

MARTA KLONOWSKA

Available Sculptures



lorch+seidel contemporary

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Three Carp after Utagawa Hiroshige

Carp after Utagawa Hiroshige

Demon after Giotto di Bondone

Snake after Albertus Seba

Goat after Aert Schouman

Three Carp after Utagawa Hiroshige



MARTA KLONOWSKA

01

Three Carp
after Utagawa Hiroshige

Ensemble of 1 carp sculpture and 1 print
2023

Carp sculpture | glass on metal framework
H x L x W | 60 x 110 x 45 cm | 23.6 x 43.3 x 17.7 inches

Inkjet print on paper
Image | H x W | 24,5 x 37,4 cm | 9.6 x 14.7 inches
Sheet | H x W | 44,3 x 57,4 cm | 17.4 x 22.6 inches



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Carp were introduced to Japan from China as a food fish in the 1st century AD. In China as well as in Japan, they were kept by farmers in their rice fields or bred in ponds. Carp prefer warm stagnant or slow-flowing waters with a soft, plant-covered bottom, which they rummage through for small living animals with their extendable snout. They feed on plants, worms, small crustaceans, insect larvae and other microorganisms. As a schooling fish, carp systematically search the bottom of the water for food together with other carp or other non-predatory fish. Stirring up the mud often results in the water becoming cloudy.

The color woodcut by Hiroshige shows such a scene of a group of three fish roaming and feeding together. The carp in the foreground stirs up blue-green mud. A slight current in the water can be seen in the slope of the seagrass and the three streaks in the upper half of the picture. The carp appears to be pushing itself downwards - against the current - with the help of its twisted and upward-pointing tail fin.

It is this position that also characterizes Marta Klonowska's fish sculpture. Placed on a higher pedestal, her fish appears to be swimming towards the viewer; on a flat pedestal, its posture is reminiscent of the search for food on the bottom of the water. The pale blue green of the mud is reflected in the Klonowska fish in strong, bright blue-green tones. And the red shimmer of the sandy seabed also sparkles in the tail fin of the sculpture. Marta Klonowska translates the diamond-shaped grid of the scales on the woodcut into a loose arrangement of larger glass plates in contrast to the small plates in the area of the mouth, gills and fins.

Utagawa Hiroshige (1797-1858, Edo/Tokyo) was one of the style-defining masters of Japanese woodblock prints at the end of the Edo period. He himself described the series "100 Famous Views of Edo", which appeared in 1856-58, as his most important work. The woodblock print "Three Carp" was created around 1840 as part of the series "An assortment of Fish".



Carp after Utagawa Hiroshige



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02

Carp
after Utagawa Hiroshige

Ensemble of carp sculpture and print
2022

Carp sculpture | glass on metal framework
H x L x W | 50 x 90 x 50 cm | 19.7 x 35.4 x 19.7 inches

Inkjet print on paper
Image | H x W | 35 x 29 cm | 13.8 x 11.4 inches
Frame | H x W | 41 x 35 cm | 16.1 x 13.8 inches



MARTA KLONOWSKA

02

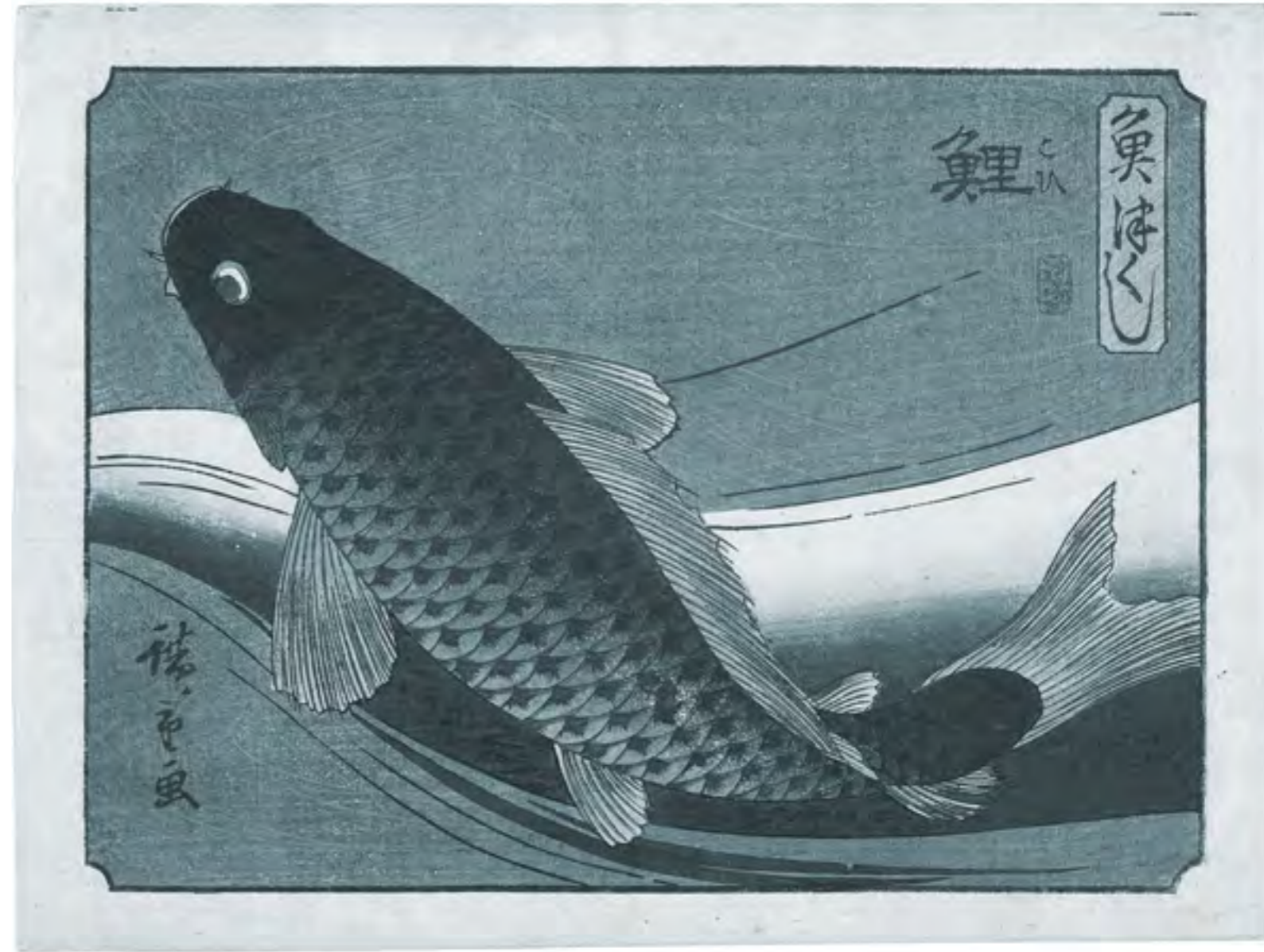
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Demon after Giotto di Bondone







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03

Demon
after Giotto di Bondone

Ensemble of demon sculpture and 2 prints
2018

Demon sculpture | glass on metal framework
H x L x W | 105 x 120 x 100 cm | 41.3 x 47.2 x 39.4 inches

Inkjet prints on paper

Print-1 | full view | frame | H x W | 135 x 125 cm | 53.1 x 49.2 inches
Print-2 | detail view | frame | H x W | 46,5 x 54 cm | 18.3 x 21.3 inches





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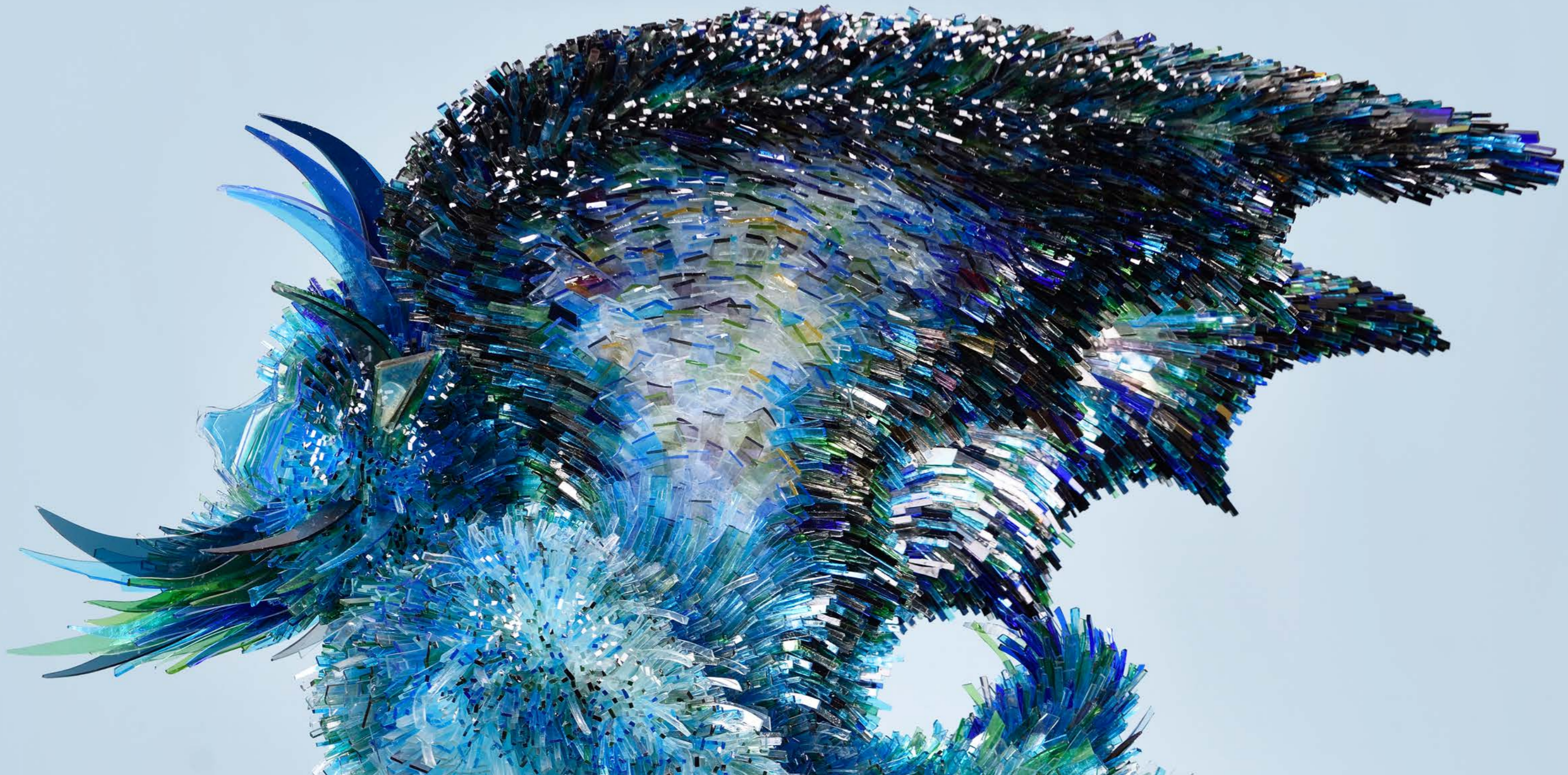
'Monsters and demons populate cathedrals and monasteries. Devils and beasts wreak havoc in illuminated manuscripts. Naked and unbelievers lurk behind pillars or hide in the beams. Medieval man felt surrounded by all kinds of dangers. Their environment seemed eerie and threatening. Fears and hopes manifested themselves in art, which constantly accompanied the deprived struggle for daily bread and concern for one's own salvation. Pagan and mythical ideas remained alive in popular belief and mingled with Christian dogmas. Only the 'visualization' of spirits and demons made it possible to banish and overcome them.' (Devils, Ghosts and Demons - The Uncanny in the Art of the Middle Ages; Wolfgang Metternich; WBG).

The source of inspiration for Marta Klonowska's sculpture entitled 'Demon after Giotto di Bondone' (2018) was the scene 'The Expulsion of the Devils from Arezzo' (ca. 1296-1298) from Giotto's fresco cycle in the Upper Church of San Francesco in Assisi. St Francis and Brother Silvester arrive in the town of Arezzo, which has been torn apart by civil war and is ruled by demons. The saint then sends Silvester to drive out the demons. The saint is presented to the medieval viewer as a peacemaker and the importance of Francis for everyday civic life is emphasized.

The theologian St Bonaventure (1221-1274) writes in his *Legenda maior*: 'When Blessed Francis saw the rejoicing demons over the city of Arezzo, he said to Brother Silvester, his companion: "Go and cast out the devils in the name of God, as the Lord himself has commanded you, shouting outside the gate"; and when he shouted obediently, the demons fled and peace was immediately made'.

In her demon, Marta Klonowska adopts the features of Giotto's devil, in which elements of a human (body shape, face and hands), a wild goat (shaggy fur, puffed tail, ears, beard and raised forehead hair), a bird (foot claws) and a bat (wings) can be found. However, the formulation of both faces is quite different. Giotto gives his devil a creepy, painfully distorted face with a mouth wide open. Marta Klonowska's demon, on the other hand, appears to hover in the air, restrained and introverted. Seen in profile, its face is more reminiscent of a crescent moon with a nose, as we know it from children's books. Instead of the naturalistic brown fur color of Giotto, Marta Klonowska makes her demon glow with celestial blue tones and iridescent splashes of green, orange and purple.







Snake after Albertus Seba



MARTA KLONOWSKA

04

Snake
after Albertus Seba

Ensemble of snake sculpture and print
2023

Snake sculpture | glass on metal framework
H x L x W | 90 x 150 x 100 cm | 35.4 x 59.1 x 39.4 inches

Inkjet print on paper
Image | H x W | 48,5 x 63,5 cm | 19.1 x 25 inches
Sheet | H x W | 69,7 x 84,8 cm | 27.4 x 33.4 inches



MARTA KLONOWSKA

04

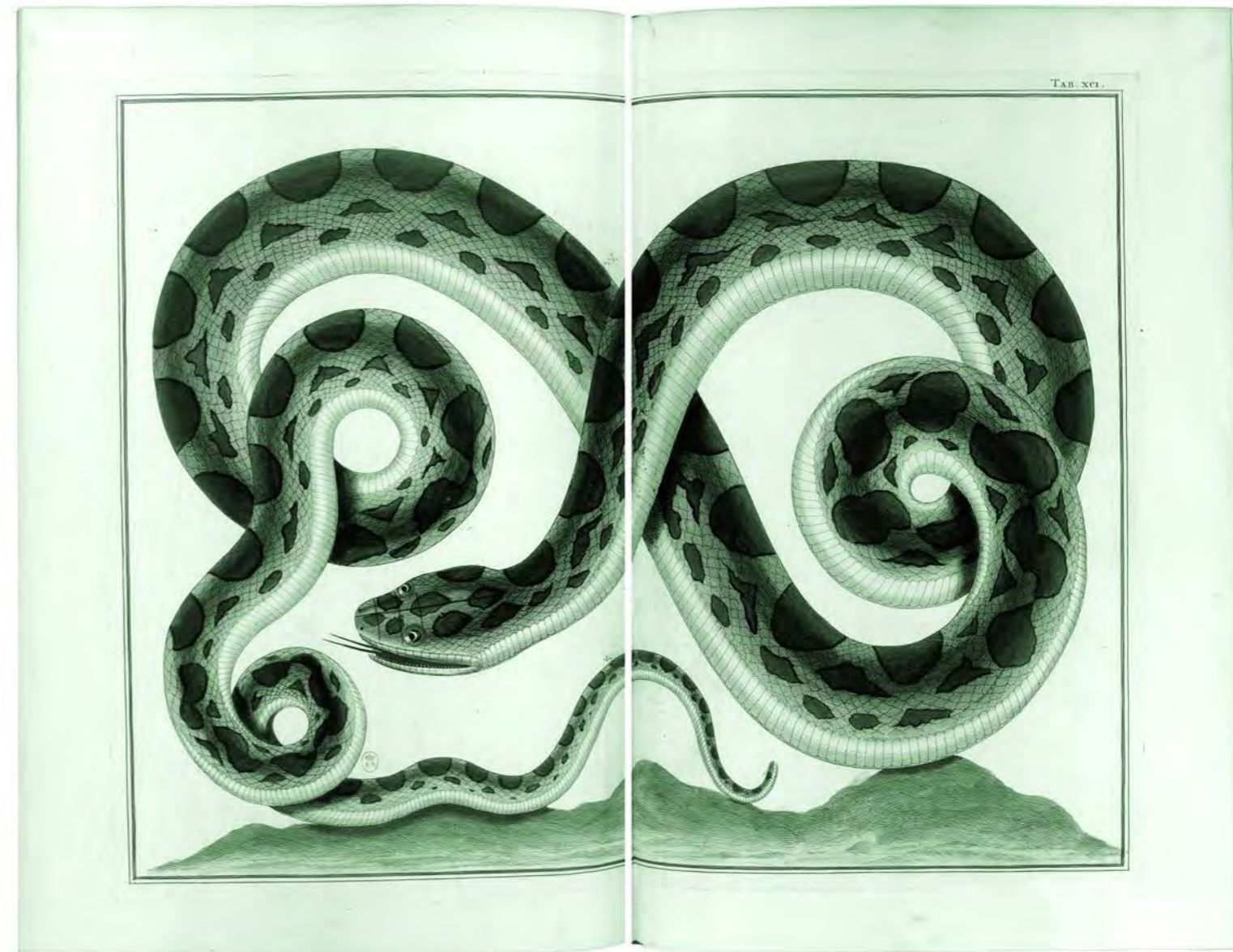
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Albertus Seba completed an apprenticeship as a pharmacist in East Frisia, Groningen and Amsterdam. He spent his travelling years as a journeyman in Nuremberg and Strasbourg before taking his pharmacy exam in Amsterdam at the age of 32. There he set up his own pharmacy, the so-called 'German Pharmacy'. He quickly gained a good reputation and a large clientele and became wealthy. This allowed him to build up one of the most comprehensive natural history cabinets of his time, for which he collected specimens of as many animals as possible known at the time. In 1717, he sold this first collection to the Russian Tsar Peter I (Peter the Great) and immediately began to build up a second collection. He finally decided to have all the specimens catalogued and published in book form with descriptions. The four-volume work (Thesaurus) contained 400 copperplate engravings. Volumes 1 and 2 were published during Seba's lifetime (1734 and 1735), while volumes 3 and 4 were published posthumously (1758 and 1765).

The historical copperplate engraving depicts a snake in an unusual position: entwined in itself, with several circular coils of different sizes, partly in contact with the ground, but mostly standing in the air. It is not a position of locomotion, but neither is it a resting position. The impressive circular curves of the snake's body convey an idea of its muscular strength.

For Marta Klonowska, the attraction lay in translating these almost geometric, circular structures into a three-dimensional sculpture. The unusual composition of the engraving left room for personal interpretation. The overlapping of the coils gives the sculpture depth and tension. The different coloring abstracts and alienates the object. Color gradients enhance the effect of depth and literally draw the viewer into the coils. Marta Klonowska sees her snake as a 'time bridge between past and present'.



Goat after Aert Schouman





MARTA KLONOWSKA

Marta Klonowska, born in Warsaw in 1964, studied at the Academies of Fine Arts in Wroclaw (1987-89) and Düsseldorf (1989-97). In 1997, her professor A. R. Penck awarded her the post-graduate degree of *Meisterschülerin*.

Marta Klonowska lives in Düsseldorf/DE and on the Baltic coast in Poland.

Public Collections

- Barbara Achilles Foundation | Hamburg | DE
- Fort Wayne Art Museum | Fort Wayne | US-IN
- Racine Art Museum | Racine | US-WI
- Toyama Glass Art Museum | Toyama | JP
- Alexander Tutsek Foundation | Munich | DE
- The Corning Museum of Glass | Corning, NY | USA
- Kunstsammlungen der Veste Coburg | DE
- Glas-Museum Hentrich | museum kunst palast | Düsseldorf | DE
- Glas-Museum Alter Hof Herding | Ernsting Foundation | Coesfeld-Lette | DE
- Musée-Atelier du Verre | Sars-Poteries | FR

Recognitions

- 2006 · The Bombay Sapphire Prize - Final Exhibition | London
- 2005 · Jutta-Cuny-Franz Prize | Honorary Diploma | Düsseldorf
- 2002 · Artist in residence | Akerby Skulpturpark | SE

Publications

- 2024 · The Insatiable Joy of Discovery | Uta Klotz | New Glass | Edition I/2024
- Artist Interview by Jana Elsayed | Urban Glass | Glass Quarterly | December 14, 2023
- 2019 · Istota | exhibition catalog | Toyama Glass Art Museum | Toyama | JP
- 2013 · Nature Morte | Michael Petry | Thames & Hudson | London
- 2011 · Materials Revisited | Museum für Angewandte Kunst Frankfurt | jovis Verlag GmbH
- 2009 · Cocker Spaniel and Other Tools for International Understanding | Kunsthalle zu Kiel | DuMont
- 2008 · Streichelzoo | Helmut Ricke | museum kunst palast | Düsseldorf
- 2006 · Marta Klonowska | David Revere McFadden | The Urban Glass Art Quarterly | Summer Edition

Solo Exhibitions

- 2024 · Vom Eigenleben der Kreaturen | Achilles Stiftung | Hamburg
- 2023 · Duchruchu | The Finnish Glass Museum | Riihimäki | FN
- 2019 · Istota | Toyama Glass Art Museum | Toyama | JP
- 2015 · Lion Dog Meets Garden Dog | Iorch+seidel | Berlin
- 2013 · Puszek and Friends | Iorch+seidel | Berlin
- 2009 · Geschöpfe (with Sibylle von Preussen) | Iorch+seidel | Berlin
- Domestic Animals | The Finnish Glass Museum | Riihimäki | FN
- 2008 · Streichelzoo | museum kunst palast | Düsseldorf | DE
- 2005 · Portraits und Tierskizzen | Iorch+seidel | Berlin
- 2003 · dogwalk | Iorch+seidel | Berlin
- 2002 · Akerby Skulpturpark | SE
- 1997 · Cité Internationale des Arts | Paris

Group Exhibitions

- 2022 · Cold-Working Techniques in Glass Art | Glasmuseum Alter Hof Herding | Coesfeld-Lette | DE
- 2021 · Fragile! - Grenzbereiche des Skulpturalen | Kunsthalle Vogelmann | Heilbronn | DE
- Cultural Affairs | Grassi Museum | Leipzig | DE
- 2016 · Triennale Européene de la Céramique et du Verre | Anciens Abattoirs | Mons | BE
- Wie es uns gefällt | Herbert Gerisch-Foundation | Neumünster | DE
- 2015 · Inaugural exhibition | Toyama Glass Art Museum | JP
- 2012 · European Glass Context | Bornholm Art Museum | DK
- Glasstress NY - New Art from the Venice Biennales | Museum of Arts & Design New York
- In the Name of Love | Alexander Tutsek-Stiftung | Munich
- 2011 · Materials Revisited | Museum für Angewandte Kunst | Frankfurt/Main | DE
- Glasstress | Palazzo Cavalli Franchetti | Venice | IT
- 2010 · Walking the dog | Kunsthalle Osnabrück | DE
- 2009 · Cocker Spaniel and other Tools ... | Kunsthalle Kiel | DE
- 2007 · Audacity in Art | Orlando Museum of Art | USA
- 2006 · The Bombay Sapphire Prize – Final Selection | The Bombay Sapphire Foundation | London
- 2004 · Glas im Großformat | Glasmuseum Alter Hof Herding | Coesfeld-Lette | DE

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