

Anna Raczyńska

selected works and projects
2025 - 2015

Anna Raczyńska

(she/they)* 1990, Bielsko-Biała, Poland

Anna is a multidisciplinary visual artist, lecturer, and researcher whose work explores socially relevant themes, particularly the ongoing transformation of Central and Eastern Europe—from the remnants of Soviet influenced communism to the rise of neoliberal capitalism in mass society. Through her installations, she reflects on tensions between East vs. West, countryside meets city, labor and capital, as well as power dynamics within intersectionality. In her practice, these themes are reimagined through echoes of often Slavic traditions and a reengagement with the past, all filtered through the digital zeitgeist.

Central to her practice is semiotics, where she translates spoken and written language into visual form using pictograms and signs to create striking and direct associations between objects. Her artistic approach spans a variety of mediums, including objects, digital prints, 3D animations, sculptures, and immersive installations. Balancing irony with deep material exploration, she ingeniously transforms everyday objects by reshaping their form, materiality, and scale.

Her installations blur the boundaries between the digital and analogue worlds, blending tools such as laser engraving, 3D modelling, and printing. By juxtaposing contemporary, sterile objects with organic elements of nature, she creates immersive spaces that invite viewers to engage with their surroundings in new and profound ways.

Raczyńska holds an M.F.A. in Sculpture from The Eugeniusz Geppert Academy of Art and Design and a post-graduation in Art and Installation from the Leipzig Academy of Fine Arts. She has exhibited in Germany, Poland, England, the Netherlands, and France and participated in residencies in France, the Netherlands, Slovakia, and Bulgaria. Her work is in the collections of the Cultural Foundation of the Free State of Saxony and the Federal Collection of Contemporary Art. Since October 2021 until March 2025 she has been a lecturer at the HGB Leipzig.

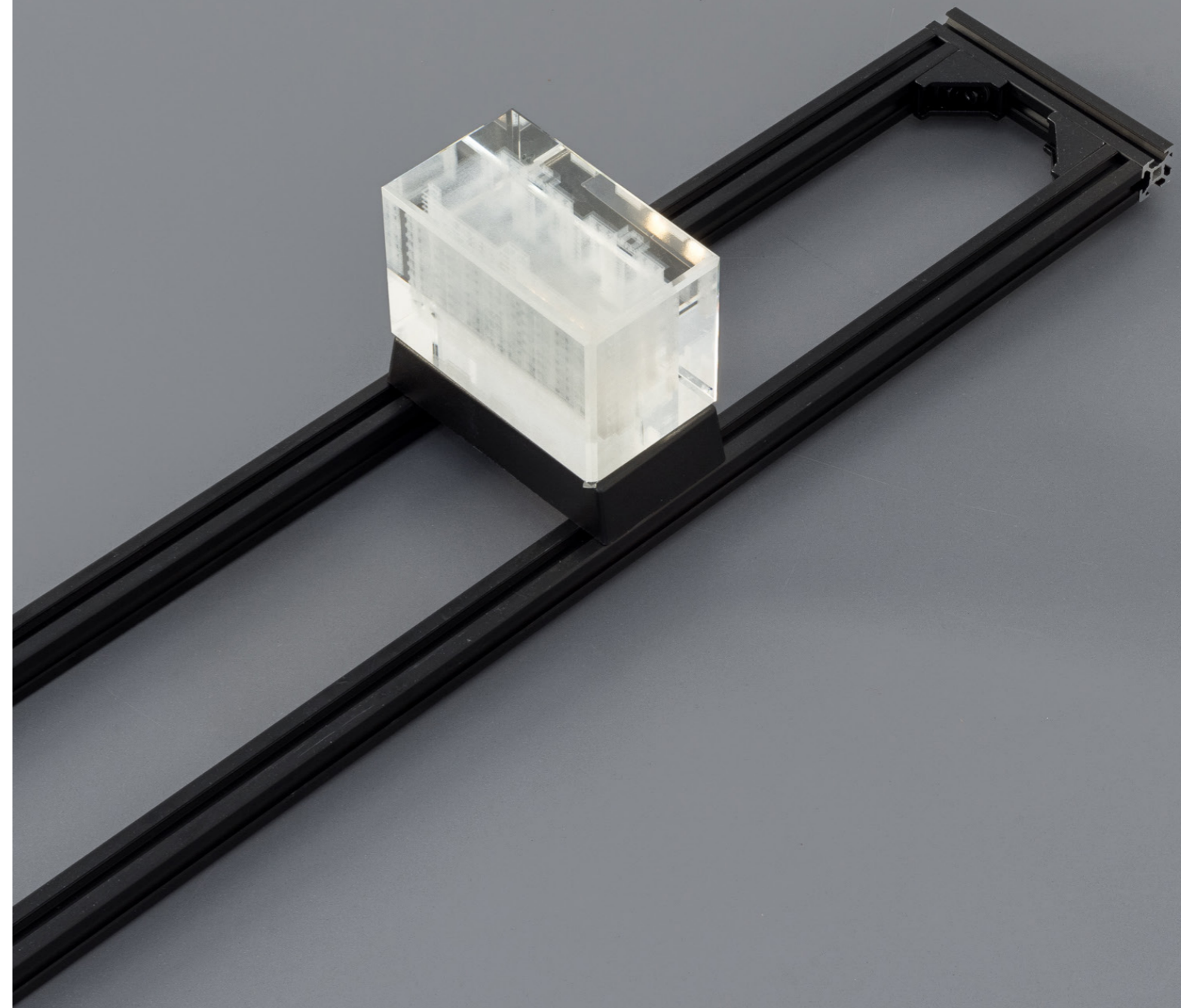
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Embodied Bordering

part of exhibition *The Inner Frontier* in collaboration with Michał Zawada
shown at [Various Others](#) (Munich Gallery Week) 2025

2025
Sculpture
aluminium, resin, textile, steel
400 x 200 x 120 cm

NEBYULA, München

In their duo exhibition *The Inner Frontier*, Anna Raczyska (Leipzig) and Michał Zawada (Kraków) investigate boundaries—geographic, bodily, political, and psychological. Developed through a cultural exchange between Kraków and Munich, initiated by Rosa Stern Space and the Piana Gallery Foundation, the exhibition stages both dialogue and confrontation: between painting and sculpture, tradition and transformation, canonical art histories and Polish artistic perspectives.

Both artists share biographical and artistic ties to Poland, yet their practices diverge in medium and method. Zawada, a painter, navigates between realism and surrealism, reworking classical landscape tropes—forests, volcanoes, sunsets—into speculative, posthuman worlds. His canvases evoke an eerie serenity: a nature that survives us, indifferent to the human gaze. Beneath their surface lies a critique of colonial ideologies, masculinist histories, and the illusion of control over land, all living beings, and their futures.

Raczyska's sculptural interventions bring similar themes into physical space. Her monumental aluminium hands—digitally designed, machine-fabricated—span the exhibition room like suspended bodies. Referencing Michelangelo's *The Creation of Adam* (1508-12), they suggest not divine spark, but a posthuman genesis where the encounter is no longer between God and (hu)man, but between machine and flesh. Visitors are forced to navigate through these forms, embodying the tension between creation and alienation, presence and absence.

Text: Theresa Retzer







Sands of Undoing

part of exhibition *The Inner Frontier* in collaboration with Michał Zawada
shown at [Various Others](#) (Munich Gallery Week) 2025

2025
5 Editions + AP
acrilic print, resin, 999 fine silver,
40 x 30 x 7 cm

NEBYULA, München

At the core of both practices lies a reflection on shifting borders: not only geopolitical ones, such as those between Germany and Poland, but also those between genders, media, ideologies, and states of being. This is further emphasized in a collaborative wall mural spanning the room. The work responds to recent political shifts in Poland—toward liberalization, separation of church and state, and a reckoning with the legacy of cultural restriction. The exhibition resists easy readings of identity or belonging; instead, it offers a sensorial space where such concepts are felt, not explained.

Raczyńska's material choices—aluminium, resin, plexiglass—reassert her interest in labor, resistance, and the rewriting of gendered codes in art and artistic creation while also gesturing toward political and economic migration, power dynamics, and social hierarchies in capitalist societies. Her edition, which references the Polish Błędów Desert, fuses folklore and fabricated matter into a subtle meditation on artificiality, myth, and cultural memory.

Text: Theresa Retzer





Rewoven Roots

2024

installation
satin

300 x 150 cm + 300 x 300 cm

Piana Gallery Foundation, Kraków

In Rewoven Roots, Anna Raczynska explores her cultural heritage through a poetic transformation of traditional Silesian folk scarves. These scarves, originally worn by women in her native Silesian Beskids, have been enlarged to ten times their original size in Rewoven Roots. Digitally-designed patterns have been laser-cut into the material, leaving their remnants scattered across the exhibition space.

Historically, the textiles often symbolise the oppression of women in patriarchal societies, but they also represent a resilient tradition deeply connected to the artist's personal history as a woman. In a poetic act of disintegration and free fall of patterns, Raczynska symbolically reclaims her roots and creates new narratives from fragments of the past.

[Read more](#)







Vulnerable Metropolis

2023

Engraved glass
75 × 110 × 65 mm

6 editions

a&o Kunsthalle Warszawa 2023
curated by Tanja Hauchale

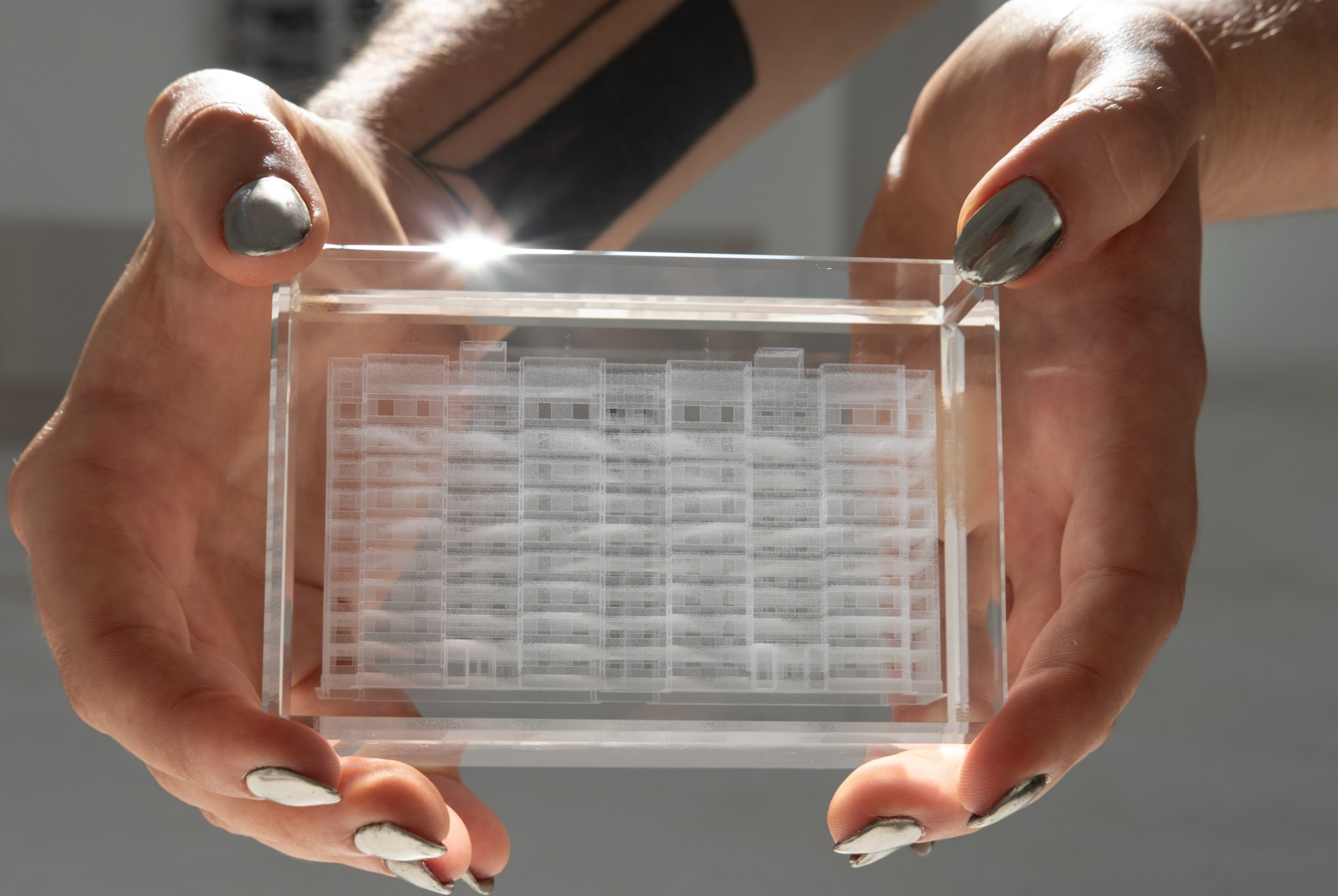
+

Nova Space, Bauhaus Universität Weimar 2024
curated by Sophia Yvette Scherer

The work *Vulnerable Metropolis* is inspired by the description of glasshouses in Stefan Żeromski's novel *Przedwiośnie* [The Coming Spring]. In the literary original, glasshouses are presented as an idealistic, utopian vision of an emigrant patriot who dreams of returning to his homeland.

The image of glass houses evokes the idea of a country where equality, social justice and prosperity reign. The artist reinterprets this narrative by encapsulating a 3D model of an apartment block as a souvenir/memory of socialist architecture. This alludes to the ideology that prevailed during the GDR era, when new apartments were equated with luxury.

The materials and techniques Raczynska uses in her work relate to contemporary architecture, where digitalisation and glass play an important role in the urban landscape.



Yesterday's Tomorrow

2023

mixed media installation

a&O Kunsthalle Warszawa 2023
curated by Tanja Hauchale

+
Österreichisches Kulturforum Berlin 2023
curated by Jaqueline Poledna

+
Kunstraum Ortloff Leipzig 2024

The solo exhibition is based on the narrative work Yesterday's Tomorrow (Eden), originally created for the group exhibition Paradise Engineering at Rosa Stern in Munich. It presents an expanded interpretation of the theme and a multi-element spatial installation. The exhibition explores the multi-layered notion of paradise, the complex dynamics of human life and the changing symbolism of wealth and power in the contemporary world.

In Yesterday's Tomorrow, Raczynska engages in a deep dialogue with the works of Hieronymus Bosch and Jan Brueghl. Like Bosch, known for his surreal and symbolic compositions, the artist attempts to reinterpret the timeless notion of Eden, Earth and Hell in the context of the present. In this vision, the Garden of Eden becomes a complex web of metaphors in which money, wealth and influence are seamlessly integrated into the metropolitan landscape. This alludes to a modern capitalist paradise embedded in a Christian architectural element that transcends traditional notions of paradise.

[Read more](#)







Redemption

2022

sculpture
safes, steel
250x 175x 25 cm

Galerie der Künstler*innen München
curated by Domino Pyttel

The exhibition GNADE at the Galerie der Künstler*innen brings together seven newly created spatial installations by young artists dealing with themes such as individuality, power, forces of nature, market dependency and spirituality. The selected works reflect the current social mood - in the context of humanitarian, political and economic crises, armed conflicts and natural disasters - and create their own (counter)strategies and possibilities for response.

The sculpture Redemption criticises the current political situation in Poland, where the Catholic Church is influential in shaping society, despite the fact that it is now largely characterised by secularism.

The relationship between money and power is a historical phenomenon. Money is often seen as a means of acquiring power, while power is sometimes used to accumulate wealth.



Underestimated.

Women artists in Leipzig in 1900

“If you need me, I’m (still) in the basement!”

2022

curation, conception, research archive, exhibition architecture design and organisation

in cooperation with Prof. Joachim Blank, Marian Reisinger
and students of the installation and space class:
Morten Bjerre, Melina Brass, Leila Brinkmann, Julia Gerke, Markus Heller,
Brigita Kasperaitė, Kevin Koen, Nora Jil Langen, Merlin Maximilian Meister,
Sophie Constanze Polheim, Kay Lotte Pommer, Yashar Shirdel

Museum der bildenden Künste (MdbK) Leipzig

At the invitation of the Museum of Contemporary Art Leipzig, artists from the Installation and Spatial Studies class at the HGB in Leipzig developed an intervention and spatial installation to accompany the works presented by the STIGA artists.

This companion acts as a scenographic display for the historical paintings, while at the same time consciously appropriating them in order to draw attention to the ongoing structural discrimination against non-binary female artists and creators.

In this approach, the installation aims to reflect on the past and ask questions about the future. Reflection on the different regimes of gaze and forms of representation within the institution and dialogue with the audience are important starting points.

The spatial installation has been developed in a collaborative format by a group of student and teacher artists, with an emphasis on allowing for a polyphony of artistic gestures and individual positions.

All the artworks included are based on an intensive investigation of power and gender politics in the field of art, questioning art forms in terms of their gender specificity and using various methods - research, analytical, poetic, gestural and spatial - to reflect on the exhibition policy of the MdbK in Leipzig from the 19th century to the present.

[Read more \(DE\)](#)

Unterschätzt!
Künstlerinnen in Leipzig um 1900



66.5% of the artists shown here in recent years were from Europe.

The international debate around #metoo (2015)

91% of the artists shown here in recent years were from Europe.

Europe (91.09%)
North America (6.02%)
Asia (1.02%)
Middle East (0.7%)
South America (0.7%)
Africa (0.42%)
Australia (0.05%)

of an elephant rarely travels alone: 91% of the artists shown here in recent years were from Europe.



Small white label with text, likely identifying the artwork.



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Small white label with text, likely identifying the artwork.



Small white label with text, likely identifying the artwork.



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HINTERM NISCHEL

2021

Future Primitive

wheat, oat, dried flowers, rowan, steel
130 x 140 x 20 cm

After The Storm

wood, steel, Aludibond, framed C-Print
various dimensions

Chemnitz Open Space kooperacja z Kunstsammlung Chemnitz
curated by Kasper König and Annabel Burger 2021

+

„IDENTITÄT NICHT NACHGEWIESEN“. New acquisitions from the Federal Collection
Bundeskunsthalle Bonn 2022

Immediately after the Bundestag elections, the Kunstsammlungen Chemnitz presented the exhibition Hinterm Nischel, curated by Kasper König and Annabell Burger, at Chemnitz Open Space. The event is planned as a coordinated pop-up exhibition. For four days, seven artistic works will be presented in the exhibition space in the ‘Parteisäge’, behind the monumental head of Karl Marx.

The object Future Primitive (2021) is part of a series of installation in which Anna juxtaposes the cultural symbols and rituals of her native Poland with Western values and attributes of prosperity. In doing so, she addresses the conflict between traditionalism and capitalist progress, as well as between the periphery and the centre. Especially in the rural areas of Poland, Slavic traditions are still cherished. These include the autumn harvest thanksgiving festival, where local Christian groups compete for prizes for the most beautiful wreaths of grain.

In addition to the deep-rooted cultural significance of golden ears as a symbol of fertility and prosperity, wheat remains one of Poland’s most important export commodities. Although the country is not yet a member of the Economic and Monetary Union, it has a bilateral, reciprocal relationship with the EU, partly because of economic ties and partly because Poland is the only EU country that borders Ukraine and is closest to the aggressor, Russia.

The work, made of Polish wheat and dried flowers, which resembles the symbol of the euro, ironically questions the peaceful promises of unity and the future of the European Union, as well as the conflict of identities in Polish society. Drawing on current and past political events and conflicts, Raczynska exposes the political tensions between East and West.



Future Primitive

2021

Post - graduate exhibition (Meisterschülerin Expo)

mixed media Installation

LIA Programme Baumwollspinnerei, Leipzig

For her postgraduate exhibition Future Primitive, the artist explored existential dilemmas in the form of spatial objects, paintings and animations. In her installation, she confronted the contrasts of 'East vs. West' and 'rural vs. urban' in both form and content. The exhibition explored the conflict between modern technology and traditional lifestyles, and reflected on how social status is defined today and how it is connected to our roots.

The centrepiece of the exhibition was a steel credit card of considerable size, an ironic reference to the meaning of wealth in modern times and the choice to represent it through a piece of plastic. The artist pays particular attention in her work to the constant transformation of former socialist structures into neo-liberal capitalism, which she identifies as a social problem.

The reality of life for many Eastern Europeans - whether nurses or butchers - is that they have to maintain their economic existence far from home and live a life of travelling between East and West in order to improve their social status.

[Video Link](#)











ELSEWHERE

2020

3D animation
2:24

Digital Residency
OP ENHEIM Wrocław 2020
curated by Kama Wrobel

+
Autohaus Autohaus, Kassel 2021 (screening)

During the pandemic, OP ENHEIM launched a digital artist residency programme called 'Digital Residency'. This was one of the few activities supporting Polish and German artists in the programme. During the two-month residencies, six artists developed their projects with the help of invited experts.

The Elsewhere project is a subjective analysis of the Polish diaspora.

The motives for emigration can range from working in the construction industry to living as a digital nomad. The project focuses on examples of migration since Poland's accession to the European Union in 2004. It addresses the following questions: What are the motives behind the decision to leave the country? Is the search for a better life abroad a universal phenomenon? These questions are discussed in the form of an unconventional audiovisual essay that combines elements of short, humorous and ironic 3D animation.

[Video link](#)



UNICODE

2020

in collaboration with Hannes Nienhüser

mixed media installation

Kunstenlab, Deventer
curated by Aalt van de Glind

Stop sign. Smile. Four-leaf clover.

Humans have always relied heavily on signs, words, and images to represent ideas and convey meaning. In a world without symbols, it would be impossible to even read this text. Considering that virtually all verbal and nonverbal communication is based on symbols, it's fascinating how little attention we pay to them in our daily lives.

In their installation "Unicode", artists Anna Raczynska and Hannes Nienhüser playfully explore the realm of everyday symbolism by literally transferring and transforming some of these concepts into three-dimensional space.





15% of abstraction

2019

mixed media Installation

Mieszkanie Gepperta, Wrocław
curated by Michał Bieniek

The exhibition series, titled “15% of Abstraction,” provides an opportunity for young artists from Wrocław to engage with the legacy of local art pioneers, particularly the Wrocław Group. The series is held at the Mieszkanie Gepperta Gallery, the former studio of the renowned artists Eugeniusz Geppert and Hanna Krzetuska, and serves to facilitate a dialogue with the artistic traditions of Wrocław.

Anna Raczyńska, a graduate of the E. Geppert Academy, addresses contemporary themes in her installations while reinterpreting tradition. Her oeuvre frequently addresses issues such as “eco-anxiety,” which has emerged as a prevalent response to climate change. Raczyńska employs expressive techniques such as irony and exaggeration to underscore contemporary anxieties and bridge the domains of nature and social issues. This is evident, for example, in her bamboo surveillance cameras that reference China’s social credit system, prompting reflection on the concept of privacy. The choice of bamboo, a material symbolizing integrity in China, introduces an additional layer of irony.





After the Storm

2018

side- specific installation
wood, coal, varnish
210 x 80 x 60 cm

Šopa Gallery, Košice
curated by Petra Huskova

The exhibition “After the Storm” refers to one of the most famous quotes: “After the storm comes the sun.” This short sentence serves as a metaphor for challenging life experiences and situations that turn positive, creating an imaginary, closed cycle.

The project deals with the most widely used energy source in Poland, coal, whose importance remains constant. However, the simplest and cheapest central heating stove is inefficient, has high operating costs and is harmful to the environment and human health. In the long term, positive prospects are emerging, such as the gradual shift to renewable energy, which is reflected in the title of the exhibition.

The artist incorporates architectural elements and objects that are part of the gallery space, such as a dialogue between a real and a fake stove. As in her previous works, there is a strong sense of irony.

Anna Raczynska – Po búrke

Výstavný projekt odkazuje na jeden z najpopulárnejších citátov: „Po každej búrke raz vyjde slnko.“ Táto krátka veta je metaforou na negatívne životné situácie, ktoré sa striedajú s pozitívnym prežívaním a spoločne tak vytvárajú pomyselnú uzatvorenú slučku. Anna Raczynska vo svojich dielach pracuje so súčasným formálnym jazykom a čerpá z vizuálnej reality každodenného života. Vyberá si prvky z architektúry a urbánneho prostredia mesta, ale taktiež predmety, ktoré sú súčasťou priestoru galérie. Tak ako v predošlých prácach autorky, aj tu je prítomný silný element ironie.



Moonlanding

2018

kinetic installation
295 x 300 x 200 cm

Espace Le Carré, Lille 2018
curated by Jean-Christophe Arcos

+
Progress Gallery, Paris 2018

As part of a partnership between the art institutions La Malterie (Lille) and BWA (Wrocław), Anna Raczyńska and Léonie Young will furnish the Le Carré space. In their exhibition, both artists explore the theme of visionary yet unfinished utopias, initiating a dialog between the media of photography and sculpture.

This announcement is intentionally neutral and minimally descriptive to allow visitors - hopefully many of them - to experience surprises as they discover the works, while also alluding to certain techniques and cues used in the exhibition.

If deemed appropriate, the full quote from Archimedes could be added: "Give me a place to stand, and with a lever I will move the whole world."

[Video link](#)



Sunday morning cliché

2017

print on dibond
60 x 40 cm

Open Ateliers, La Malterie Lille 2017

+

Espace Le Carré, Lille 2017
curated by Jean-Christophe Arcos

+

Progress Gallery, Paris 2018

As part of a partnership between the art institutions La Malterie (Lille) and BWA (Wrocław), the Le Carré space will be curated by Anna Raczyńska and Léonie Young. In their exhibition, both artists address the theme of visionary but unfinished utopias and initiate a dialogue between the media of photography and sculpture.

The work Sunday Morning Cliché explores the concept of clichés, focusing on the analysis of platitudes, thought stereotypes, artistic elements, and forms of expression. These are referred to as “clichés” when they are used so frequently that they lose their original meaning or impact. This is especially true when they were once considered new and significant within the context of site-specific art.





Early Ripe, Early Rotten

2016
side-specific instillation

Stadtgalerie Kiel (PRIMA KUNST)

The starting point of the exhibition Early Ripe, Early Rotten is an image found in the basement of the artist's first apartment in Germany, which is exhibited as a print.

Her initial associations stem from her childhood growing up in the Silesian Beskids, where mountain landscapes play an important role in the local community. The project is both nostalgic and ironic in its references to the perception and even overemphasis of memories and their interpretation in the present of the past.





Summer Camp

2016
mixed media installation

XPO Eschede 2016

+

“Poland of our Dreams” Aleje Ujazdowskie 8, Warszawa 2019
curated by Michalina Sablik, Aleksandra Liput

+

“Terms & Conditions” HGB Rundgang, Leipzig 2020
curated by Ilse Lafer

The exhibition explores the nostalgia associated with “summer camps” in Poland in the 1990s, a period immediately following the fall of the Berlin Wall and the collapse of socialism.

It focuses on the role of everyday objects as anchors of memory. In a staged, playful setting, objects that once accompanied carefree summer days are presented.

These artifacts embody the stories and emotions of past summers and serve as a bridge to memories. They also help to bring the atmosphere of summer camp into the exhibition space. Visitors can immerse themselves in this nostalgic world and rediscover the meaning of seemingly ordinary objects.





Some you win, some you lose

2015

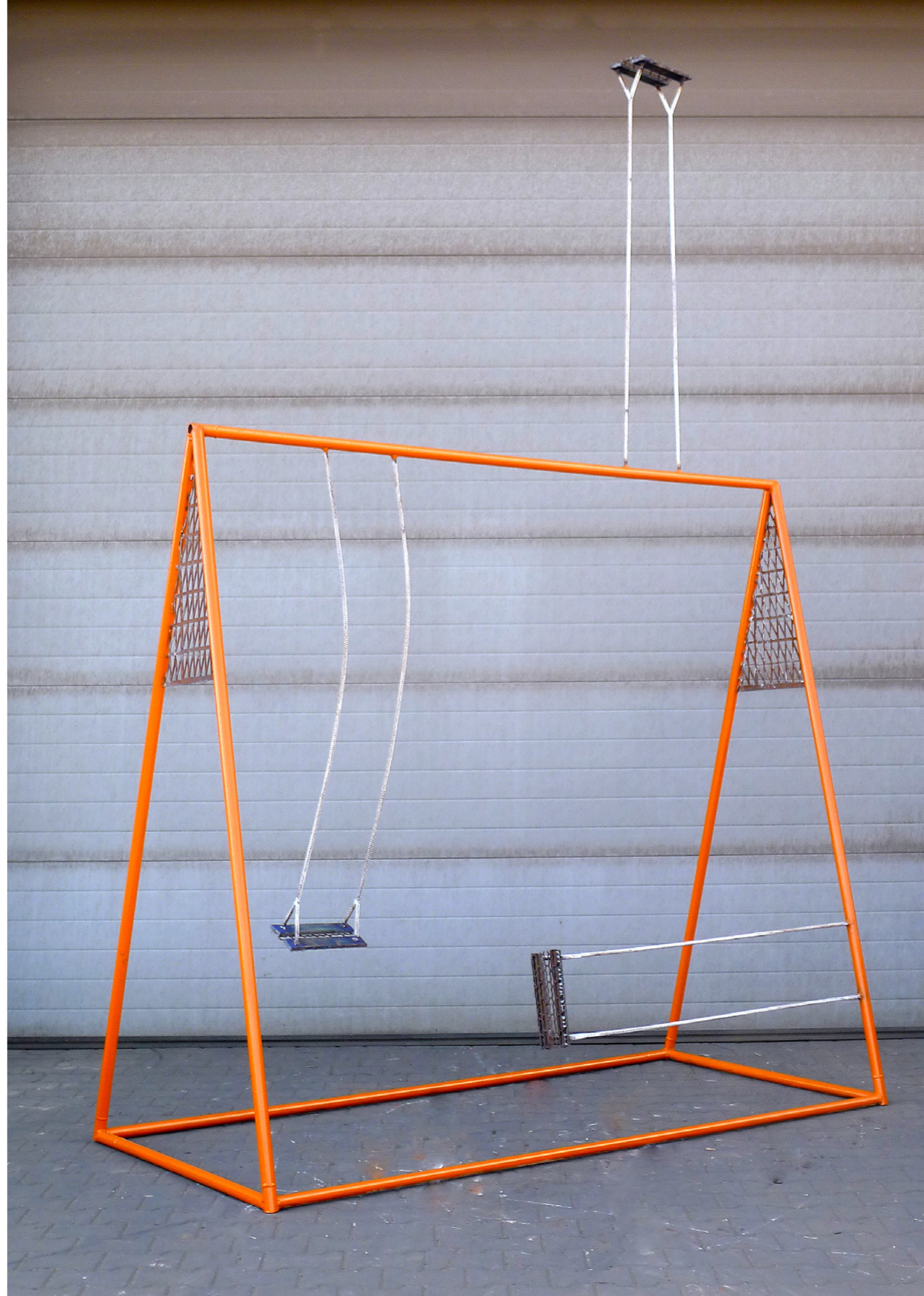
sculpture in public space

Main square, Pleszew

The “Marian Bogusz Plener” Sculpture Symposium, also known as “Złom Art”, is an annual event that has taken place at Delta in Pleszew since 2010, with the participation of students and graduates of the Academy of Fine Arts in Wrocław. The event is organized by the owners of Delta, the university authorities and the local town and commune authorities of Pleszew. All the sculptures are made of scrap metal.

The sculpture “Some You Win, Some You Lose” playfully reinterprets the familiar object, like a swing, addressing issues of accessibility and the function of architecture in public space.





Untitled

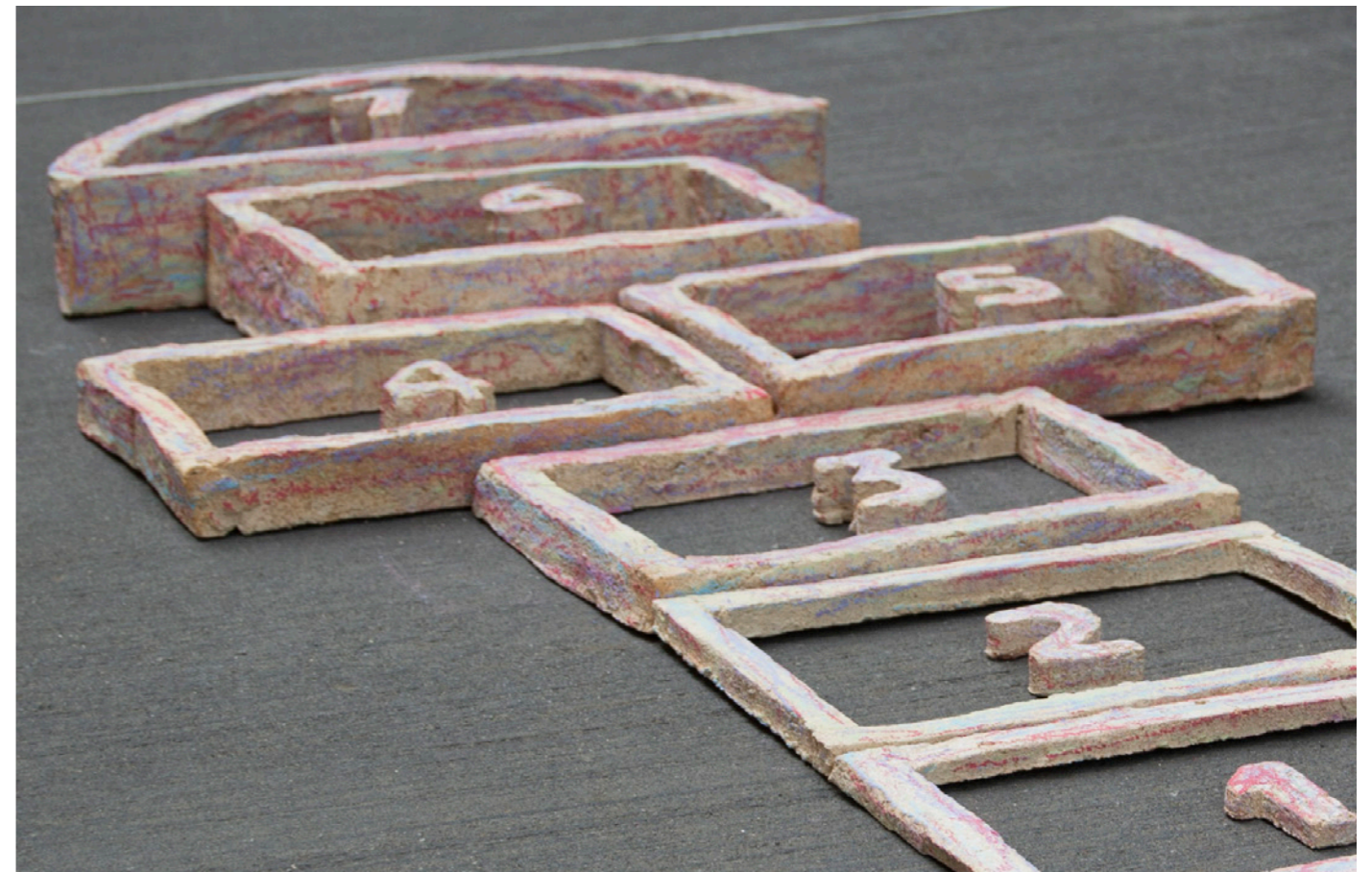
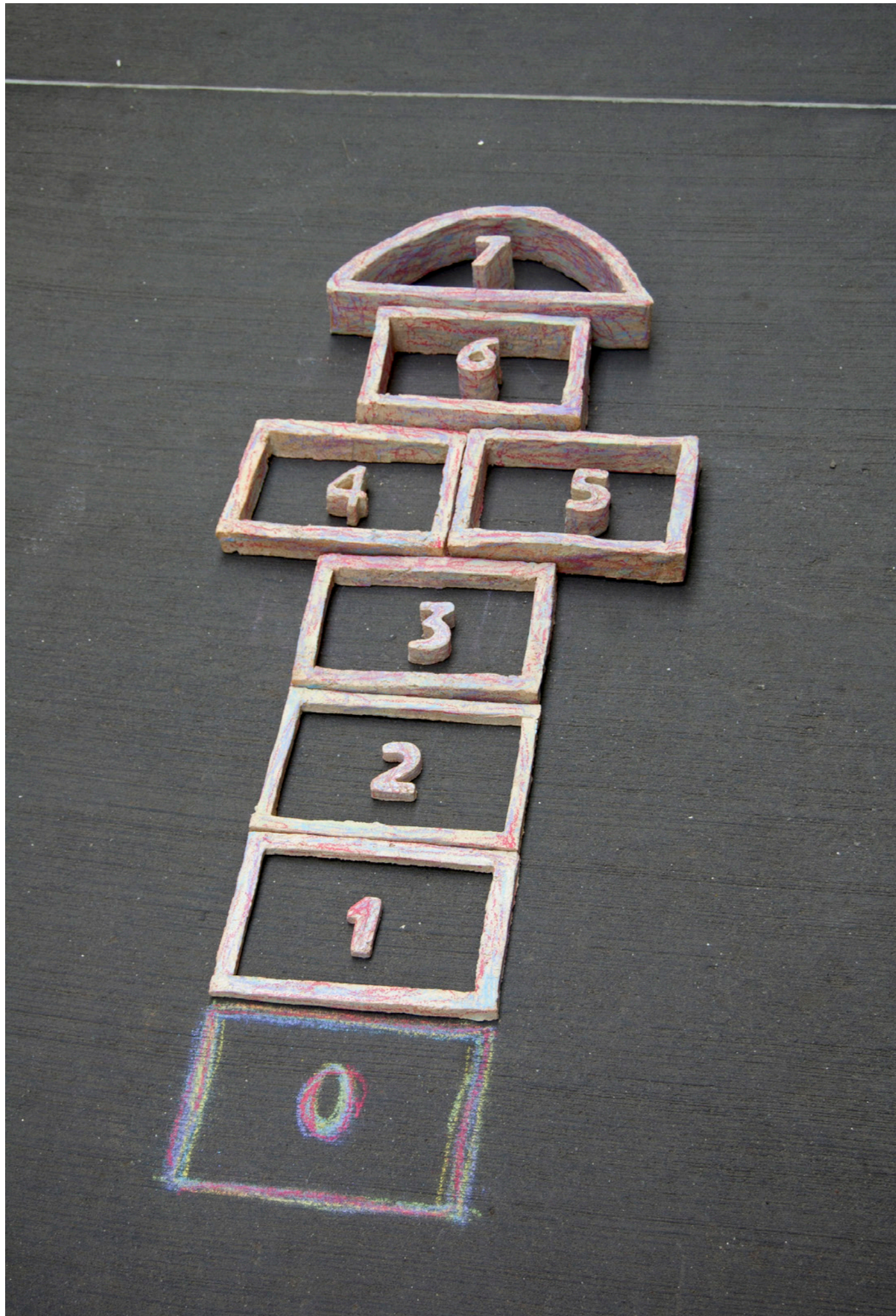
2015

ceramic, chalk
170 x 50 x 40 cm

work from Diploma series "Short Stories"
Mieszkanie Gepperta, Wrocław

The ceramic sculpture takes the form of a hopscotch grid, evoking associations with stairs.

This structure creates a tension between lightness and stability. The sculpture appears playful and dynamic in design, while its stair-like form conveys a sense of groundedness and growth. In this way, the piece can be described as a kind of "memory staircase," symbolically representing the journey between past and present, and inviting reflection on the transformation of childhood experiences in the context of adulthood.



EDUCATION AND WORK EXPERIENCE

- 10.2021- 03.2025 artistic associate and lecturer at HGB Leipzig
- 2018- 2021 Meisterschülerstudium (postgraduate studies), class Prof. Joachim Blank
- Hochschule für Grafik und Buchkunst, Leipzig, Germany
- 2010-2015 Diploma M.F.A. Sculpture
- Eugeniusz Geppert Academy of Fine Arts and Design, Wrocław, Poland
- 2013-2014 Erasmus +
- AKI Artez Institute of the Arts, Enschede, Netherlands

SCHOLARSHIPS AND ARTIST RESIDENCIES

- 2024 Artist Residency exchange between the Piana Gallery Foundation and Kombinat e.V.
- supported by the Department of International Cooperation of the City of Leipzig
- 2023 stART Artist in Residence, Warsaw PL
- 2019- 2021 DAAD-Scientific scholarship - Faculty of Fine Arts, Architecture and Design
- 2020 Digital artist Residency OP ENHEIM, Wrocław PL
- 2018 Honourable mention, Leipzig Light Festival 2019, Hall 14, Leipzig, Germany.
Artist in Residence at Urban Factory - Urban Commons
- as part of the European Capital of Culture program in Plovdiv, BG
- 2019 Artist in Residence K.A.I.R. Kosice SK, residency supported by Goethe-Instituts Bratislava
- 2017 Artist in Residence in La Malterie, Lille FR - residency supported by BWA Wroclaw
- 2016 ARE Artist in Residence, Enschede NL

SELECTED SOLO EXHIBITIONS

- 2025 „The Inner Frontier” NEBYULA, München DE
* in collaboration with Michal Zawada
- 2024 “Rewoven Roots” Piana Gallery, Kraków PL
- 2023 “As the Sun is Sets” Österreichisches Kulturforum Berlin DE
* in collaboration with Magdalena Kreinecker
„Yesterday’s Tomorrow“ a&o Kunsthalle Warszawa, Warszawa PL
„It seems like just yesterday” WRG Studios, Braunschweig DE
„Alles hinter sich lassen” Wunderkammer Naturalia / Artificialia, Stuttgart DE
- 2022 „FORNEVER“ NYG West, Leipzig DE
„what I want is what I got“ Museum Express, Düsseldorf DE
- 2021 „Future Primitive“ LIA Programme, Spinnerei Leipzig DE
- 2020 „UNICODE“ Kunstenlab in cooperation with Mondriaan Fonds, Deventer NL

- 2019 „15% of abstraction“ Mieszkanie Gepperta, Wrocław PL
- 2018 „Give me a place to stand vol.2“ Progress Gallery, Paris FR
- „After the Storm“ Sopa Gallery, Kosice SK
- 2016 „Summer Camp“ XPO, Enschede NL
- „Early Ripe, Early Rotten“ PRIMA KUNST Stadtgalerie, Kiel DE
- 2015 „Short stories“ Gallery Mieszkanie Gepperta, Wrocław PL

SELECTED GROUP EXHIBITIONS

- 2025 “UNPOLISHED” Post Office, Amsterdam NL
- 2024 “Invisible Cities” Gallery Frappant, Hamburg DE
- “Zucker” Gallery Mitte, Bremen + Nebyula Space, München DE
- “Goods and Services“ Kunstraum Ortloff, Leipzig DE
- “Zero is the Moon“ Nova Space, Bauhaus Universität Weimar DE
- “New Acquisitions of Contemporary Art in the Art Fund 2023” Representation of the Free State of Saxony to the Federal Government, Berlin DE
- 2023 „No Man Is An Island“ Galerie Tobias Naehring × Techne Sphere Kunstraum, Leipzig DE
- „WIN/WIN“ 2023 – Art Acquisitions by the Cultural Foundation of the Free State of Saxony, Halle 14, Leipzig, DE
- “PARADISE ENGINEERING” Rosa Stern Space, München DE
- “It’s not the Heat, it’s the Dust!” Grove London, London EN
- 2022 „Mit der Tür ins Haus fallen“ New Acquisitions of the Federal Collection, Neues Museum Nürnberg DE
- „GNADE“ Galerie der Künstler*innen, München DE
- “Hoch-Zeit” Projektraum 145, Berlin DE
- “Identität nicht nachgewiesen“ Bundeskunsthalle, Bonn DE
- “Unterschätzt” MdbK Leipzig DE
- * in collaboration with the class of Installation and Space - Prof. Joachim

Blank and Marian Reisinger

- 2021 M21 / Meisterschüler*innen Ausstwlung (Postgraduate exhibition), a&o Kunsthalle, Leipzig DE
- “Hinterm Nischel” Chemnitz Open Space * in collaboration with Kunstsammlung Chemnitz
- “Dosis II” Institut für Zukunft, Leipzig DE
- SURVIVAL 19 Pafawag, Wrocław PL
- “Verschoben” Autohaus Autohaus, Kassel DE / Screening
- 2020 „Terms & Conditions“ HGB Rundgang, Leipzig DE
- 2019 „We all should be Lichens“ a&o Kunsthalle, Leipzig DE
- „Poland of our Dreams“ Aleje Ujazdowskie 8, Warszawa PL
- „VAR13“ Westpol Airspace, Leipzig DE
- SUPERMARKET 2019, Stockholm Independent Art Fair Sickla Front SE
- 2018 „Re-taking hold of urban commons“ Tobacco City, Plovdiv BG
- 2019 „Capital“ 16.Survival Art Review, Palace Wallenberg, Wrocław PL
- 2017 „Give Me A Place To Stand“ Espace Le Carre, Lille FR

- 2016 „Breslau-Goerlitz-Dresden“ Oktogon, Dresden DE
- 2015 Vth Young Art Review Fresh Blood, Wrocław PL
- „Points of view“ Mieszczanski Bewery, Wrocław PL
- III Biennale Small Sculpture Form Aula UAP, Poznan PL
- 2014 Artechlab TETEM, Enschede NL
- „Technical problems“ MD_S, Wrocław PL
- 2013 FotoArtFestival FotoOpen 2013 , Bielsko- Biala PL
- „Anonymous Drawings“ Gallery Nord, Berlin DE + Temporary Art Centre, Eindhoven NL
- Sculpture techniques BCK , Brzeg PL
- 2012 „Bliskoznacznie“ Gallery E66, Gdansk PL

COLLECTIONS

- Bundeskunstsammlung
(The Federal Collection of Contemporary Art of German Republic)
- Kulturstiftung des Freistaates Sachsen
(The Cultural Foundation of the Free State of Saxony)
- private collections

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