

SUMMARY OF  
PROFESSIONAL  
ACCOMPLISHMENTS

Anne Olue



Olue

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*Orska*



## **Dr Anna Orska-Oleszczyk, PhD**

### **PhD degree**

conferred on 20th November by the Council of the Faculty of Textile and Fashion at the Strzemiński Academy of Fine Arts in Łódź in the scope of visual arts and applied arts

PhD dissertation title: "Eternal bonds"

Supervisor: prof. Andrzej Szadkowski

### **History of the academic professional work**

from 2009	Koszalin University of Technology / adiunkt-assistant professor / Department of Industrial Design / Workshop of Product Design/ Workshop of Jewelry Design/ Workshop of Design of Small Design Forms
2008 – 2011	Poznan School of Social Sciences / Workshop of the Jewelry Design
2008	Poznan School of Social Sciences in Poznań / assistant in the workshop of artistic textile of prof. Andrzej Banachowicza

In accordance with the formal requirement I indicate the artistic achievement that may meet the conditions specified in art. 16 sec. 2 of the Act of 14 March 2003 on scientific degrees and a title in the scope of art (Dz. U. No. 65, item 595 as am):

**Exhibition: „1000 years in necklaces”**

created to the invitation of the Archeological Reserve Genius Loci

## SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

I have always associated creative activity with experiencing. Since I can remember, I have attempted at investigating or at least touching upon various techniques and materials. I have taken advantage of the advice and services rendered by respective experts, be it technologists or artisans. This has helped me to develop my own techniques. The resulting knowledge was indispensable in the decision-making and sometimes in evaluating the risk in the creative process. I have been able to apply non-standard solutions, to combine non obvious materials, to give a new life to objects and to discover substances and craftsmanship.

I have made a very informed decision about my education, opting for the broadly defined plastic arts. In retrospective, I am very grateful to my parents for always supporting my choice. I still can remember my regular walks four times a week to the art centre. The Artistic Secondary School in Koszalin was a natural choice followed by the Academy of Fine Arts in Poznań. I have tried my hand at sculpting, wood carving, intarsia, appliqué, artistic fabrics, painting, drawing, designing furniture, packaging, apparel and many other important areas. Jewellery has proved a resultant of all these fascinations and quests of mine. It is art enshrined in a miniature sculpture, a painter's understatement in a functionally designed and most frequently decorative object. Sometimes it is valuable or even invaluable, other times inexpensive if not disposable. However, irrespective of the value or durability, it plays its role of an ornamental object which distinguishes it, evokes memories and more or less intense emotions. My involvement in discovering the universe of jewellery has taken me where I am today. This stage of personal development was crowned by a Ph.D. thesis submitted before the Academy of Fine Arts in Łódź which allows me to share my knowledge and passion with the subsequent classes of students.



## 1,000 YEARS IN NECKLACES

At the invitation of the "Genius loci" Geological Reserve in Poznań, I designed and manufactured 12 unique necklaces. It was possible owing to a special programme entitled "The contemporary beauty of old wood". The programme was targeted at selected artists from different walks of life and consisted in a creative use of the unique material at hand. This way, I hosted in my atelier rationed elements of a more than 1,000-year-old oak tree excavated from a structure of ramparts from the first settlements established during the reign of Mieszko I<sup>1</sup>. I treated these priceless components as noble gems and set them in metal to highlight their timeless beauty.

Initially, I focused on looking for the right direction of the design work. I would examine the contemporary jewellery and, by a stretch of imagination, tried to relocate to the gords of Mieszko I. The archaeologists working on the project referred to the art of medieval engineering (and the construction of ramparts was undoubtedly one of the biggest undertakings in this area) as an uninterrupted construction site. The specialists agree that the fortification was carefully designed. Its structure is visible in the vicinity of the hill of the "Genus loci" Reserve in Ostrów Tumski. Here, the youngest parts of the gord had been excavated and displayed in the Reserve building. The sight is extremely impressive. The construction logs were debarked and laid down on well prepared ground to ensure the structure's stability. A part of it was covered with interlacing wood as the structure's pressure was established at 124 t per 1m<sup>2</sup>. This was a way of protecting the ramparts from shifting and caving in. The box module was used in the construction process. "The basis was formed by five rows of oak boxes with the corners overlapping and reinforced with logs with hooks made from carefully cut branches. They were installed in such a way that they shared one wall, with the elements overlapping and protecting from shifting under the load of the subsequent layers... Everywhere, traces of a grid structure were recovered, reinforced at the basis with the so-called hooks and sometimes also stone benches to stabilize the ramparts from the outside". [Stempin 2015, s. 29-30] This quotation comes from "966: Remembrance saved in oak", an album published to commemorate an anniversary of the Baptism of Poland. The album's chief editor was Marzena Szmyt and Agnieszka Stempin was in charge of the specific volume.

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<sup>1</sup> Mieszko I (born approx. 922- died 992), the first Christian ruler of Poland (translator's note).

Agnieszka Stępień says that "for archaeologists, the subterranean world which is so hard to reach is a reservoir of unimaginable treasures. However, oftentimes it is very hard to imagine their actual value. The archaeological witnesses of grand history are typically crumbs, single elements of jigsaw puzzles which only start to speak and show their beauty when the puzzle is being solved. A reconstruction of the cross-section of the ramparts posed an unusual opportunity to cast a brand new look at the project adopted by the constructors of the Poznań fortifications. The numerous academic analyses carried out on the pieces of wood indicate selection of only the best oak wood, care in storing thereof and its condition and, finally, a very well-thought construction idea and its consistent incorporation. Each of the samples contributed to appreciating the work and determination of the people building the ramparts to obstruct access to the budding city of Poznań. Can we look at the heritage through the eyes of the constructors as a result of research and studies, appreciating the labour of the lumberman and carpenters?" [Stempin 2015, s. 115]

Ostrów Tumski in Poznań marks the beginning of Poland's statehood. For this reason, the venue and the material which symbolizes it is of great importance. A long time ago, it was barely a sandy island located in the river Warta's marshes. On the other hand, today it is a well-developed area in central Poznań. The first research in this area was carried out back in 1938 but had to be suspended because of the outbreak of WWII. The works were continued in 1946-1961. The research proved the uniqueness of the structure of the early medieval gord in Ostrów Tumski. Scientists regard it one of the biggest construction projects in this area. The island soon proved an important centre of the newly established state. Approximately, 30 thousand oak trees were used in the construction process. I had the privilege of using the single excavated elements to produce jewellery.

The oak tree in question survived to our times in the ground in a very changed condition. The material can be classified as the so-called bog-wood: oak tree buried for at least several dozen years (in this case, more than a thousand years) and exposed to water. Unlike in the case of petrified wood which I had encountered previously in my work, the time spent in the bog is in fact quite short and for this reason the material is still more like wood than stone, despite the changed properties. In the Middle Ages, oak logs were purposefully submerged, the locations were marked or described to uncover the valuable carpentry or wood carving material after a long time. Oak wood is stained by tannins which react on a biological and chemical



level with iron compounds dissolved in water; the wood changed the colour as well as its chemical and physical properties. The colour changed to anthracite, bordering on dark blue or black, in line with the rule that the longer the water affected the wood, the darker its colour and the more it is spread inside the log. Oak is heartwood i.e. the inner part of the trunk is much harder than the outer one; it is the former part of the log that has survived to our times, providing a characteristic cross-section of the remaining part of the trunk resulting from deterioration of the bark and the soft part. The change in colour was accompanied by increased density as a result of saturation with mineral substances. Therefore, this type of wood is harder, more fragile and more resistant to mechanical processing. When extracted, it tends to crack in a radiating way as a result of the weather conditions and drying, especially if the process was rapid.

When I faced this task for the first time, I had a mental block because of the archaeological value of the material at hand. It was an extreme experience for me to tackle such old and priceless wood because of its historical value. It was wood originally used by our ancestors in a completely different and very pragmatic way. Learning about a material of research value to archaeologists posed a considerable challenge to me. I approached each element with utmost care.

The structure on the surface of the wood made me think about the time passage: rough, uneven or smooth like a stone as a result of mechanical cutting it shows the unpredictability and incalculability of its various fragments. The material, sometimes fragile and delicate, would crumble and crack when processed. On other occasions, it could be as hard as steel. In a short time, such a diverse material made me a humble worker. I was forced to look for technological solutions other than the familiar ones. When I spread the wood across a large table in my atelier I could get acquainted first with its history, then its fragrance, structure and form. This display was reminiscent of an exhibition. On the displayed logs, I marked with chalk the interesting parts and designed the forms and sets for them. Lots of sketches and designs were made from which only a dozen was chosen for implementation. In the process, they were further modified as the material suggested. It took me several months to create the collection; unfortunately, many ideas had to be abandoned. To me it was a time of very intense work. I adore this state of quest which oftentimes results in numerous ideas and interesting traces, waiting for their moment in time. Very frequently, in these attempts I am surprised with the effects which I would not

really expect. On the other hand, things which should be technically or visually plausible, sometimes do not work out. The tackling of the material always stimulates me to make subsequent attempts. You can be elated by success but failures are constructive because rarely in my professional life do I have an opportunity to work like this. I typically strive to meet deadlines and face a limited time for the projects. All this has both good and bad implications. Since I tend to work simultaneously on several projects, the time when I could postpone all the other projects, was very special.

As I knew that I was facing history, I did not want to be inspired with history in a very literal way. An oak chopped down a thousand years ago, significantly darkened, noble and unique in its every part, became an artful raw material similar to natural stones before the first sanding. The constructors of the first Poznań fortifications made efforts which at present seem obvious. When approaching the challenge, I tried to look at the entire project as my ancestors would have done. Bearing in mind the time that had passed, the task was anything but easy. In the past wood was very common.

I adopted the goal of presenting the wood contours by means of various textures at the final stage of processing. Some of the pieces were polished, some matt, some had to be protected from the weather conditions. In the design, I made use of natural slices of the logs: irregular, chipped off pieces of wooden finishes, knots and pieces which looked like wood bark. In Ostrów Tumski, wood was processed with axes and saws. I used similar (although more contemporary) tools and devices when cutting small and bigger pieces.

I had already had experience with woodwork, accumulated during the creation of the Wenge collection when I used various types of wood from different parts of the world. It was a commercial collection, broadly distributed and available to a large group of customers. On the other hand, the ordered necklaces "... have become an integral part of the Reserve's collection of artefacts and are displayed in the Poznań Archaeological Museum. They are a part of an exhibition *1,000 years in necklaces* successfully organised in museums and during various events related to modern design. I observed an interesting phenomenon when presenting the collection, namely the visitors' urge to purchase the items. They were astonished that in today's world, there was something they could not own or buy and therefore decided that the



items must be priceless treasures..." (996 Remembrance saved in oak - A. Orska, A. Stempin)

The jewellery produced as part of the project is property of the "Genius loci" Archaeological Reserve in Poznań. Now it is presented in the form of exhibitions in various parts of Poland informing about the unusual multimedia Archaeological Reserve and the beginning of

Poland's statehood.

The jewellery collection included both pendants and statement necklaces. I resorted primarily to the natural form of the wood, setting it delicately to ensure that the structure is visible and shows the passage of time reflected in the pieces of wood. The delicate and sometimes fleshy sets were oxidised and glazed so that they are possibly best merged with the surface of the old oak wood. The way of setting the material was intended to highlight the regularity of wood sliced from a single piece of a trunk or the irregularity of the exceptional sections of the wood.

In one of the necklaces (Figure 1), I used a clock pendulum. In this case, I was inspired with the passing of time, the ruthless elapse of time which is out of our control. In this element, I used natural wood devoid of any preservation and I combined it with the smooth, glazed-like metal which has an uncanny resemblance to old gold. It is set in a metal rim which offers only a basis and structure for the major element. The regular arches of the necklace look like elements of an architectural structure.

In another necklace (Figure 2), I used dark and smooth wood which had been preserved. I designed a large, ornamental pin-like fastener filled to the brim with the wood. The fastener can be worn in the front, on the nape or it can be moved to the side, whatever is your fancy or need. The two

sheets of wood can be freely moved owing to various chains placed in a row along the fastening, on either side of the



Figure 1 Item no. MAP /INZ 2013:50

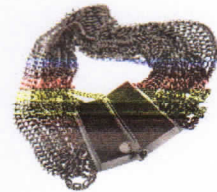


Figure 2 Item no. MAP /INZ 2013:50



Figure 3 Item no. MAP /INZ 2013:50



fastening. The entire piece was oxidised and sawed irregularly. The clusters of chains arrange themselves in a natural way, depending on the way the necklace is worn.

A brass hook, wrapped around the neck, is attached to raw, dark wood (Figure 3). The wooden element looks exactly the same as when it was excavated by the archaeologists: it is cracked and has an uneven, natural surface. Its mysterious

structure tickled my fancy and for this reason I decided not to interfere with it. It can be touched, smelled and experienced with all the senses. It is a juxtaposition of two worlds: the past and the contemporary metalworking, the hardness of the metal and the softness and fragility of the wood. Amazingly, everything matches and looks very natural.

A pendant made of two elements is based on the same piece of material (Figure 4). I resorted to a gnarled bough whose diameter decreased. I sliced the wood, choosing two pieces of different sizes. I set it in silver to display a cracked knot in which another element is set. Both elements match, remaining cohesive and whole.

Another necklace in which I used epoxy, is a slice carved from a log. It shows wood knots, cracks and partial

discolouration from reactions taking place in the ground. The slice was sanded, delicately set and the gaps filled with epoxy. It hangs from a very thick leather thong which is a flexible collar with a fastener (Figure 5). In the front, the wood in the necklace looks as if it were set in the air, not suspended by anything and hovering by means of some optical illusion. The wood, submerged in the transparent epoxy, shows all its glory. The very thin frame is a suggestion of the original shape of the wood log from which the piece was cut. Time has passed and taken large pieces of the



Figure 4 Item no. MAP  
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Figure 5 Item no. MAP  
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Figure 6 Item no. MAP  
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material. The impression is that of the element shrinking, diminishing and disappearing without a trace.

A pendant with a mobile hinge-like structure is an experiment (Figure 6). It can be either shortened or elongated, as need be. To form this element, I used a piece of an old wall candlestick passed from generation to generation in my family. Its structure made it possible to shed more light

to specific parts of a room. The piece of jewellery ends with a wooden piece covered with resin. The wood is a chip from a larger piece. To me it looks like a piece saved from a fire. The destructive element has transformed it into an unusual amulet.

Another piece of jewellery was a necklace which looks like ammunition shells studded with wood and wrapped around the neck (Figure 7). Each of the small elements was chipped off a larger piece and softly polished to fit the brass structure. The hard and much more durable metal is juxtaposed with the uneven, rough wood to display the considerable contrast in the surfaces and the colours. Once the first element was hand-made, the rest is a result of jeweller casting. All the "shells" were drilled and suspended from a thick steel wire which remains invisible. The regular metal elements are merely a structure for setting the pieces of wood. They are like painstakingly collected remains of the past.

Another necklace (Figure 8) was made of very natural elements which look like pieces broken by time or burnt by the sun. It all makes an impression of a very fragile structure. Each piece has a tailored, soldered silver frame. As a result, the necklace looks as if it were cut for a specific neckline. The sharp finish of some of the wood pieces is reminiscent of the unfinished process taking place in the depth of the earth. The



Figure 7 Item no. MAP  
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Figure 8 Item no. MAP  
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Figure 9 Item no. MAP  
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Figure 10 Item no. MAP  
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unfinished process taking place in the depth of the earth. The mysterious and disturbing necklace has some rapacity contributed by the specific elements of the bog oak.

Two large and chunky necklaces (Figure 9, Figure 10) are made like mirror reflections. The elements are repeated or at least they make such an impression. The wood looks as if it were intended to replace natural stones.

One of my favourite necklaces is the “arrow” – a piece of wood cut in half (Figure 11). On the one hand, the wood shows the distant past while, touched by my hand, it meets the technology I use on a daily basis. I juxtaposed the uneven structure displaying the natural, withered wood with the seemingly smooth surface. In fact, it shows cracks and small imperfections resulting from the treatment and the uneven pieces of the element’s rim. However, the necklace’s simplicity makes an impression of history intertwining with the present. The silver frame contrasts beautifully with the dark wood pieces.

Long mosaics, used in the last necklace of mine, combine various structures: smooth, polished as well as uneven and cracked (Figure 12). It makes them both very decorative and austere in their form. They practically divide the body like the spine.

All these designs are very modern instead of imitating jewellery from the past. My intention was to develop an austere form and to show the unique material in a daily use object. Some of the elements are only fixed with epoxy to maintain their original nature, some are entirely transformed.



Figure 11 Item no. MAP  
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Figure 12 Item no. MAP  
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## PROFESSIONAL EXPERIENCE

I have been working for many years, designing and creating jewellery. On the following pages I have presented my professional life dedicated to jewellery as well as my artistic achievements.

Before I "discovered" jewellery, I tried my hand as an interior designer, a stylist, a designer of small industrial forms.

I started working in W. Kruk in my sophomore year in college, on the turn of 1999 and 2000, creating Studio W. Kruk Design in the following years. The studio was responsible for providing visual support to the sales network: starting from architectural designs of boutiques, through exhibitions, finishing on graphic presentation of jewellery collections. It was an incredible time of confronting vision with reality, most designs were implemented in production. This is when I felt for the first time that I had a real influence on how the company was perceived, positioned and recognised on the market. The company, which at one point had around a dozen boutiques, during fifteen years of my work grew to more than 80. I was also involved in the company's marketing, but what was more important for me, I started to have influence on the assortment of jewellery. My role consisted in taking part in industry fairs and exerting active influence on the process of selecting collection ordered for resale. This activity was appreciated by entrusting me with a position of an artistic director of the W. Kruk brand.

This role was not completely in line with my vision of artistic work. That is why I offered to design jewellery, rather than only select it at fairs. I took this challenge having gained experience in jewellery factories, where I was able to take part in the entire production process. Factories were an ideal place for my further searches, I was fascinated by the complicated technological process leading to creation of a complete product. Having designed and marketed the first several collections, I officially became a Jewellery Designer – my dream came true. As an industrial designer I was involved in the entire process: starting from the design, through prototyping, ending on implementation in production and quality control of finished products. In some cases I was responsible for sales training and presenting product benefits, marketing and exhibiting activity. Observing and participating in projects – from an artistic concept through design, manufacturing technology, finishing on marketing and sales results, gave me an incredible experience in working as an industrial designer, and in the jewellery business as a whole.



Since I got my diploma, I created tens of collections for commercial companies in Poland and abroad. I implemented several thousand designs in production. Inevitably, my creative activity was divided into typically commercial work and artistic activity. As a designer I try to design in line with the spirit of business, studying sales analyses, technological capabilities of factories, so that the desired, optimum effect is achieved. The product is cost-optimised in strict time limits, thus generating an attractive margin from sale. I often used services of different factories in Poland and abroad. I verified factories' machines and technological potential to commission production to those which are able to imitate the prototype in production most faithfully. I was in touch with most jewellery factories in Poland. I produced jewellery in Italy and visited factories in Hong Kong and Brazil. Stone cutting works from Poland, India, Korea and Germany prepared components for production of my collections. This experience allowed me to quickly take decisions, gave faith in my own potential and allowed to act, rather than just dream.

As an artist I try to search for my own creative way, I grow and motivate myself to realise new concepts. In my opinion the confronting of the two worlds: of an industrial designer, who pragmatically approaches a commercial product, and an artist, who searches, imagines and independently develops visions, is by all means an ideal combination. This way I strengthen my experiences both in business and in the artistic world. Both ways also allow me to share experience at lectures, workshops and training sessions.

### **W. KRUK COLLECTIONS**

Working for the W. Kruk brand (2000-2015), I had to live up to its jewellery tradition of more a century and a half. In the first collections I combined my own vision with the company's experience, using typical Polish raw materials and elements of folk crafts. This dialogue between Polish tradition's elements and a modern perspective at jewellery allowed me to restore partially forgotten, and popularise often completely unknown, national treasures in a new version.

While working on those projects I cooperated with qualified ethnologists and enthusiasts throughout Poland; they offered advice and helped in my search for craftsmen, manufactures and new materials.

## WŁOCLAWEK

One of the first collections was "Włocławek" – made in cooperation with the Porcelain Factory in Włocławek, famous for its hand painted ceramics with ornaments typical for the region. I used registered designs, inspired by the Kujawy regional folk art, also those derived from the archives. With the technologists working in the factory I developed porcelain components



(cabochons, beads – some alluding to handles, etc.), on which native painters from the Kujawy region painted

**Figure 13 Ring from Włocławek collection**

selected themes. In parallel to the production of components at the Porcelain Factory, the collection was also implemented at the W. Kruk factory. This is where, among others, silver details were made, whose openwork corresponded with the painted patterns. Ceramic cabochons were framed in structures with silk attached underneath; both sides of such element had the same pattern, but on the obverse side it was painted on porcelain, and on the reverse side it was cut in metal, with silk visible through the openwork. In terms of colours I alluded to the tradition of the region and the famous Włocławek ceramics – I used warm red, sea green and cobalt blue. An exclusive line, painted with 24-carat gold and set in gold, supplemented the basic collection in silver.

I have a great sentiment to this collection, probably because of the amount of work I dedicated to it, and the specialists I met in the factory. Before it reached the final shape, I had to study the archives, dig through the sample room and, with the support from factory employees, overcome many technological obstacles caused by, for example, small dimensions of the components, which were fired in huge furnaces, completely not fit for that purpose. Particular models were redesigned many times, ornaments readjusted, also colours were changed. Luckily, my natural optimism, the client's faith in the ultimate success, and the support I received locally in Włocławek allowed me to successfully finish my work on the collection.

## KRZEMIEN PASIASTY (STRIPED FLINT)

Another collection, in turn supporting a strictly Polish raw material, was a collection made of striped flint. It is a very rare variety of flint, its concretions only



appear in one location in the world: in the area of Krzemionki Opatowskie and in north-eastern part of the Świętokrzyskie Mountains. For that reason there is no stone, which would be more Polish. It was already mined here in the Neolithic period, and used to make axes, which had magical and ritual meaning.

Striped flint has three most important features of a gemstone: rarity, unusual decorative effect and adequate hardness. It attracted my attention, because it is not only globally unique, but... simply beautiful. It fascinates with arrangement of stripes and contradicts the stereotype that greyness is boring.



**Figure 14 Bracelet from Krzemień Pasiasty collection**

The “Striped Flint” collection would never had been created was it not for Cezary Łutowicz, who was the first person to introduce flint in jewellery making in 1972 and has been its determined promoter. Thanks to the experience of Mr. Łutowicz, and his creative help, I designed patterns taking into account the most important properties of that material. Then followed work connected with mining, polishing and using flint in production. Working with that mineral was difficult. It is very demanding. Due to its hardness and fragility, it was frequently decisive on the final form of jewellery – many models were unique, and settings were often adapted to a specific concretion piece.

The collection I designed, thanks to the marketing power of a large company, contributed to occurrence of that exceptional mineral in the consciousness of not just Polish recipients. Striped flint is perceived, next to amber, as a very important stone identified with Poland. Designs from that collection are on permanent exhibition at the Regional Museum in Sandomierz, famous for the world largest jewellery collection using that material. Thanks to many actions, flint, reaching the Neolithic period, in 2011 officially became the stone of the Polish presidency in the European Union.



### **HAFTY ŁOWICKIE (ŁOWICZ EMBROIDERY)**

In designing the next collection I turned to folk art again. "Łowicz Embroidery", as hinted by its name, drew from manually embroidered flower patterns, typical for Łowicz regional clothing. This collection was created in cooperation with folk artists, Mr and Mrs Madanowski, who made embroidery for my collection, following all the rules of folk embroidery, e.g. the lack of knots (which was explained by the fact that by making knots you can entangle your life).



**Figure 15** Necklace from Hafty Łowickie collection

Embroidered patterns were fully based on the Łowicz tradition: they represented poppies, roses and pansies in characteristic intense colours (mainly red, green, and deep pink) on black velvet or silk. I gave them a modern look using crystals, fringes and bundles of silk strings. Embroidered fragments of fabrics were set on two sides in contracting silver settings. Of necessity, they had a simple, clamping form, inspired by an embroidery frame – as embroidery was the leading theme in this collection.

### **FRYWOLITKI (TATTING) AND KORONKI TKANE SREBREM (SILVER WOVEN LACES)**

The next collections supporting craftsmanship achievements were "Tatting" and its continuation, the collection "Silver Woven Laces". In the first one I used filigree lace made with application of the tatting technique, I set it in gold frames and enriched it with small, decorative stones. The patterns were subtle and delicate, they evoked snowflakes and frost on window panes. This collection was commercially successful and formed the basis for creating a collection in silver.



**Figure 16** Necklace from Frywolitki collection

In "Silver Woven Laces" I used fragments of original laces made in various techniques: with crochet hooks, blocks, needles etc. Next I cast them in silver,

ornamented with crystals and natural stones. Due to a change in the material I was able to afford more spectacular patterns, with a scale and potential not allowed by laces made of thread.

### **SKAMIENIAŁE DREWNO (FOSSILIZED WOOD)**

Fossilized wood is another unusual material I used in jewellery and implemented in production. Fossilized (or actually petrified) wood are real parts of trees, which were fossilized, preserving all details and full structure. I liked the lack of obviousness in fossilized wood, it is a surprise stone; a light wood by assumption



with surprising specific gravity. The arrangement of growth rings on a tree in contrast with a cool stone seemed extraordinary to me.

**Figure 17 Collar from**

**Skamieniałe Drewno collection**

This material is rather widespread, it appears practically all over the globe. Some fragments of stone I used came from the Sudety mountains, others from Oregon, Australia or Brazil. They were from 40 thousand to 370 million years old. By combining it with polished silver and natural leather I tried to emphasize what was specific of that stone: preserved ring structure, rough bark shape and an impression of warmth.

I also designed many other collections for W.Kruk, e.g. Antica, Wenge, Paris Paris, Carmen, Oceanic, Stone, Żywioty (*Elements*), Gorączka Żłota, Krystallos, Biała Baśń (*White Tale*), Etno City, Amonity (*Ammonites*), Pożegnanie z Afryką (*Out of Africa*), Vocalise, Primavera, Tristian i Izolda (*Tristan and Isolde*), Czarodziejski Ogród (*Magic Garden*), Arte, Krople (*Drops*), Geo, Space, Telkari, Vis, Momenty (*Moments*), and others.

Combining different materials and techniques, also those completely unrelated to classically understood jewellery, being open for surprise and quickly changing world, became my hallmark and a way for continuous self-improvement. Collections I create now are inspired by my travels, ideas I want to identify with, people I meet on my way, and crafts I have an opportunity to watch. This type of impulses motivate me to act. Newer and newer inspirations show me the areas before me, and the very act of learning is an extraordinary experience. I love this condition, when a concept sparks, I see the light showing me the way to new



solutions. On some occasions I am led by a sketch, a drawing, a design, on others – it is the effect of searching at a jewellery making table. I believe that every way leading to a satisfactory effect is a way worth taking in spite of adversities.

Sometimes the number of questions I ask myself makes me realise the enormous space there is yet to be discovered, the number of paths I have not yet walked. Such awareness is by no means discouraging, quite to the contrary – it adds faith that the passion I devoted myself to will light me up for a very long time to come.

### **ORSKA COLLECTIONS**

In 2009 I opened my own ORSKA studio, which from a prototype workshop also became a place of implementations and production. The PhD dissertation I defended at the Strzemiński Academy of Art in Łódź served as the base to create my own brand and a point of reference. When I elaborated it and added new collections, I created a website, which became the first place of distribution of the designs signed with my own name. The adventure with designing, production, marketing and sales of designs on my own artistic and business account started exactly from that moment.

Brand development progressed naturally - first as a one-person company I tried to be self-sufficient, but I quickly started building my team. Today there are over 20 people working for the brand, including representatives of the company in Italy, England and the United States. The company has four own boutiques and external distribution locations, most of them multi-brand. Jewellery designs created in the workshop appear in magazines in Poland and abroad, such as: Vogue, Elle, New Times, Newsweek, Wysokie Obcasy, Harper's Bazar and many others. The jewellery is shown in the form of product pictures, brand information, designer information, in fashion sessions of famous photographers and accompanies interviews.

I rather quickly developed a distinct style, which allowed my "coming into being". I was realising both typically artistic as well as sales-oriented projects. Thanks to previously acquired experience and freedom of manoeuvring given by my own workshop, I was able to consistently realise my own artistic visions, also those completely unprofitable. During those several years from setting up my company I have shown my jewellery at various exhibitions and shows in Poland and abroad.

*Orska*

## **EXTREME SPORT**

One of the first collections was the “Extreme Sport” line, in which I used old, sun and salt water faded sailing and climbing lines. I used their imperfection, visible passing of time and turned it into an asset. This way the first upcycling line was created, i.e. one giving used objects a new life, always completely different from the one before. I started collecting ropes from various

corners of the world and engraving coordinates of places they came from on their settings. Strong, safe, often lifesaving, they are a memory of taking part in something extraordinary and are dedicated to all those who cannot live without adrenaline. In a short time the collection was developed with other, new elements. From that moment travellers started coming to me with their own ropes and stories, which I gave a jewellery finish. This is how my adventure with the “Extreme Sport by Orska” continues till this day.

In 2015 the “Summit” line joined the “Extreme Sport” collection. The material for its production was provided by one of the best Polish mountaineers – Marcin Tomaszewski. He gave the mountaineering equipment used during his expeditions for that purpose. I used blades of ice axes and other safety equipment, such as crampons, hooks or carabiners. All those objects came from expeditions to the Trango Towers, the Baffin Island, Trollveggen. Another enthusiast, Jarek Fornal, in his forge, hammered the mountaineering equipment in uniform elements. To do this he used a very old blacksmith’s technique called hammered damast. In this line only unique jewellery designs were created with engraved summit names and coordinates of mountains climbed by Marcin Tomaszewski. This collection may be treated as secret amulets, insignia of power or emblems of unknown faith followers. It proves that the highest peaks are attainable. I have a sentiment to that collection because of the way it was created, especially due to the cooperation with extraordinary people.



**Figure 18 Bracelet from  
Extreme collection**

## **MADE OF PAPER**

The “Made of Paper” collection was... made of paper. It draws from the diversity of available paper textures, a possibility to personally make paper mass, facility to process and proportionally high durability. Nearly every jewellery item in that collection is unique. Giving it a rigid jewellery form was an attempt to tame this



colourful, unpredictable and sensitive element. Susceptibility to degradation is an obvious weakness of that material (a change in ambient humidity is enough for it to change shape or structure), but it is also its advantage: it goes together with extraordinary plasticity. Paper may be subjected to cutting, tearing, rolling, bending, braking – all those various techniques – without using complicated tools (and sometimes even without tools). Paper is an excellent concept carrier, in that collection it played the main role.



**Figure 19** Necklace from Made of Paper collection

Since that time I have often been using paper to model designs; many of my collections started this way: Insects, Moon, Apis or Machines. Sometimes creating a three dimensional model of paper quickly leads me to a satisfactory effect, but with respect to some collections the success is delusional – paper properties are far from the technical properties offered by metal sheet or wire. I still like to try and check the limits of different materials. It develops me creatively.

### **WINOROŚL (GRAPEVINE)**

The “Grapevine” is also one of the first collections, which, just as the vine sprouts, continues to grow and develop. This collection, based on fibre bunches and very thin wires wrapped with cotton and silk threads, is modifiable, bendable, adaptable and fit for sculpturing. The sprouts take any forms on the



**Figure 20** Necklace from Winorośl collection

wearer’s body. The “Grapevine”, just as the true plant, is very plastic and sculptor friendly. It can be plated in single knots, developed into structural sculptural tangles or let free. The colours for that line are dictated by trends or, quite to the contrary, individual tastes – this gives it its timelessness. We have influence on the final collier effect, it can be adapted to our moods or circumstances...

### **VINTAGE**

The past is a constituent of the “Vintage” collection. This is a symbolically broadest collection. It originated from a reflection on the relation between “today” and

“yesterday”. Especially that it is extremely ambivalent: on the one hand we celebrate memories in carefully kept objects, worthless for strangers, on the other, we leave what is old in favour of more and more perfect, modern versions.

Nowadays, in a world where we are trying to make correct choices only, caring about quality, using new technologies and possibilities they offer, striving for perfection does not let us forget. To keep a balance we need (what a paradox!) memory and roots. Even if we wanted to very much, we are not able to forget about who our ancestors were and what they used. Objects,



we are surrounded by, quickly evolve, change form, material or immediately find their place in the virtual world. I belong to a generation, which survived several global phenomena from the times of the martial law to contemporary fascination with the McWorld. I myself use all the benefits of modern times, but sentiments, memories and emotions connected with those bits and pieces have formed me as a designer. That is why it is so important to me. I am fascinated by the subtle nature of memory, its transience and omnipresence; memories lurking somewhere at the bottom of my brain to manifest themselves when triggered by a meaningless impulse, as (the example is well-worn, but there is no better one) Proust's lost time under the influence of an ordinary cookie.

Are the shortcomings of “the old” disqualifying? Can an imperfection be romantic? What is so special about old, unnecessary objects, storing someone else's memories? Maybe it was the passion and respect for work, necessary to create them, now lost in the era of digital perfectionism. Constantly surrounded by improved versions of objects we miss something to remind us of the purpose of making mistakes and to keep us in the spinning wheel of replacement of the old with the new.

Despite looking at the past, Vintage is a collection matching the spirit of our times, with the “recycle & reuse” concept. I use fragments of objects, which, for various reasons, we no longer use, everything that is put in the corner, redundant, but something we are not able to part with, for reasons only known to us. At the beginning I used pieces of woodcarving, fragments of furniture, old door hardware etc. With time I started using old watch movements, dials, wall clock hands, lead



soldiers or old buttons. This collection keeps growing and evolving, broadens assortment, lately with bullet shells, old chess figures or fragments of metal and wooden printing stamps. I set old elements in minimalist forms, linking the past with the present. I try to design jewellery for this collection in such way that it is functional, fresh, and, at the same time, allows recalling persons, places and our stories.

I have a great sentiment to this collection, as most of the first designs were created from my family's memorabilia. I got the first watch movement from my parents. It was an OMEGA pocket watch in a case, on a chain, used by my great-great-grandfather, then great-grandfather, and next my grandfather during the war. Together with the watch I was given its family history, confirmed by manually engraved dates and initials. I am lucky, because this watch is still working, but some movements only have emotional value, as a remembrance of someone close. In such case they do not have to be valuable, beautiful and extraordinary in terms of craftsmanship. They carry an emotional value, which is incomparable with material values.

## **FROST**

The „Frost” collection was born several years ago, after a visit in Tuscany. I came back with crystal fragments of chandeliers, purchased at a flea market, professionally assessed to be from the 30s. of the twentieth century. I used glass icicles and faceted panes in my workshop to create unique necklaces. Visibly



aged, slightly clouded, sometimes yellowed, they preserved the longing for the old times and remains of once diffused light. The crystals, saved from oblivion, icicles of chandeliers once stunning with complicated structure, dismantled from brass and steel structures - in my jewellery were transformed in precious jewels.

## **RUNDO**

The base of the “Rundo” collection is a circle. Manually cut, from moulds, punching machines, and cast. The ingenious simplicity of the basic component – a disc with a hole for a link – allows continuous development of the collection in any

**Figure 22 Necklace from Frost collection**



direction. Like block building, which, although limited by one shape, give unlimited potential for building and achieving different effects. By multiplying the base component, following more or less regular scheme, we gain a possibility to build large surfaces with a structure of net and fish scale appearance. By hanging a circle on a single link and letting it move freely, we receive the effect of flickering chaos. Using those properties, I created a collection ranging from large, irregular colliers to symmetrical earrings. Elements with diverse finishes: silver plated, oxidised, gilded or galvanized, they form an incredibly feminine, patchwork structure, which - flickering - emphasizes every move of its owner.



**Figure 23** Necklace from Rundo collection

After several years, in a specific continuation of “Rundo”, I used modern, light materials: laminates, acryl, steel and brass. Two-sided and thus two-coloured patterns, soft as a fabric, were created by combining different elements with links. Delicate and flat laminates, of just several millimetres in diameter, give an incredibly artistic impression, perfectly adapt to our body, encircling it thanks to their soft structure. One could weave “linear metres” of fabric and cut out more than just jewellery from it, use them as an ordinary, or rather extraordinary, fabric. This way “Rundo” blurs the boundary between jewellery and clothing. I imagine it could also be applied as an element in interior design or furniture.

### **MACHINY (MACHINES)**

The plan behind the “Machines” collection was to negate everything that is precious and valuable, i.e. synonyms of jeweller’s perception of beauty. Hard and angular, fastened with brass and steel screws, it differs from the generally accepted canon of jewellery. Made of



**Figure 24** Bracelet from Machines collection

metal planes, cut on the contour from a paper form, screwed like mechanical structures, creates “orthopaedic” bracelets and colliers - collars. Flat metal surfaces replaced paper, on which words, texts and dates can be written – depending on the occasion and moment. Texts are mechanically punched, creating relief recess, dimmed with oxide

they become more legible for the reader. It is a little like military dog tags, rough in form and expression, they form a very strong accent when combined with our body. This jewellery is an example that this type of design is not only meant for the “tough guys”. On the contrary, it may shield hidden gentleness, femininity and sensitivity. It is often, in our modern life, that we need amulets, talismans, or even ordinary awareness that we are not alone. Sometimes an important word, number or mark punched on an element of jewellery, may give us support in coping with everyday life.

A funnier part of that collection is a line of small robots, wittily relating to real life situations. A simple change of a charm, that a robot – a woman or a man – keeps in his or her hand, can express so much. Machines also have their secret lives...

### **BAMBU (BAMBOO)**

Thailand is one of the most beautiful places on Earth, full of smiling, friendly and hardworking people. This is where I observed that bamboo stems with lignified shoots, very light and resistant, are used as building structures or even scaffolding for skyscrapers. In our world metal pipes serve a similar role. I decided to



**Figure 25** Necklace from  
**Bambu collection**

confront those two worlds in jewellery, the name of the collection was self-imposing – “Bamboo”. I used a beautiful structure of lignified grass and combined it with hydraulic pipes, bends and couplings. I liked the contrast: here a natural pipe, with complicated structure and warm in touch, and there an artificial, technical pipe, and noticeably cold. Bamboo proved to be an extremely hard material, the processing was similar to machining metal pipes. Despite that fact it maintained its compact structure and appearance. In many designs I used a system of interchangeable combination of metal and bamboo bars, to obtain a form of tapestry or an “Indian” necklace. I coloured part of the metal elements, which in combination with the natural colour of bamboo gave an interesting effect, so did the opposite actions. I contrasted the warm, straw-like hue with cold, oxidised silver, and black coloured bamboo with glossy copper. Huge bracelets, expressive necklaces and delicate earrings became an inspiration for creating a metal line combined with different species of wood. The collection was poetically described at [www.orska.pl](http://www.orska.pl): “Sturdy, springy, strong, and slim, a flexible bamboo stem,



can function perfectly well in many and varied areas - it supports the construction of a scaffold, transforms into a musical instrument of a charming sound and decorates a home. Will it withstand the weight of women's needs? Anna Orska resolved to check this, to harness the powers of nature and to add character to bamboo stems. Thus was made jewellery that offers a sense of security and releases the power hidden within a woman's body. Bamboo is oriental jewellery, subtly wild and temptingly delicate, it assumes a modern and simple form. Unconventional designs and materials meet on one jewellery platform and create exoticism matching the Far East."

## **REM**

Diversity is the basis of my design work, which has led to another enormously colourful challenge. This time I resigned from contrast between materials – the materials were not the most important in this case. My exceptional attitude to the REM collection comes from effective cooperation with other artists. I invited



**Figure 26 Necklace from REM collection**

contemporary graphic designers and illustrators to take part in this project; their job was to create, or select from their existing works, works they would like to see transformed into jewellery. The following persons provided me with their visions: Anastazja Borowska, Sonia Hensler, Anka Kuprian, Robert Kuta, Mateusz Suda, Paweł Zawiślak (Kropki kreski).

This is how the "REM", Rapid Eye Movement, was created. It is a sleep stage when the brain's activity is the most intense. This is when we are dreaming, our mind creates unrealistic images being a combination of dreams and emotions, and eyeballs move quickly, tracking the surrealist sequences of events. They are usually impossible to recreate or recall, and definitely they are impossible to tell. That is why it is best if they are expressed through a drawing, a graphic, a collage, a graffiti or a gesture painted with an artist's brush. I decided to face these extraordinary visions, created in a dream, preserving the transience of dreams. Colourful, expressive, distressing or funny compositions changed into necklaces of simple form and colliers glittering like a kaleidoscope, signed by the author. I cut painted paper, put it together anew in peculiar mosaics, and preserved it in epoxy resin in order not to lose the

intensity of colours and prevent fading of dream visions of particular artists. Thus, the carrier of art was not a wall in a gallery, a museum or walls of our homes, but us. Two sided jewellery designs intrigue with their colour, line and texture. They show the fleshiness of a brush or finesse and precision of a rapidograph. The work of artists gained functional character, it could be bravely combined with patterns of fabrics we wear. I intend to keep developing this project and invite more people from the artistic world to create under "REM".

### **DUKATY (DUCATS)**

There is one type of a souvenir every traveller brings from their journeys abroad - distant or close, unimportant, it is practically unavoidable whether you want it or not. Coins, it is them I am referring to, later often wait in our homes to be used during another trip to the same place. But in my case it is delusive, because I rarely go to places I have been to. I want to see new, still

unknown places, discover exotic cultures and phenomenal nature. Coins often, apart from pictures, stay as the only souvenir. An unplanned souvenir, deprived of emotional baggage, like a railway ticket, or a scar on your leg. They mix with others, settle down and stay. This is where I got an idea for another collection called "DUCATS", which uses original coins from the past. Combined with chains, leather straps, they make jingling sounds and bring back memories. Left in their natural colours, they have a multicultural scent of adventure and the unknown.

The first coins were made already around 2.5 thousand years ago. Their appearance changed over time and depended on the place of minting. There were polygonal copper plates and round gold ducats, pesetas with a hole in the centre and square clips. The value, most frequently, depended on the value of ore they were made of. Some of them are true works of art, so beautiful that it is difficult to part with them. Heads of rulers minted on obverse sides tell the history of a given country. No matter what they did, their glory days are over. Now, in the era of plastic money and cash-free settlements, old coins faded into oblivion. Yet, those beautiful, and especially those that bring luck are worth... wearing, instead of letting them lie



**Figure 27 Necklace from  
Ducats collection**



somewhere at the bottom of a drawer, where they will never be taken from. What if they attract their more contemporary friends?

The name of the collection, the “DUCATS”, is symbolic. The term ducat was only used to denominate gold coins, those that I used show the traces of the golden times, but they do not have to be made of the most expensive ore. Set in simple settings, they surprise with multitude of colours: silver, copper, aluminium, brass and steel, newer and older, more or less torn. For some time now the purchasing value of money no longer reflects the value of the raw material. In the collection, the value lies not only in the beauty of old coins, in the material of which they were made, but also in the visible minting data. They are an important document from the past.

### ORNARE

I was brought up in a home, where old objects were treated with respect. “Ornare” is another collection, apart from “Vintage” and “Ducats”, dedicated to the concept of “no-longer-in-use”. I am able to notice and appreciate individual details, select a small element from large frame and become enchanted by it. Each of us has



a spirit, which influences us. That is why the trend of upcycling became important in my creative work and I eagerly promote it.

**Figure 28 Bracelet from Ornare collection**

This time I focused on old ornaments, but those intended for other objects, not for people. Metal hinges, handles, door hardware, samovar grips, painting frame fragments, scrollwork, gargoyles and putti from stuccowork on old tenement buildings, lion heads with knockers in their jaws – everything richly ornamented, today often losing to the minimalist approach. Crafts of the nineteenth century are a mine of such treasures in various styles: from anti antique through gothic, renaissance, baroque, to rococo. Inspiration with the past époques transferred to modern times gave an eclectic effect of the twenty first century. An old ornament can find functional application in our times. The past carries more than experience, manual precision of craftsmanship, nowadays imitated with advanced technology, but also a story to tell, although sometimes completely unknown to us. Unforgettable

forms of bracelets, interesting ornaments on necklaces, elegant earrings and original models of rings bring romantic or even oriental memories.

## ZEN

Every time I experience the piercing shiver of excitement while I design, I feel professionally fulfilled and happy. It is as if I travelled in search for various responses to important questions, and the ones that I find lead me to the next ones. Periods of euphoria and relaxation are interchangeable, like sinusoids. An



example of the ecstasy phase may be a trip to Spain, where wild nature, beaches and the sea, after a short silencing, again lifted my designer's blood pressure by giving me another idea.

I came back from this trip with pebbles, ordinary stones, perfectly polished by the sea. Mesmerised by one of Spanish beaches - Playa de los Muertos, I decided to create jewellery of stones processed by nature. All equally smooth, nice to touch, with gentle shape without cutting edges – symbols of internal harmony, silence and peace. They finally lived to get a frame, in each case made manually and adapted to a given specimen. Jewellery may be worn on both sides, on one side the stone is dominating, on the other a simple frame line, for which the pebble is a background. The mysticism of the collection is emphasized by metal components referring to Buddhist symbols (the Dharma wheel, the knot of eternity). Different shades of graphite, warm and matt greys, are one side of the nature of a stone; wet stone, glowing in intense sunshine, shows a completely different, sparkling face. Flat stone panels, hard, with inclusions of other minerals, mesmerised me with their soothing peacefulness. In the collection they form an expression of zen, the balance of the mind, the spirit and the body. Jewellery is to be a private garden of consolation and contemplation, detachment from the noise of everyday life. I hope they form a harmonious whole with the women who will wear them.

## CRAFT

One more time in my work I used Polish craftsmanship in designing the Craft collection. I was invited to work on the project by a Manufacture in Bolesławiec, one of the factories producing ceramics in the famous Bolesławiec style. I already had



some experience in working with ceramics, on the occasion of working on the Włocławek collection for W.Kruk. I knew the possibilities and limitations of that material. However, while in Włocławek I tried to faithfully imitate the spirit of their style, in this case my designing assumptions were aesthetically far from what I normally associated with the Bolesławiec design. Dishes are richly ornamented, often with many colours, thus giving an impression of opulence. I wanted to overcome the standard style available on the ceramic jewellery market. That is why I treated stoneware as a rescaled gemstone and gave it a form of a faceted block. From a broad range of decorative ornaments available in the Manufacture I selected the small and simplest ones: the circles with a hole, dots, stylized flowers and placed them in a minimalist way on the ceramics. Using larger patterns, I stamped them in fragments on a single facet or with a slight shift to the neighbouring facet, so that they did not dominate the block. I achieved an intriguing effect of randomness, of course carefully planned. I replaced cobalt blue - most frequently used in the Bolesławiec style - with black, leaving cobalt and red for single jewellery items.



**Figure 30 Bracelet from Craft collection**

I set stoneware elements in settings, which continued the irregular, polygonal shapes. Both components are equally compact and geometrical. These are two ideally matching forms, where one element comes into the other – metal facet is an extension of the ceramic one. Using oxidising, I obtained contrast of the dark metal with the natural colour of ceramics, exceptionally light, thanks to the colour of clay from the Bolesławiec area.

To create this collection I needed to become familiar with ceramic technologies and firing techniques. I managed to make the models myself and implement them in production. I learned to make moulds to which liquid ceramic mass is poured. Both clay and metal shrink in course of heat processing– creating patterns from a scratch I had to anticipate this and take it into account. Learning the process has led me to the most important point – the technique of stamping dish decoration. That method of design application has a tradition of many centuries and is still performed manually. Travelling around the world I had an opportunity to visit many factories; I also know how difficult it is to observe the work of other people. Secrets developed over years are not made available easily, on the contrary they are



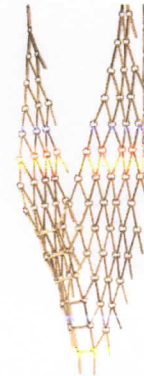
protected from competition on the market. In the manufacture I was allowed to learn everything from the beginning to the end and I was truly fascinated with the production process.

The effect of our joint effort is a proof that folk has many faces and is meant for everyone. All we have to do is find a method for it, to tame it and not fear returning to already known subjects.

## ASTRO

An inspiration for the “Astro” collection were comets, planetary systems, star constellations, and specifically, a conventional way of their graphic representation. The lines and dots outlining the constellation became the basis to create a system of components, simple, longitudinal elements and links.

They allowed waving interstellar networks, metallic Orion’s belts, creating own constellations and bundles of comets. Opalescent, rough structure of freshwater pearls reminds of the surface of the Moon, especially when set in circular forms corresponding to the Earth’s orbit. Even without the knowledge of astronomy the representation of cosmos can be read in this collection.



**Figure 31 Necklace from Astro collection**

## LOVE

Designs from the “Love” collection were created in a technology of casting from nature. True maple seeds served as a model. I wanted to obtain the most accurate copy of the “love-noses” and maintain their natural structure. I saw they were a transcription of a deep feeling – they are delicate, but still they give rise to a massive tree; the task of the two characteristic wings is to carry hidden seeds as high and as far as possible. Just like with love. The maple “noses” remind me of childhood tricks, when my brothers and I we would stick them to our noses while playing. These exceptionally nice memories, full of joy, carelessness and love, were my inspiration in creating a Valentine’s Day collection in 2014.



**Figure 32 Earrings from Love collection**

## ETERNAL

The Eternal line is another collection brought from my travels. This time, however, it does not come from one, specific place. When travelling and browsing albums I noticed that certain ornaments independently appeared on textiles from distant corners of the globe. The same patterns appear on Iranian carpets, Peruvian ponchos and Lappish decorative strips. These are geometrical, stepped patterns, formed of squares, rhombuses or triangles. They are arranged in a similar



**Figure 33 Bracelet from Eternal collection**

manner everywhere, e.g. in eight-pointed stars, concentrically arranged rhombuses with spidery projections on the edges, heart shapes similar to those on *parzenica*, Polish mountaineers' clothing ornament, meandering. At first glance it is difficult to say if a carpet comes from Pakistan, Mexico or Suwałki region. It may be argued that it is an obvious consequence of the waving technique (and, beyond doubt, it is right), but the fact that the same ornaments appear on surfaces independent of the rules of waving – paintings on Greek vases, stone cuttings on walls in pre-Columbian temples or wooden lintels in Maori houses – is striking. This probably proves there is a deeply rooted vision of beauty, common for all mankind.

I carved openwork elements in metal to give the collection an even more ethnic character, I manually hammered their surface, obtaining a rough, "primitive" gloss. Series of small components with contrasting forms, allow assembling models with different power of expression, which is difficult to assign to one, specific culture from the mix.

## BERRY

Satisfying effects of casting from nature, achieved in working on the Love collection, encouraged me to search for other, naturally beautiful forms. An obvious choice for such search was the forest, full of mosses, lichen, cones, sprouts and other filigree structures. Such forms are a bigger challenge in casting as they require greater precision. The bar was suspended high.



The “Berry” collection consists of small blueberry shoots with young leaves, intricate branches of thujas, flaky flower heads and spiders with thin legs transferred to brass. Their warm texture, full of wrinkles, vessels and pores was contrasted with cold shine of crystals, appearing here and there, on one occasion

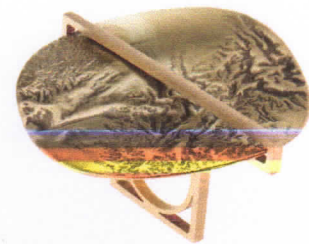


pretending to be blueberries, on others drops of dew. **Figure 34 Ring from Bery**

The contrast between the soothing organic matter and the sparkling jewels adds magic to the jewellery, as if they were picked somewhere in a magic, fairy-tale forest. Berry as a collection perfectly fit in with the winter trends in 2014 and was recognized by lifestyle magazines in Poland.

## MOON

The “Moon collection” is jewellery, which attracts attention not only by its form, but by its original, satin texture. Subjected to high temperature, the metal surface extends, melts and wrinkles, giving the effect of a solidified lava or lunar landscape. The network of irregular wrinkles is unique and exceptional as



fingerprints. Su subtle, elegant a structure requires **Figure 35 Ring from Moon**  
equally elegant and unobtrusive form. I selected **collection**

irregular, elliptic shapes, such as a paint stain spread with a circular motion of a brush. Simple, longitudinal elements finished with high gloss, cutting soft texture like a knife, give it a modern feel. Both jewellery elements are contrasting with one another, as if they are separate beings, still the whole is in perfect harmony. The effectiveness and diversity of surfaces is particularly well visible in expansive multi-element colliers, when every metal sheet differently diffuses light and the whole thing shimmers thanks to the unevenness of surface.

## SODA

The “Soda” collection was created with application of the most modern 3D print technology. The world of design and fashion has already seen designs of dresses or shoes, which could be directly transformed from a drawing to a tangible

shape. A design is first created virtually, then it is literally printed from jewellery wax in a three-dimensional model. This time I was inspired by shoals of silver bubbles floating in soft drinks; a sweet symbol of unpretentious joy and euphoria. Sparkling and refreshing – that was the intention behind this collection.

The glimmering of air bubbles is captured by irregularly scattered rings of different size. Sometimes full, sometimes in an openwork, sometimes filled with a sparkling crystal, sometimes with an opalescent pearl, they pile up, pulse, spread in an untamed foam. The entire collection consists of around a dozen repeatable elements, which, when multiplied, give an impression of a dynamic and buzzing surface.



**Figure 36** Necklace from Soda collection

## **PILLS**

We are living in traumatized times. The world is rushing at breakneck speed and treats it as an advantage. Success, or a lack thereof, causes frustration, rest triggers anxiety, nervous workaholism demands reward. Contemporary times offer medications for all life's ailments. There are pills to sleep better, to focus, hair growth stimulants and digestives. That is why I created the Pills collection. The project appeared as an opposition to the times we live in. I designed pills offering dreams, love, hope, faith... Aren't they more useful?



**Figure 37** Pills collection

The shapes of tablets, pills and capsules, reflected in the scale of 1:1, were printed in 3D technology and provided with texts indicating what life deficiencies a given pill will fix. This is how the small elements could gain a symbolic meaning and may become an amulet bringing relief in suffering to a beloved person, a true "cure for evils".



## **FOSSIL**

The Fossil collection is a response to the atavistic need to advertise masculinity; it was created for contemporary dinosaur hunters and whale slayers. Bones and fangs of defeated predators, seemingly more powerful than our species, once defined what a hunter was worth. And today they are supposed to give power, although not necessarily during hunting, more likely in daily struggles.



**Figure 38 Necklace from Fossil collection**

In this collection I used reptile vertebrae, shark teeth and bird claws – elements most often used as amulets by primitive tribes. I used the technology of jeweller's casting, although some shark teeth are original fossils from 10 thousand years ago.

## **APIS**

A honeycomb is one of mathematical miracles of nature. A single chamber has the most advantageous ratio of the area of the sides to its volume, i.e. maximum space built with minimum material. Constructing a perfect honeycomb requires extraordinary precision and synchronization of the whole bee team. The "Apis" collection (which in Latin means "a bee") is a tribute to insects' industriousness.



**Figure 39 Collar from Apis collection**

All models are based on hexagonal openwork; by differentiating their sizes I discovered a decorative effect of the whole structure. Some patterns even remind the Art Deco. To break the monotonous rhythm of hexagons I closed selected chambers with the mother of pearl, and I overcome the flatness adding natural size, three-dimensional bees. I have a particular liking for the collier, on which I set several insects – I obtained an impression as if on a stiff rim there were bees working.

The "Apis" project goes beyond jewellery. I joined Greenpeace's campaign "Adopt a Bee". Part of the income from sales of the collection is designated for saving bee families from extinction.

*Opus*

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2. ORSKA, 2016, <http://orska.pl/>, [dostęp: 2016]



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*Opus*

## Attachment no. 1




### List of items with antique wood from the collection of "1000 years in necklaces" exhibition

Poznań Archeological Museum

ul. Wodna 27

61-781 Poznań

#### List of items with antique wood from the collection of "1000 years in necklaces" exhibition






No.	Item	Inventory no.	Material	Conservator's opinion	Photo
1.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Wood: one cracked wooden element, without conservation. Metal: good condition.	
2.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Wood: smooth, dark, well-preserved. Metal: very good condition.	
3.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Antique wood without conservation, with cracks, splits and beige stains (sand). Metal: very good condition.	

Orska




No.	Item	Inventory no.	Material	Conservator's opinion	Photo
4.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Antique wood with a knot, slightly cracked. Metal and leather: very good condition.	
5.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Antique wood cast in resin. Metal and leather: very good condition.	
6.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Antique wood cast in resin. Metal: very good condition.	

*Orska*

No.	Item	Inventory no.	Material	Conservator's opinion	Photo
7.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Antique dark wood: good condition; 47 wooden elements cast in metal. Metal: very good condition.	
8.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Five wooden elements. Wood: slightly cracked, dark. Metal: good condition.	
9.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Five wooden elements with smooth clear-cut surfaces. Colour: dark; wood structure porous. Metal: very good condition.	
10.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Seven wooden elements. Wood is well-preserved, dark. Good condition. Metal: very good condition.	
11.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Wood: the surface of one part is not smooth; the other is smooth and clear-cut. Wood: dark. Metal: very good condition.	

*Orska*



No.	Item	Inventory no.	Material	Conservator's opinion	Photo
12.	<u>Necklace</u> Antique construction wood from fortifications of the historic Poznań city. Handmade by Dr Anna Orska	MAP/IZ N 2013:50	wood, metal	Wood: the bottom element is cracked, without conservation. The rest in very good condition.	

*Orska*

**Attachment no 2**

**Confirmation of participation in *The contemporary beauty of old-time timber* project**

**Director**  
**Poznań Archeological Museum**  
Pałac Górków • ul. Wodna 27 • 61-781 Poznań  
tel +48 61 852 64 30 • fax +48 61 853 10 10  
www.muzarp.poznan.pl muzarp@man.poznan.pl

Poznań, 8 October 2014

**STATEMENT**

Dr Anna Orska was invited by Poznań Archeological Museum to participate in a project named *The contemporary beauty of old-time timber* which has been carried out by a department of the museum - the Archaeological Reserve *Genius loci*, located in Ostrów Tumski in Poznań since 2012.

The theme of the cooperation in the years 2013 - 2014 was old-time timber originating from early-middle ages settlement fortifications and the idea by Dr Anna Orska to frame the material with a modern approach by creating 12 artistic necklaces. The created jewellery forms a collection of exhibits at *1000 years in necklaces* exhibition constituting a part of the project mentioned above.

The collection received adequate inventory numbers and as such is an integral part of Poznań Archaeological Museum collections.

**DIRECTOR**  
**POZNAŃ ARCHEOLOGICAL MUSEUM**

Muzeum u  
  
prof. dr hab. Marzena Szmyt

**MUZEUM ARCHEOLOGICZNE  
W POZNANIU**  
ul. Wodna 27 - Pałac Górków  
61-781 POZNAŃ  
tel. c./fax 061 852 82 51, tel. s. 061 852 64 30  
NIP 778-10-27-0-2





**Attachment no 3.**

**Photographic documentation of the objects including documentation of their public presentation**

*enue*



NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Onkue*





NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omee*



NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omwo*





NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Onko*



NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omie*





NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opis*



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1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omia*





NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omnia*



NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

opkle





NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omwo*

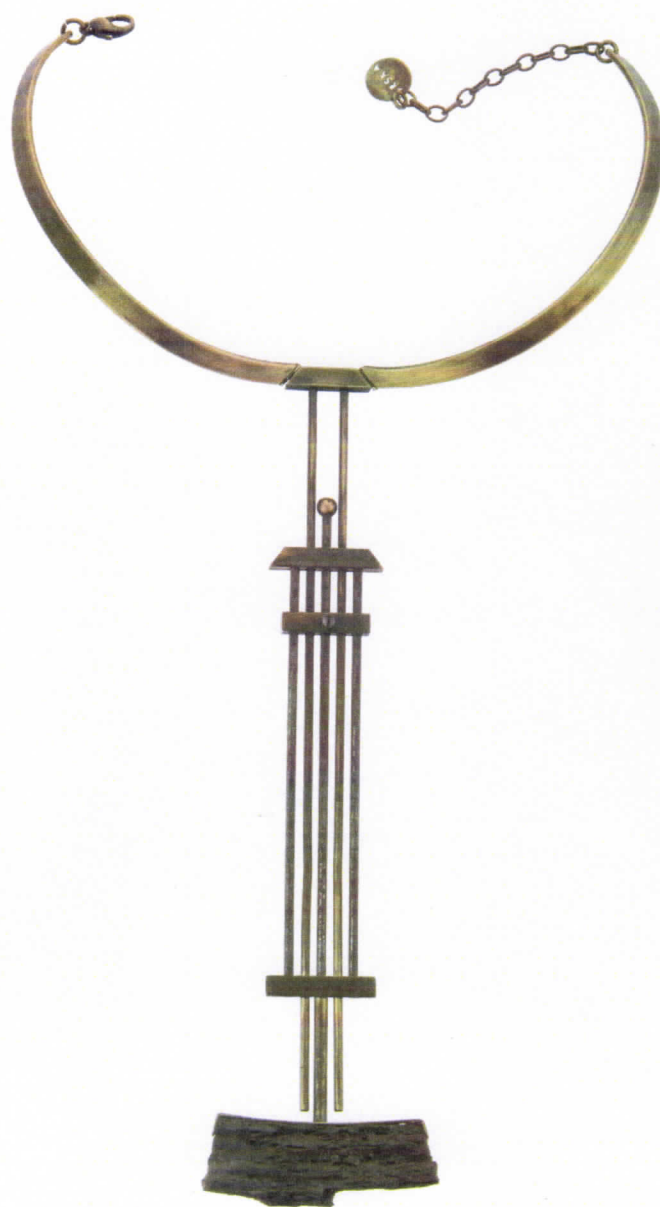


NASZYJNIK / FOT. KRZYSZTOF DĄBROWSKI

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Omka*





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*Omke*



NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*emka*





NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Online*





NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Onlue*





NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opis*





NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

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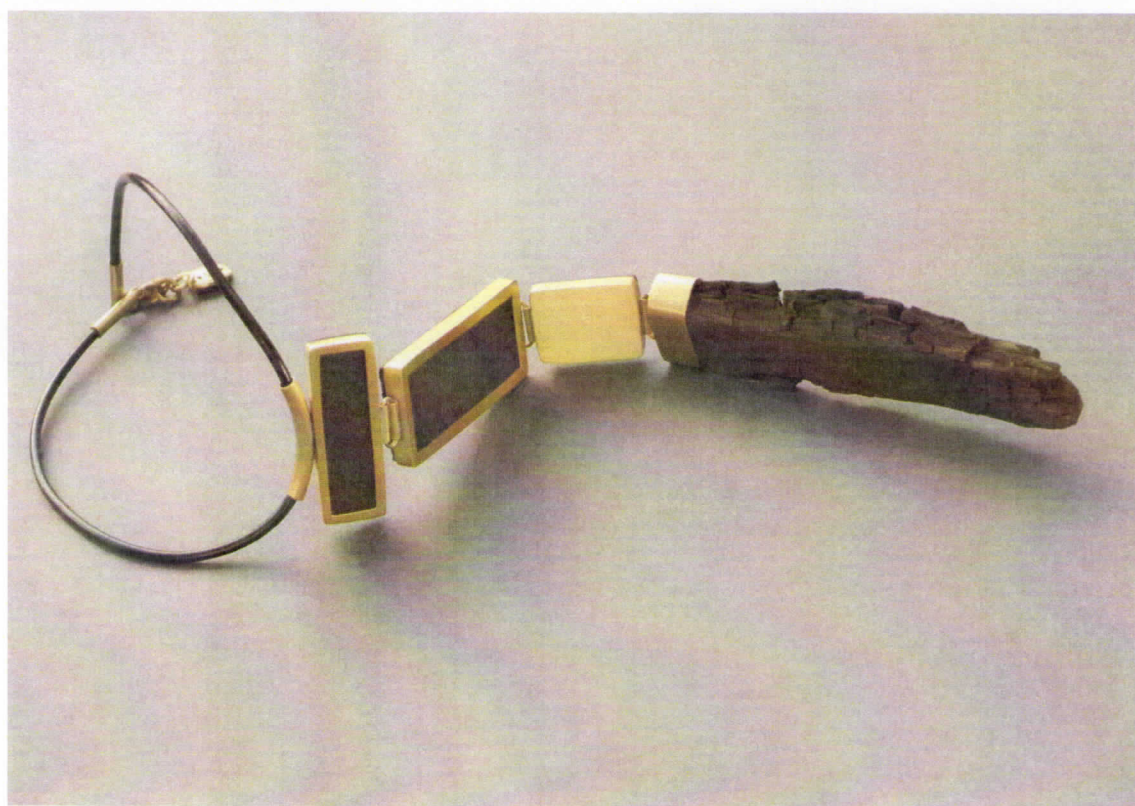
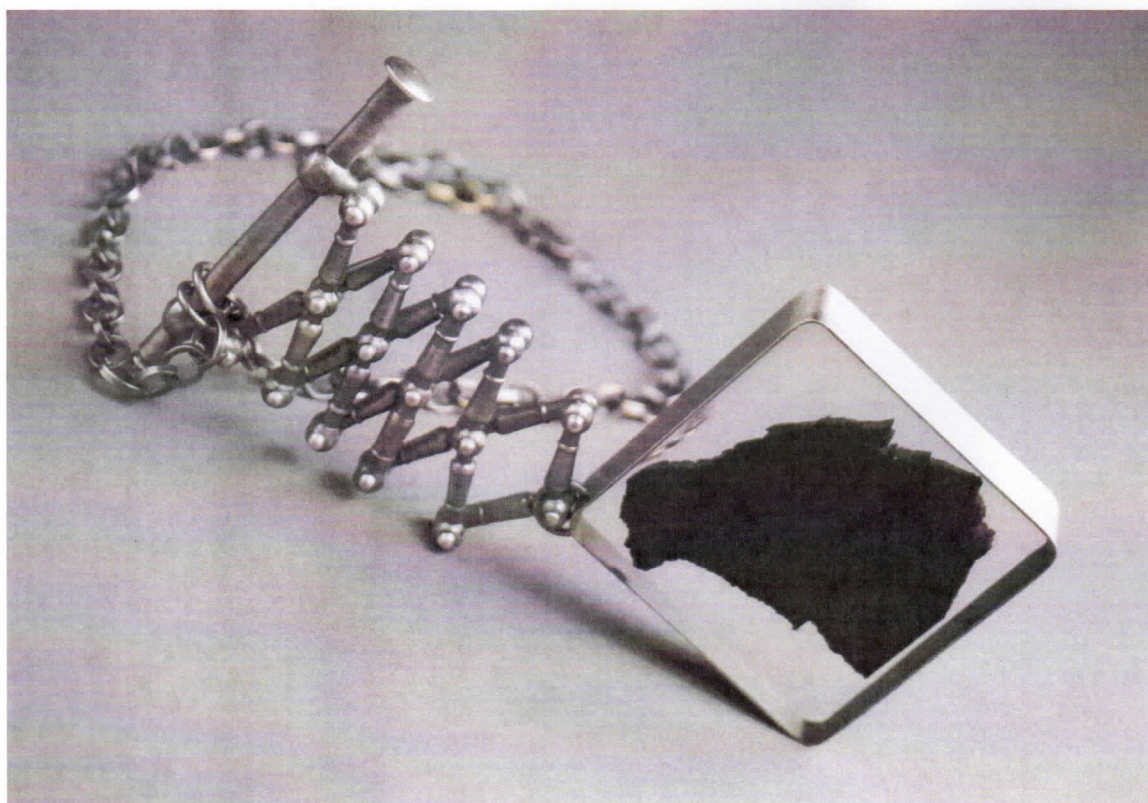


NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opus*



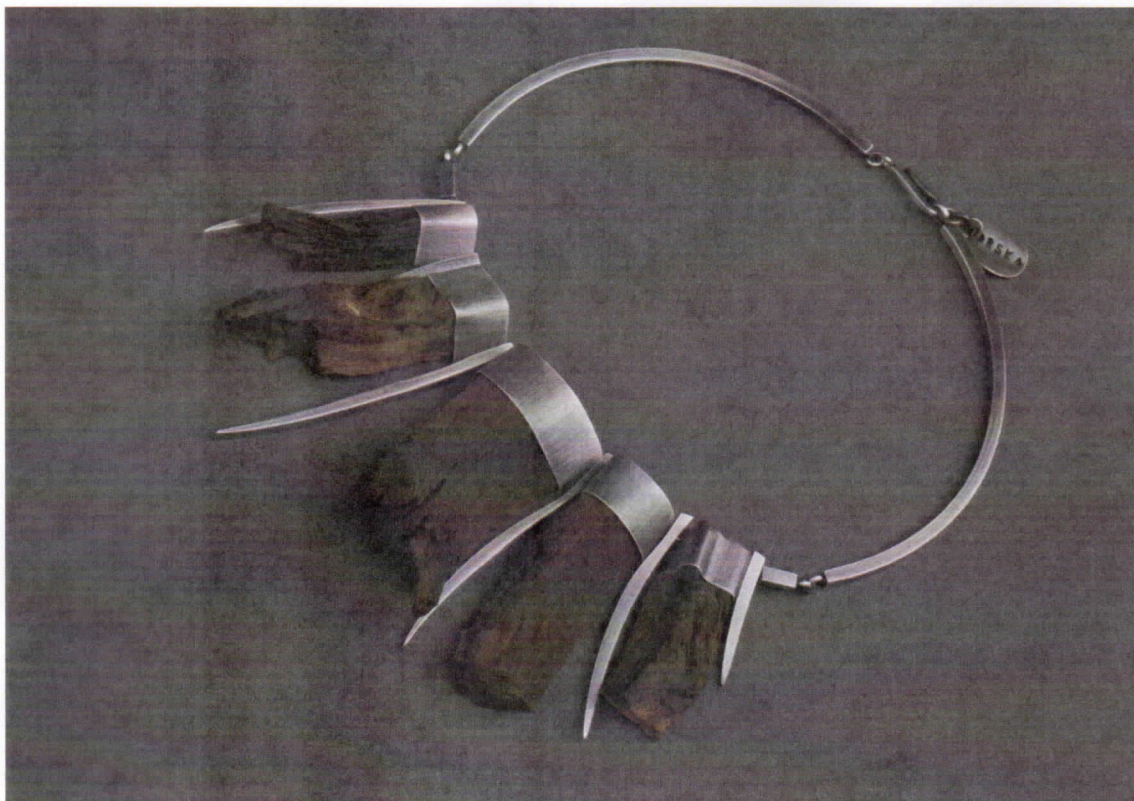


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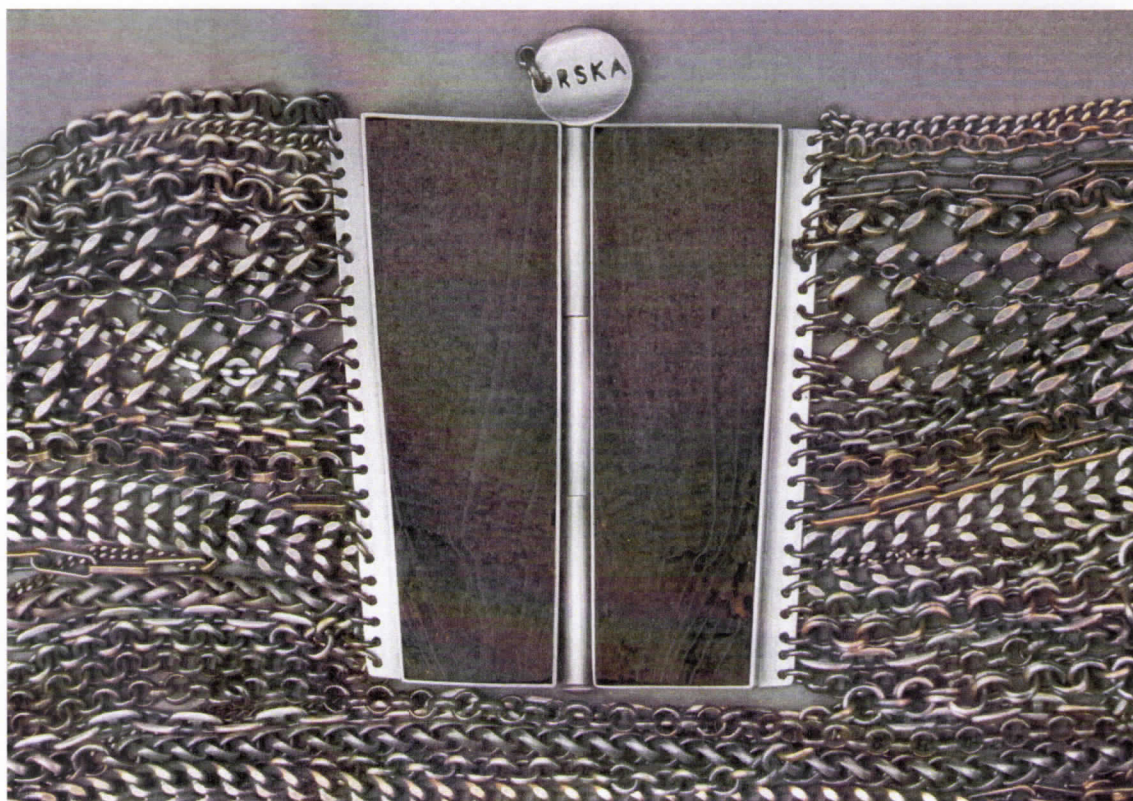


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1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*gniew*





NASZYJNIK / FOT. KATERINA ZISOPULU-BLEJA

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opłuc*





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1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opus*



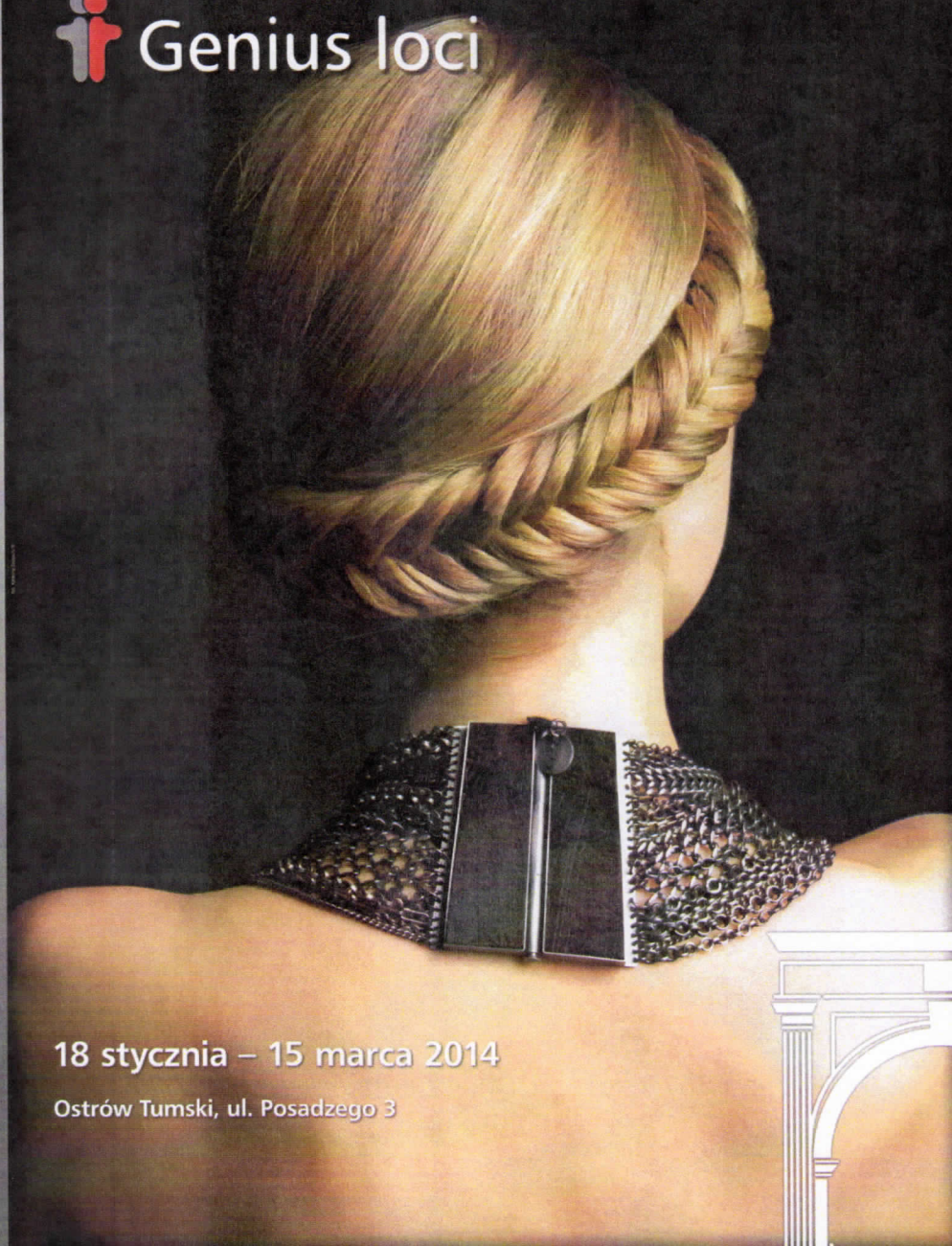
# 1000 lat w naszyjnikach

Wystawa biżuterii **Anny Orskiej**  
w Rezerwacie Archeologicznym

 **Genius loci**

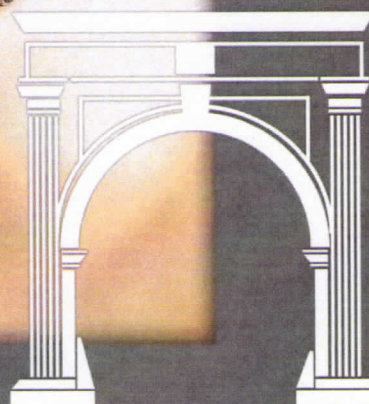


*inspired by*  
**POZNAŃ**\*



18 stycznia – 15 marca 2014

Ostrów Tumski, ul. Posadzego 3



**POZNAŃ**\*

WTK

**GLAS**  
WIELKOPOLSKI

**iks**

**WIELKOPOLSKI**

**LODZ**

**WTK**

**WTK**

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Orska*

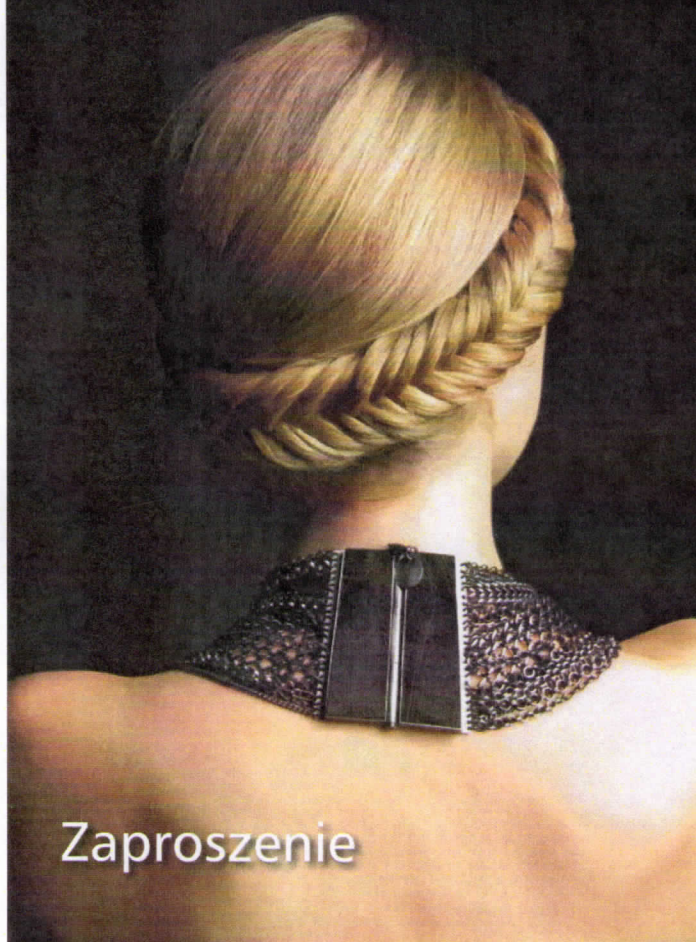


# 1000 lat w naszyjnikach

Wystawa biżuterii **Anny Orskiej**  
w Rezerwacie Archeologicznym



**Genius loci**



Zaproszenie

inspired by  
**POZnań\***



rezerwat archeologiczny



**Genius loci**  
przekrój poznania

ZAPROSZENIE NA WYSTAWĘ

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Orska*

Dyrektor Muzeum Archeologicznego w Poznaniu  
prof. UAM dr hab. Marzena Szmyt  
ma zaszczyt zaprosić na otwarcie wystawy:

## 1000 lat w naszymi naszyjnikach

Wystawa biżuterii **Anny Orskiej**  
w Rezerwacie Archeologicznym **Genius loci**

Wernisaż odbędzie się w sobotę  
18 stycznia 2014 roku  
o godz. 12.00  
w Rezerwacie Archeologicznym **Genius loci**  
na Ostrowie Tumskim w Poznaniu  
ul. Posadzego 3

*Ekspozycja projektów autorstwa Anny Orskiej jest zaproszeniem do niecodziennego obcowania z historią, a jednocześnie propozycją, by fenomen Ostrowa Tumskiego zgłębiać dzięki refleksji artystycznej. Prezentowana biżuteria, niosąca w sobie dzisiejsze spojrzenie i wrażliwość, wyznacza nowe ścieżki fascynacji przeszłością. Oglądając te piękne okazy warto pomyśleć, że w każdy z powstałych naszyjników swój wkład wnieśli średniowieczni budowniczy powstającego wówczas miasta i państwa. Inżynierowie i drwale sprzed tysiąclecia są anonimowymi współautorami wystawy.*

patroni medialni



ZAPROSZENIE NA WYSTAWĘ

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Orska*



Rezerwat Archeologiczny Genius loci  
ul. ks. I. Posadzego 3  
tel. 61 852 21 67, fax 61 853 27 78  
www.muzarp.poznan.pl

Godziny otwarcia:

W sezonie letnim (od 1 kwietnia do 30 września)

od wtorku do czwartku 10.00-16.00

piątek 12.00-19.00

sobota 11.00-19.00

niedziela 10.00-15.00

(w poniedziałki nieczynne)

W sezonie zimowym (od 1 października do 31 marca)

od wtorku do czwartku 10.00-16.00

piątek 11.00-18.00

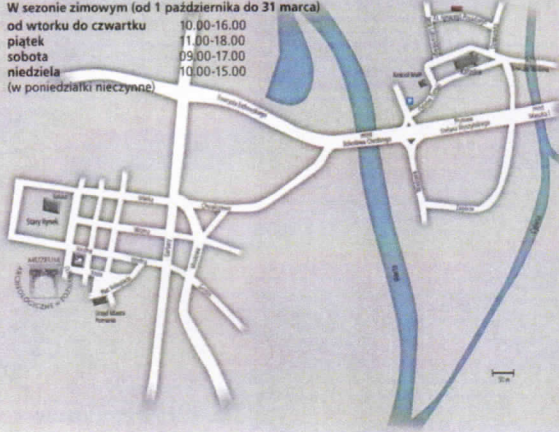
sobota 09.00-17.00

niedziela 10.00-15.00

(w poniedziałki nieczynne)



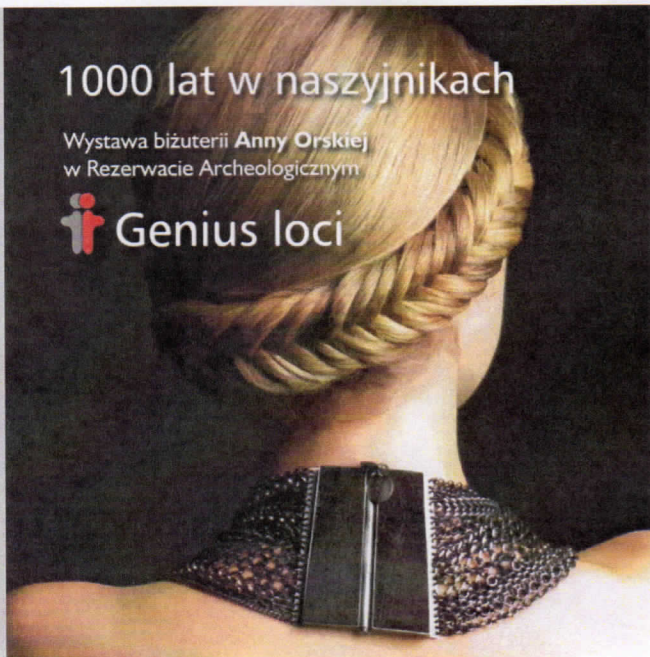
Genius loci



## 1000 lat w naszyjnikach

Wystawa biżuterii Anny Orskiej  
w Rezerwacie Archeologicznym

Genius loci



Kontakt z tak odległą przeszłością na początku mnie onieśmielił, jednocześnie był niezwykle inspiracją. Bardzo szybko, podczas pracy, uzmysłowiłam sobie z jak delikatną i nieobliczalną materią drewna mam do czynienia. Zależało mi na wykorzystaniu jego naturalnej struktury, na której widoczna była przeszłość i destrukcja.

W wypolerowanych powierzchniach użyłam współczesnych technologii, a całość zderzyłam dla kontrastu z pierwotną, nietkniętą powierzchnią. Wykorzystałam we wzorach różne techniki utwardzania, polerowania, oprawiania, szlifowania, rzeźbienia i cięcia.

Dla mnie było to niezwykle doświadczenie obcowania z surowcem, który na co dzień oglądamy w gablotach muzealnych. Tworzywo to działa jak amulet, ma w sobie magię, historię i ciepło osad dawnych pokoleń. Daje wojowniczą moc, siłę i energię sprzed 1000 lat.

Anna Orska

FOLDER DO WYSTAWY

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Orska*

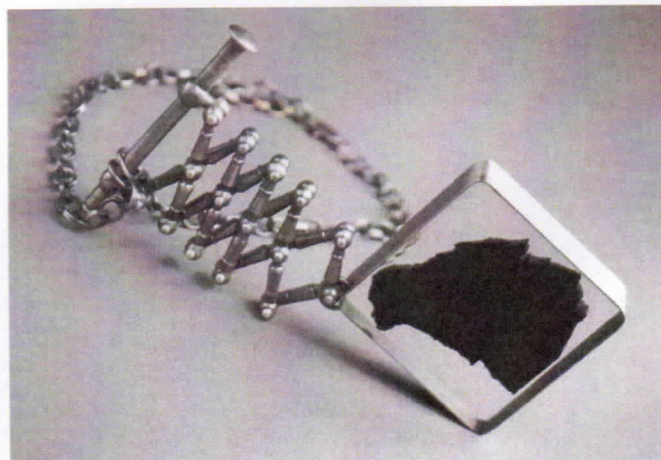


## 1000 lat w naszym jankach

Podczas wykopalisk setki lat przetaczają się pod dłońmi archeologów. Czasami – tak jak stało się to w przypadku badań prowadzonych na Ostrowie Tumskim – ich efekty zaskakują samych odkrywców. Rozmach, z jakim wzniesiono wały grodowe, potęga zamysłu budowniczych pierwszej warowni poznańskiej i doskonały stan zachowania dębowych konstrukcji, wzbudziły wielkie poruszenie nie tylko wśród badaczy, ale stały się także obiektem żywego zainteresowania środowisk twórczych. Tysiącletni surowiec połączył naukowców i artystów udowadniając, że piękna w przeszłości można poszukiwać na różne sposoby. Archeologom dębowe pnie pozwoliły na uzyskanie cennych informacji rozświetlających zapomniane rejony najdawniejszych dziejów. Artyści w ten sam fragment drewna potrafili tchnąć „nowe życie”, wypełniając go współczesną treścią i nadając sens symbolicznemu spotkaniu odległych w czasie mieszkańców Poznania.



*Konstrukcja wału była skomplikowanym rozwiązaniem sztuki budowania fortyfikacji.*



Wystawa **1000 lat w naszym jankach** jest częścią interdyscyplinarnego programu zatytułowanego **Współczesne piękno dawnego drewna**, realizowanego przez Rezerwat Archeologiczny *Genius loci*. Poznańska projektantka dr Anna Orska, od lat zadziwiająca niepowtarzalną biżuterią, której wyznacznikiem jest indywidualny, często historyczny charakter używanych w twórczości materiałów, stworzyła unikatową kolekcję.



Po tysiącu lat drewniany budulec, z którego wzniesiono pierwszy Poznań, powraca w nowej, artystycznej odsłonie. W Rezerwacie *Genius loci* zagościły wspaniałe, nietypowe naszym janki. W każdym z nich zaklęty jest fragment dziejów miasta w postaci relikwów dębu odkrytego przez archeologów.



*Drewniane konstrukcje hakowe wykorzystywane przy budowie fortyfikacji.*

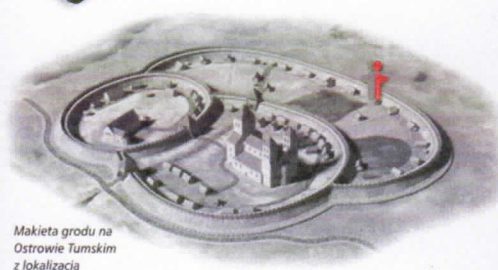


FOLDER DO WYSTAWY

1000 LAT W NASZYM JANKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

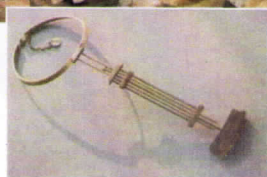
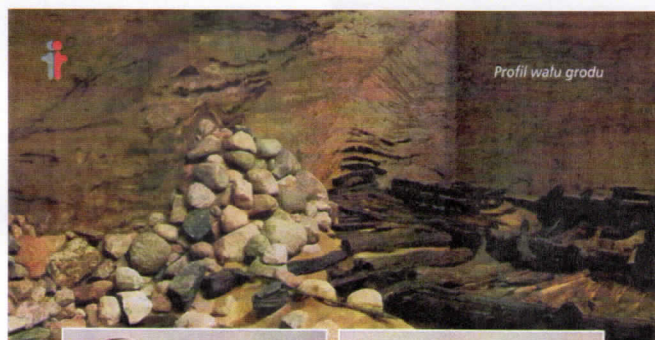
*Orska*



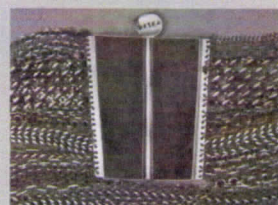


Makieta grodu na Ostrowie Tumskim z lokalizacją Rezerwatu Genius loci

Ekspozycja projektów autorstwa Anny Orskiej jest zaproszeniem do niecodziennego obcowania z historią, a jednocześnie propozycją, by fenomen Ostrowa Tumskiego zgłębiać dzięki refleksji artystycznej. Prezentowana biżuteria, niosąca w sobie dzisiejsze spojrzenie i wrażliwość, wyznacza nowe ścieżki fascynacji przeszłością.



Oglądając te piękne okazy warto pomyśleć, że w każdy z powstałych naszyjników swój wkład wnieśli średniowieczni budowniczowie powstającego wówczas miasta i państwa. Inżynierowie i drwale sprzed tysiąclecia są anonimowymi współautorami wystawy.



kurator wystawy:  
Agnieszka Stempin

fotografie:  
Kateriny Zisopulu

organizatorzy:

POZnań  
Miasto i Region

Muzeum  
Archaeologiczne w Poznaniu

rezerwat archeologiczny  
Genius loci  
przekrój poznania

patroni medialni:

WTK

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Emnaw

głos  
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FOLDER DO WYSTAWY

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

Opus



Dyrektor Muzeum Archeologicznego w Poznaniu  
prof. UAM dr hab. Marzena Szmyt  
ma zaszczyt zaprosić na otwarcie wystawy:

## 1000 lat w naszyjnikach

Wystawa biżuterii **Anny Orskiej**  
w Rezerwacie Archeologicznym **Genius loci**

Wernisaż odbędzie się w sobotę  
18 stycznia 2014 roku  
o godz. 12.00  
w Rezerwacie Archeologicznym **Genius loci**  
na Ostrowie Tumskim w Poznaniu  
ul. Ks. I. Posadzego 3

organizatorzy

**POZnań**  
Miasto Krowie - czaj



rezerwat archeologiczny  
**Genius loci**  
przełęcz poznańska

patroni medialni



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**GLOS**  
WIELKOPOLSKI



## 1000 lat w naszyjnikach

Wystawa biżuterii **Anny Orskiej**  
w Rezerwacie Archeologicznym

 **Genius loci**



Zaproszenie

ZAPROSZENIE INTERNETOWE NA WYSTAWĘ

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Oples*



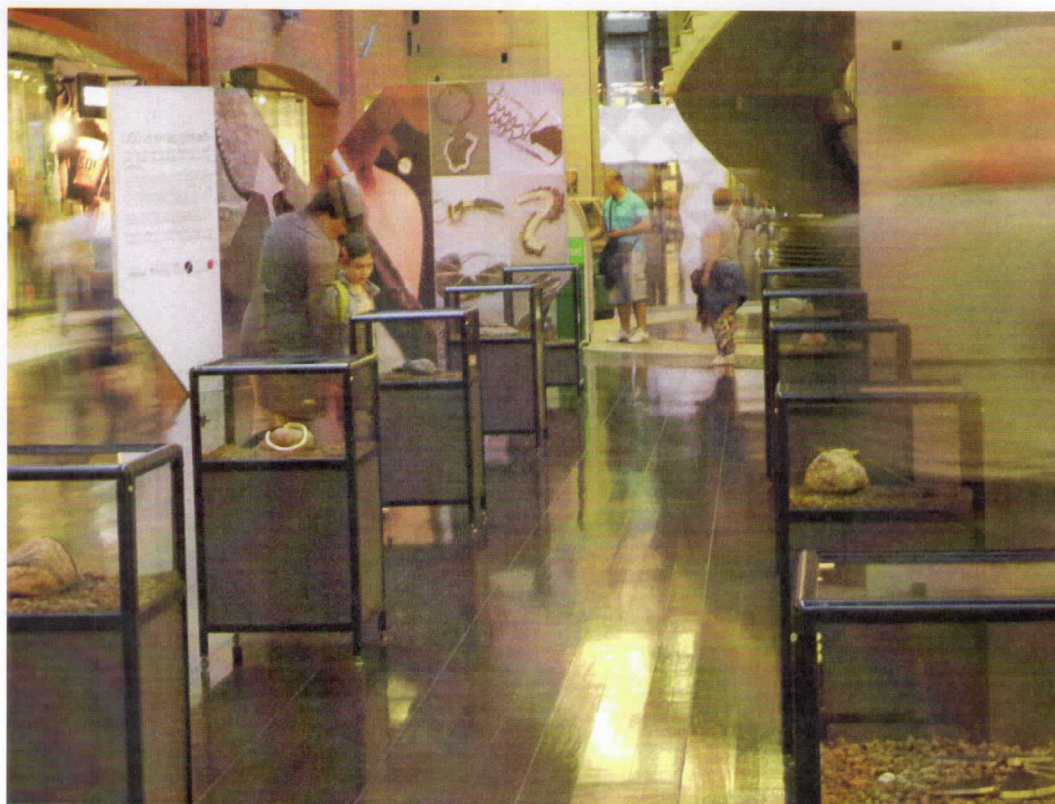


WYSTAWA NA ŁÓDŹ DESIGN FESTIVAL

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*emko*





WYSTAWA W STARYM BROWARZE

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Orlowska*



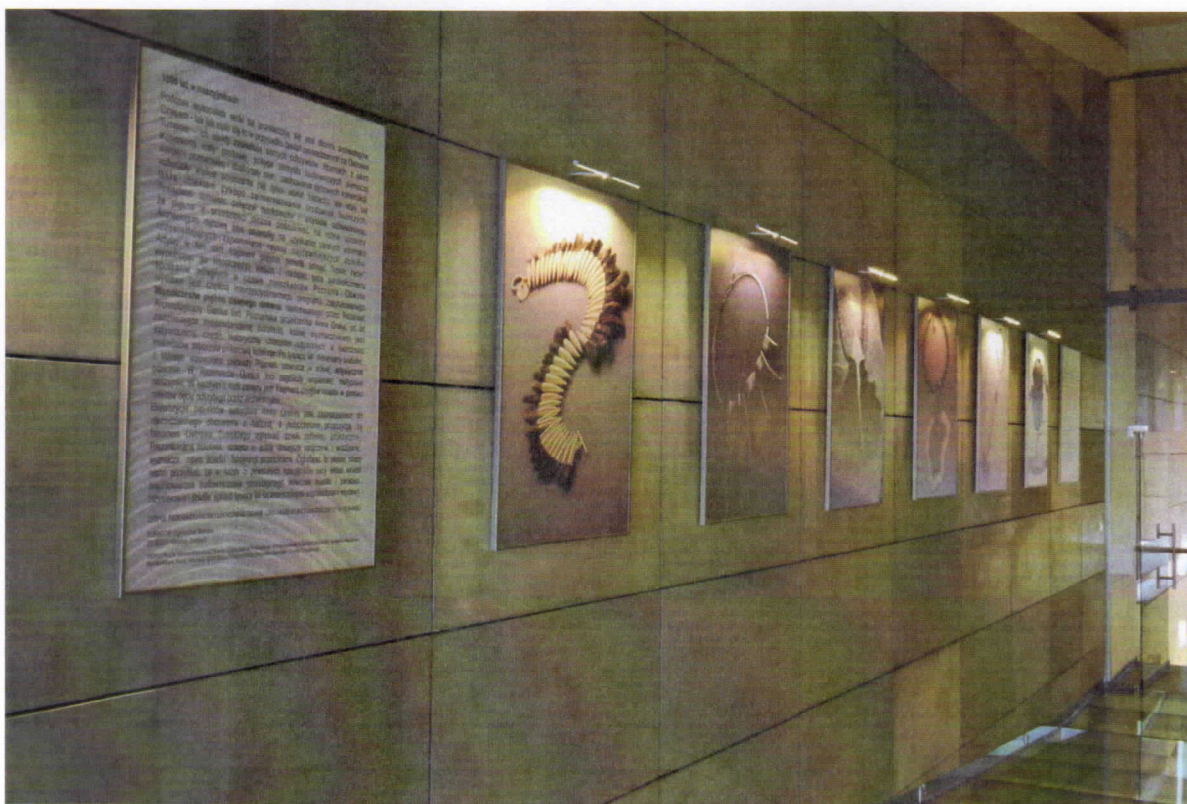


WYSTAWA W STARYM BROWARZE

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*onkwa*





WYSTAWA W REZERWACIE ARCHEOLOGICZNYM

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Onlwo*





WYSTAWA W REZERWACIE ARCHEOLOGICZNYM

1000 LAT W NASZYJNIKACH - REZERWAT ARCHEOLOGICZNY NA OSTROWIE TUMSKIM W POZNANIU

*Opus*