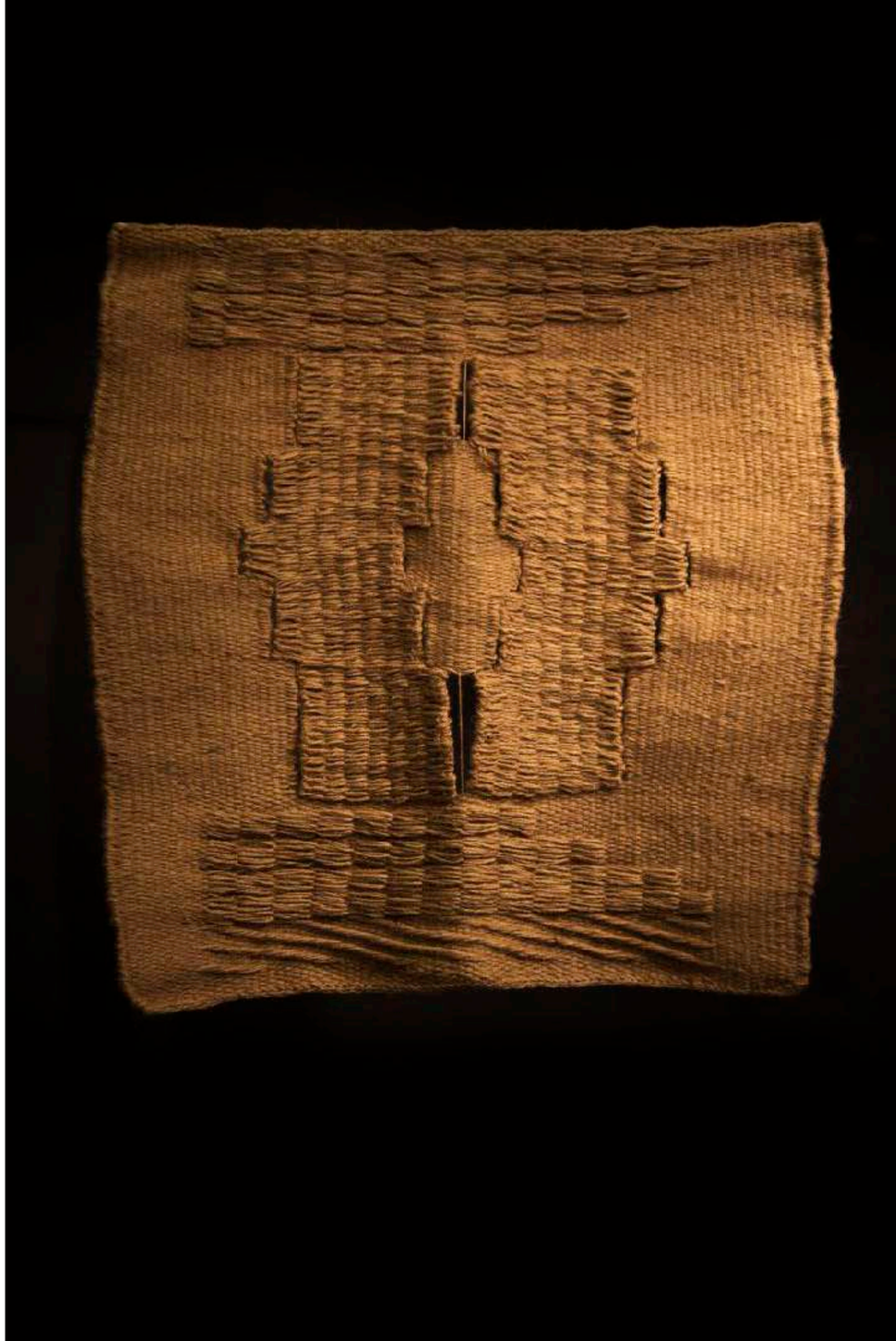
Kilim →



Robert Wieczorek graduated in art education and pedagogy. He developed his weaving skills in the studio of Professor Ewa Poradowska-Werszler. He represented his textiles at international exhibitions e.g. American Tapestry Alliance Biennial, World Textile Art Biennial 2017. His textiles have been awarded at the International Flax Biennial among others.



ROBERT WIECZOREK



Tapestry →

Robert Wieczorek

The basic material in my textiles is wool from the old Kowary carpet factory. In my works, I also use flax, jute, sisal and other natural materials that enable me to obtain various textures and structures. My textiles are based on traditional weaving techniques, where interlacing and weave are important.



Tapestry →

A psychologist and a master weaver. She trained in craftsmanship at the Centre Européen pour la Promotion des Arts in Luxembourg and with Polish folk weavers. Member of the European Textile Network. In 2023, she received the title of Master of Artistic Crafts. She designs unique interior textiles at the intersection of art and design, including panels and contemplative screens. Since 2014, she has collaborated with Magda Butrym, creating textiles for fashion, and her DDW collection of scarves and blankets received the must have 2023 award.



BEATA WIETRZYŃSKA / IN WEAVE

Tapestry ↓



Beata Wietrzyńska/ In Weave

Beata translates memories, emotions and images into the language of shaft weaving, exploring colour interactions and the relationship between material and light. She works on traditional wooden looms, combining craft practice with digital weave design. She uses natural fibres – mainly linen and wool – and, through material awareness, minimises waste.

Her specialty includes lesser-known double-weave techniques in Poland (deflected double weave, four-colour double weave and block double weave), as well as supplementary weft structures and openwork weaves such as gauze and lace.

MOTTO: I AM CONSTANTLY FASCINATED BY THE PROCESS OF CREATING FABRIC – THE HUNDREDS OF DECISIONS THAT LEAD FROM THE CHAOS OF KILOMETRES OF YARN TO AN ORDERED STRUCTURE.



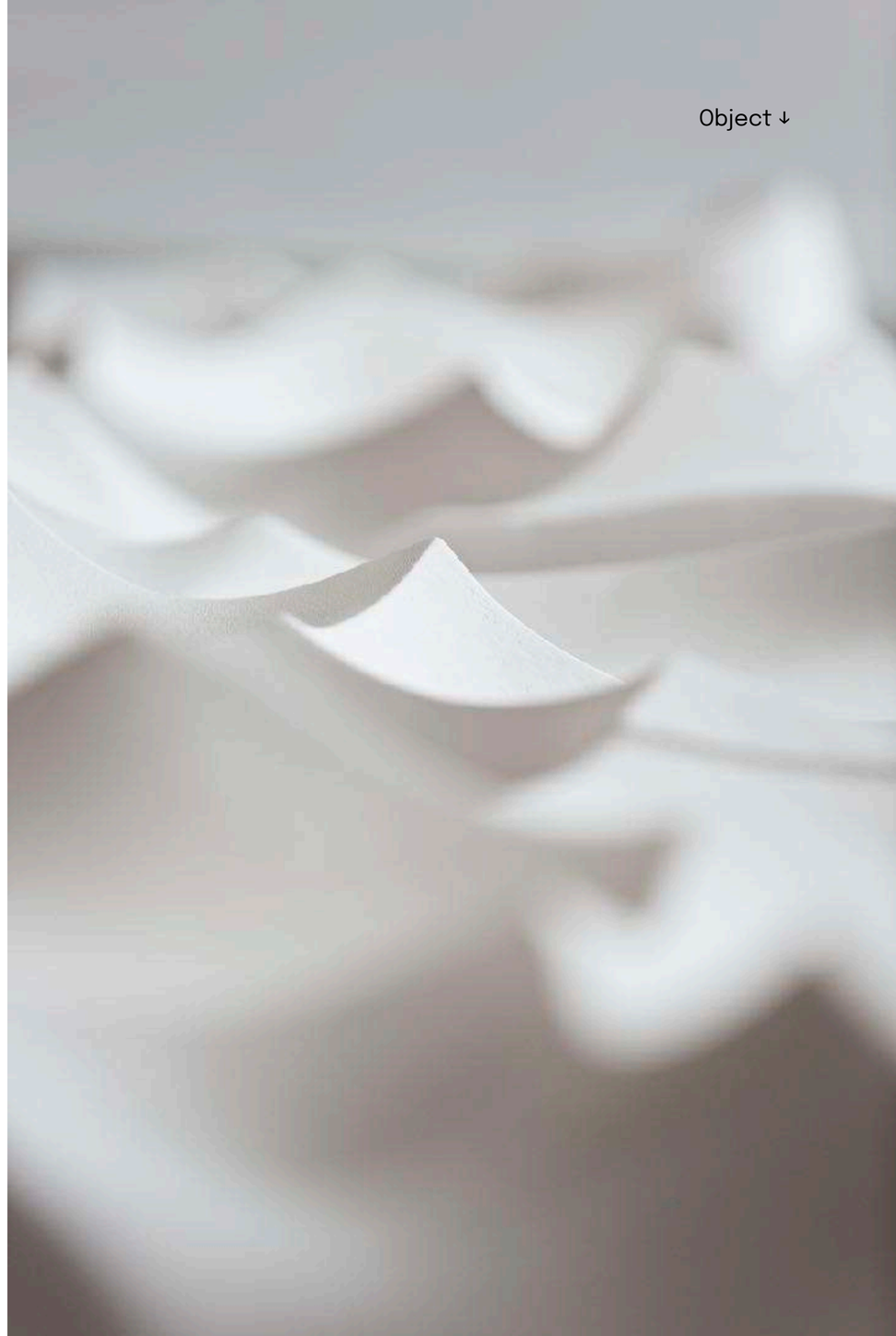
Tapestry ↑

A ceramic artist graduated of the Faculty of Fine and Applied Arts at Ulster University in the United Kingdom, she has received numerous awards in Poland and abroad for her artistic practice. In 2026, she was granted a scholarship by the Minister of Culture and National Heritage. She currently works at the by the Karkonosze Mountains, where she was born, creating narrative-driven functional objects and spatial installations. She is actively engaged in the protection of the region's natural and cultural heritage. Her work is inspired by the construction of personal and collective identity in relation to the nature, history, and civilization.



EVELINA WÓJTOWICZ

Object ↓

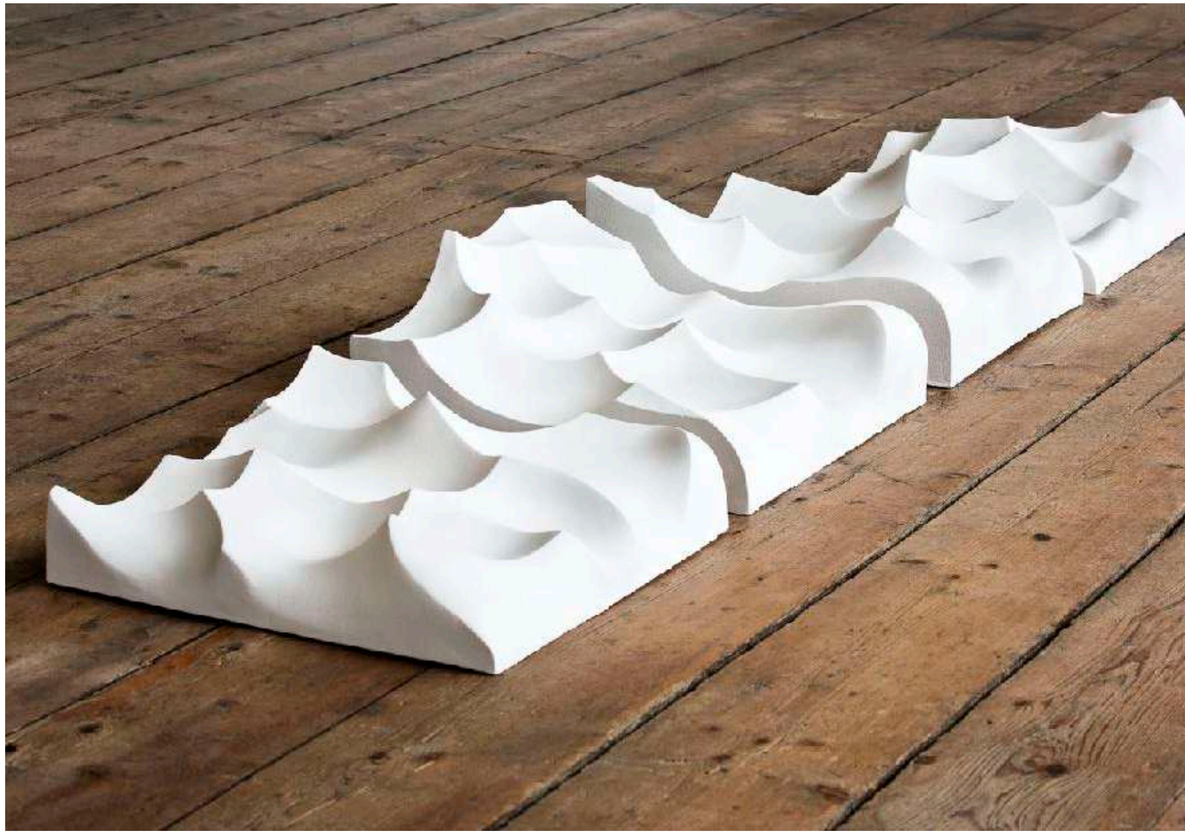


Evelina Wójtowicz

Objects ↓

“I have been exploring the dialogue between the materials I work with and their surrounding environment, engaging with the many dimensions and emotions of the 'space in between'- the physical and metaphorical gaps between forms, their layers, and their meanings. I am particularly interested in the tactile qualities that can be captured through the medium and revealed in relation to space and social context.

I work with ceramics and printmaking, referring to both traditional techniques and the use of new technologies in the processes. The material itself serves as a catalyst in my search for expressions of the sublime within our surroundings and our lives – a substance through which layers of allegory and sensory experience unfold in form.”



Designer and creator, looking for new, organic forms of beauty for everyday objects. He creates by synthesizing elements of the natural world with the noise of the current civilization, drawing inspiration from both the surrounding nature and deep knowledge of 3D design and modern machining techniques.



Cyryl Zakrzewski



Lamp ↓

Cyryl Zakrzewski

His goal is to reach the moment when the work gives the impression of being a living matter, only seemingly frozen in its own process of transformation. His objects, made mainly of wood or plywood, seem to be grown to their present form rather than built according to a specific design.

MOTTO: EACH OBJECT I CREATE
IS AN ATTEMPT TO PRESERVE THE ELEMENT
OF NATURAL BEAUTY THAT IS DIFFICULT
TO DEFINE.



Table ↓

A graduate of the Faculty of Ceramics and Glass at the Eugeniusz Geppert Academy of Fine Arts in Wrocław. As part of the grant from the Ministry of Culture and Art, she also studied in Israel at the Faculty of Ceramics and Glass Design at Bezalel Academy of Arts and Design in Jerusalem. Her works have been presented at numerous exhibitions in Poland and abroad, and are in private collections in Poland, France and the USA. She works with artistic and decorative glass, glazing, traditional stained glass.



Magdalena Zarychta

Glass object →



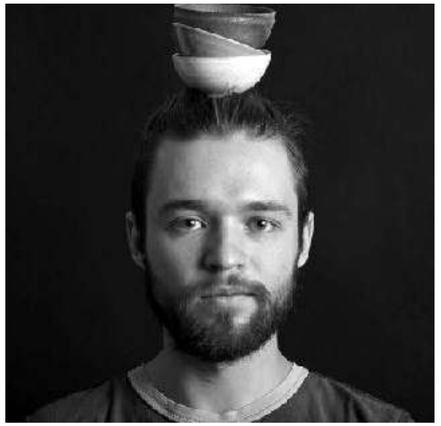
MAGDALENA ZARYCHTA

Like traces of the past are pressed in the rocks, when fossils are created, my glass is also marked with such an organic stamp. To achieve this effect, I use a variety of botanical elements, but also other bas-relief sculptures. I explore the capabilities of different textures, making them the key element of new compositions. I create short series of unique forms, blown and using hot glass techniques.



Glass object →

Artist and designer working primarily in ceramics, PhD in fine arts. He works at the Academy of Art and Design in Wrocław in the Studio of Intermedia Activities in Ceramics. He creates sculptures, installations, and functional objects inspired by the cosmos and contemporary science. Recipient of the Polish Ministry of Culture and National Heritage “Young Poland” scholarship. His practice combines design experience with advanced technological knowledge of ceramic processes.



DAWID ŻYNDA



DAWID ŻYNDA

In my work I explore themes of gravity, mass and void, drawing inspiration from the cosmos and contemporary science. Through ceramic sculpture and installation, I investigate relationships between weight and lightness, presence and disappearance.

I work mainly on the pottery wheel, using it both as a tool and a source of inspiration, exploring centrifugal force. I shape stoneware and porcelain, experimenting with texture and form, and fire them in my own hybrid kilns, blending tradition with innovation.



NÓW – NOWE RZEMIOSŁO

Makers

✦KALINA BAŃKA-KULKA [instagram]

✦ANNA BERA [instagram]

✦KASIA BIAŁEK [instagram]

✦MONIKA DĄBROWSKA–PICEWICZ [instagram]

✦KATARZYNA HARASYM [instagram]

✦HUBA [instagram]

✦PAWEŁ JASIEWICZ [instagram]

✦KŁOSY [instagram]

✦JUSTYNA KOSIŃSKA [instagram]

✦ALIONA KRYSHTOFIK [instagram]

✦AGATA MARCHLEWICZ [instagram]

✦ROBERT MARCINIAK [instagram]

✦AGNIESZKA MAZUR [instagram]

✦OLGA MILCZYŃSKA [instagram]

✦KATARZYNA MIŚCIUR [instagram]

✦BEATA MOMOT [instagram]

✦KAMILA MRÓZ [instagram]

✦JAGODA NOWAK-BIEGANOWSKA [instagram]

✦ALEKSANDER ONISZH [instagram]

✦BEATA PALIKOT-BOROWSKA [instagram]

✦IGOR POLASIAK [instagram]

✦JAKUB PRZYBOROWSKI [instagram]

✦P55 MIRRORS [instagram]

✦REST STUDIO [instagram]

✦MARCIN SKALSKI [instagram]

✦ADAM SOBOTA [instagram]

✦SQUARE DROP [instagram]

✦STANEK+WICHLIŃSKI [instagram]

✦BARBARA STELMACHOWSKA [instagram]

✦BEATA SZCZEPANIAK [instagram]

✦JAKUB ŚWIĘCICKI [instagram]

✦TARTARUGA [instagram]

✦ROBERT WIECZOREK [instagram]

✦BEATA WIETRZYŃSKA / IN WEAVE [instagram]

✦EVELINA WÓJTOWICZ [instagram]

✦CYRYL ZAKRZEWSKI [instagram]

✦MAGDALENA ZARYCHTA [instagram]

✦DAWID ŻYNDA [instagram]

NÓW – NEW CRAFT POLAND

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